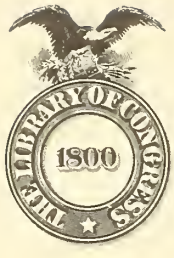
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EXPLOITING

MOTION PICTURES

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LILLIAN CHRISTIE IN AMERICAN FILMS.

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THE WAYS OF DESTINY

PATHE 2 Reels

COLORED PHOTOGRAPHY

Horace Blackwell, being mortally injured by lightning striking the tree beneath which he was standing, tells his adopted daughter, Dorothy, of her parentage, and how she, a tiny mite, was found on his doorstep. He gives her the locket found about her neck, containing the picture of a beautiful woman, and which he believes to be her mother. With Horace Blackwell's death, Dorothy is dispossessed of her home and because of jealousy of her charm and beauty, she is forced into the ranks of the unemployed. She, however, finds employment in a department store but is accused of theft and brought before the proprietor who questions her closely as to her history. Her story, together with the locket and picture, solves the mystery of her birth and Dorothy finds a home with her father.

Jan. 17 1913

THE MEXICAN SPY

LUBIN 2 Reels

Tom Loring, a handsome but dissipated youth, loves Mary Lee, daughter of the regiment's paymaster. In order to pay his gambling debts to the Mexican, Senor Rivera, supposedly rich but in reality a spy, Tom steals $5,000 from the paymaster's safe. The Mexican threatens exposure unless Tom secures the plans of certain forts in the Southwest, but Mary hears of the situation and pawns her jewels to replace the stolen money. Realizing the sorrow he has caused his father and sweetheart, Tom disappears, leaving a note that he will not return until he has redeemed himself. He enlists under an assumed name and his regiment is ordered to the Mexican frontier. Mary becomes a Red Crose nurse and is also ordered to the Mexican border. Tom's bravery and strategy during a desperate encounter with the Mexicans, under Rivera, wins him promotion to lieutenant but he is seriously wounded and Mary is greatly surprised to find among her patients her lover. Her careful nursing restores him to health and having redeemed his former misdeeds by his faithful and heroic service to his country, he claims Mary for his wife.

Jan. 13 1913

THE LITTLE MINISTER

VITAGRAPH 3 Reels

A young Scotch minister falls in love with a gypsy girl. The ban of the "Kirk" and the condemnation of the austere town folk intervene as a barrier to their marriage. Unexpected circumstances, of a startling nature happen and their prejudice and intolerance are removed. Love conquers, the "Little Minister" and "Babbie" are married.

Jan. 10 1913

THE WIVES OF JAMESTOWN

KALEM 2 Reels

Bryan O'Sullivan, an Irish lad of humble birth, rescues Lady Geraldine from drowning as her boat capsizes, thereby meriting her lasting gratitude. Forgetful of his station, Bryan falls madly in love with Lady Geraldine who momentarily listens to his pleadings. Her acceptance of attentions from O'Rourke angers Bryan and he upbraids her for falseness. The nobleman draws his sword but Bryan wrenches it from his hand and breaks it to pieces. Knowing that he cannot now remain Bryan bids farewell to Lady Geraldine and sails for America. Bryan O'Sullivan, Irishman, becomes John Pierce, colonist, of Jamestown, Virginia. Years later Lady Geraldine suffers many vicissitudes; her castle is besieged by the Cromwellians and she, with many others, is sent to Jamestown to be sold to the colonists as wives. John Pierce is startled to see Lady Geraldine, but she fails to recognize him because of a heavy beard. Seeing that he is an honest man she offers to become his wife. He takes her to his cottage and stepping into another room shaves off his beard, and begins to play the flute which he so loved in days gone by. Lady Geraldine, who is about to end her life, hears the music and stepping to the door, recognizes John Pierce, her husband, as Bryan O'Sullivan, her lover, and love claims its own.

Jnn. 6 1913

IT IS NEVER TOO LATE TO MEND

EDISON 2 Reels

The Fielding Brothers, farmers, are served with notice of foreclosure of mortgage on their farm. George, the elder brother, is engaged to Susan Morton, who is also beloved by John Meadows, the wealthiest man in town. Meadows realizes the futility of his efforts to win Susan by fair means and plans George's undoing and his own aggrandizement. George goes to Australia to seek his fortune, and Meadows, sure of success, selects the house for his bride, and ousts the present tenant, Isaac Levy, thus gaining the enmity of the old Jew. Levy has been protected from Meadows' cane by George Fielding and he now determines to protect George from the plotters. He rents an office next to Meadows' and through a hole, which he bores in the wall, keeps informed of their plans. Meadows' schemes are fustrated and George returns with six thousand pounds to clear the home and claim his bride.

Jan. 3 1913

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" 7	7216	An Unsullied Shield, by Chas. J. Brabin.	1000	Dramatic
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	7221	The Office Boy's Birthday, by Chas. M. Seay.	600	Comedy
			1000	
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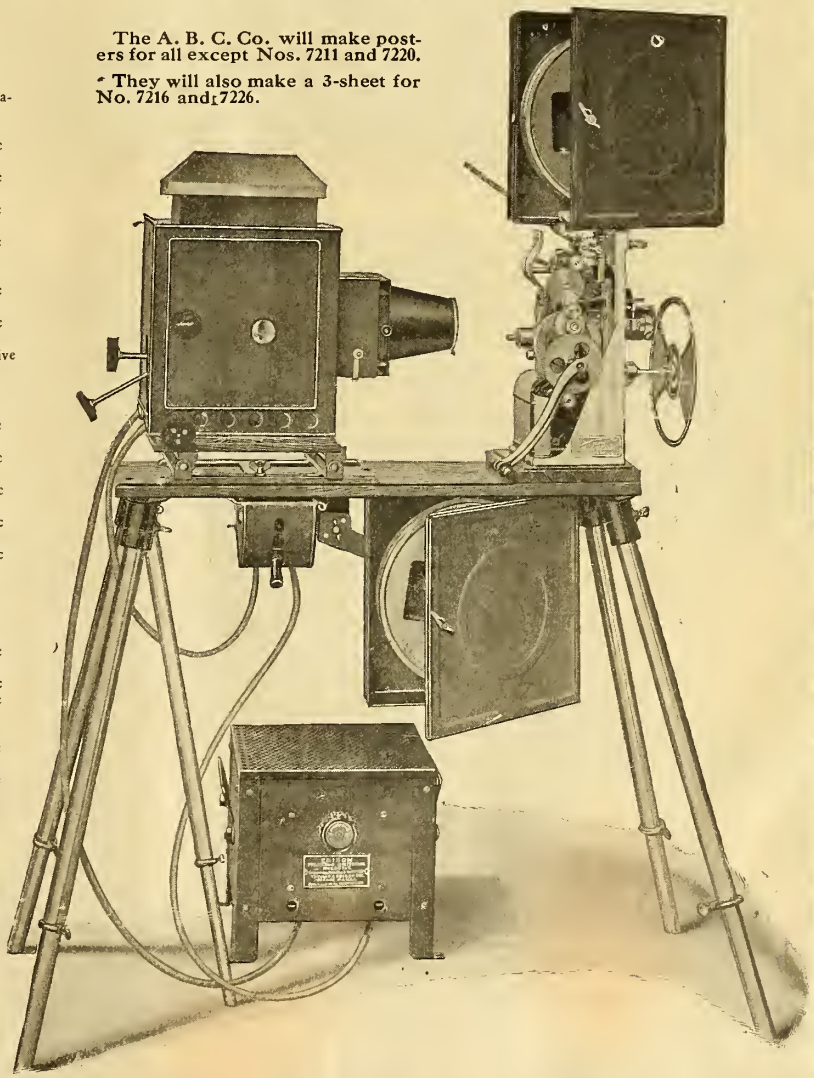

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MOTOGRAPHY

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CHICAGO, JANUARY 4, 1913

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NINETEEN THIRTEEN.

JANUARY, nineteen hundred and thirteen, is the first month of MOTOGRAPHY's fifth year. It sounds young, does it not? In some industries perhaps it would be. But in five years in the motion picture business one can become old in experience. In that time we have witnessed and recorded a great part of the real history of motography. It has been a period of extraordinary development. In it were accomplished the formation of the Motion Picture Patents Company and the General Film Company, whose operations have established the commercial solidity of the industry; the rise and fall of the Motion Picture Distributing and Sales Company and the formation and successful operation of its successors, the Film Supply Company of America and the Universal Film Company; and the organization upon a permanent and efficient basis of the Motion Picture Exhibitors' League of America and its affiliated state and local branches—to say nothing of the Screen Club of New York and the Photo Players of Los Angeles. Many of these events, indeed, have been markers of the past year.

Politically and socially the last few years have been extremely active ones. Whether 1913 will show a continuance of activity along these lines no one can yet say. The pending case of the United States government against the Motion Picture Patents Company under the Sherman anti-trust law may effect ultimate changes in the motion picture political map—and it may not. There may, and doubtless will, be further changes among the so-called independents; for they are young, many of them, and turbulent of spirit, and not content. They will separate and reunite and make new combinations, and some exhibitors who are taking one service will be forced to change to another, and programs will be disarranged and rearranged, until the fires of self-sufficiency burn themselves out and the more arrogant makers learn that one studio cannot produce a program.

More in this than in any other line of effort is co-operation the watchword. Its concentrated materialization is the program. There is apparent, even to the lay observer, the harmony or discord of the producers whose works follow each other upon the screen. And if there is a weakness in the independent field, it is lack of sincere co-operation. Only last November we saw again, in national politics, that a split party is doomed to defeat. Industrially the process is slower, of course, for there is no decisive climax. The independent makers, even divided as they are, will not fall. But they cannot hope for the high efficiency of unity of purpose and the broader co-operation. Now the licensed forces are united; the exhibitors are one; but the independent producers are at war. Therefore, however excellent their product, however aggressive their management, they are handicapped. That condition the new year should see remedied.

Students of the motion picture, however, must realize that it is an entity of itself, apart from all political or factional disputes. Serene in its university and power it goes marching onward and upward, ever finding new ways to interpret the old problems of life, bringing new viatlity to the worn and frayed discussions of the ages. It is the world's teacher, the language of the universe, the essence of the joy of life. In its magic mirror is reflected yourself, and all that you are; your hopes and fears and passions, the marvels of your youth and the reminiscences of your age.

Motion pictures are young; and when they have doubled their years they will still be young. Most of us who have cast our lot with them are young too. When we are old we will doubtless have seen many motographic marvels—tricks of the mechanician, the optician and the chemist—that now we cannot even imagine. Yet after all we have the picture today, as we will always have it, complete in its faithful representation of life. We can refine its physical characteristics, we can evolve new subjects for it to record; but the vital principle, conceived in the ancient Zoetrope and born when the first changing light ray impinged upon a white screen—the living soul of Art—is already perfect.

PASTOR QUITS PULPIT FOR FILMS.

Convinced, he says, that a moving picture which preaches a sermon is far more efficacious in advancing the cause of religion than a thousand sermons delivered from the pulpit, the Rev. Dr. Harry W. Jones, who became famous in the Spanish-American war as "the fighting chaplain" of the United States battle ship Texas, has resigned his pastorate of the First Reformed Church, in Valley Stream, L. I., and is now engaged in the exploitation of moving pictures of the class known as educational and religious.

Dr. Jones was invited a month ago to view a moving picture depicting the Pilgrim's Progress. These were the first moving pictures of a religious character ever beheld by him and they impressed him keenly.

"I realized that I was wasting my time," he said, "for I had before me living characters whose actions as they unfolded their sublime story were far more potent than anything I could say in the pulpit. I accordingly resolved to resign my pastorate in Valley Stream and engage permanently in the moving picture business as manager. I have no sympathy for the melodramatic moving pictures, but a religious subject tactfully and reverently treated in my opinion will do more to advance the cause of religion and to uplift humanity than a thousand eloquent preachers ever can hope to accomplish by their oratory."

The parishioners of Dr. Jones were loath to accept the resignation of their pastor, who had been with them three years, but it was finally accepted, and Dr. Jones went to Freeport, L. I., where he gave his first moving picture exhibition at the Plaza. It is said that every member of every church in the town attended the picture display and his success on this occasion prompted Dr. Jones to make bookings which are likely to keep him busy for the remainder of the winter season.

When chaplain of the battle ship Texas Dr. Jones on June 10, 1898, was conducting the funeral service over the remains of a dozen soldiers and sailors who had been killed in action at Guantanamo Bay, Cuba, when Spanish troops fired upon the Americans. The fire was returned, and amid the fusillade Dr. Jones completed the service. Five Spanish bullets passed through his clothing. For his bravery he received a gold medal from Congress.

EUROPEAN FILM MANUFACTURE.

There is no truly non-inflammable film manufactured in Berlin. There is, however, a film of acetycellulose whose makers claim that it is waterproof like nitrocellulose films and otherwise similar to them, except that it is rather difficult of ignition and slow-burning when ignited. It is on this latter ground that the term "non-inflammable" is applied to it.

Safety from fire at cinematograph or moving-picture exhibitions in Paris, says Consul General Frank H. Mason, Paris, is secured not by inclosing the apparatus in a fireproof booth or cell but by the construction of the apparatus itself. In the case of large cinematograph theaters, the apparatus is generally placed outside the auditorium; but the chief security is in the construction of the machine, which may be chiefly described as follows:

The film is wound in a metallic cylinder called a "choker." When in use the film passes downward in front of the lens and is automatically coiled in another metallic, fireproof "choker." Only a small section of the film—about six inches in length is exposed to the rays from the lens, and should this section take fire it could not possibly ignite the portions of the film inside the "chokers" or cause a conflagration; but to avoid even this danger there is placed between the lamp and the lens a crystal vase or tank filled with water, which effectually prevents overheating the film by rays from the light.

To further secure this result a flap or movable diaphragm of metal is placed close to and in front of the film, and this is opened only when the apparatus is put in motion and closes automatically when it stops, shutting off the light from contact with the film the moment the projection is finished or suspended. This device and the existing police regulations appear to be quite effective, and there is, so far as appears, no demand that the apparatus shall be further inclosed in a fireproof booth.

TOLEDO TO HAVE $90,000 HOUSE.

An expenditure of $90,000 for the building of an exclusively moving picture theater announced by William C. Bettis, of the Colonial theater, Summit and Jackson streets, marks the beginning of the development of a new era in the photoplay industry insofar as Toledo is concerned.

It is asserted that the new play house, to be located on Summit street, near Madison, will be the largest exclusively moving picture theater between New York and Chicago. Work will be begun on it next April.

Motion picture play houses, of which there are many in Toledo, customarily have been located in remodeled store rooms and commercial buildings. Mr. Bettis believes that this species of amusement has reached the stage in popular favor justifying the expenditure of a large sum in building for the film-play a permanent home.

The theater will be built by the Inter-State Amusement Company, soon to be incorporated, comprised solely of local capital. Stockholders and incorporators of the new company are: William C. Bettis, Leslie William Bettis, Vivian L. Bettis, Margaret E. Bettis and Mabel Bettis.

The Passing of the "Legitimate"

By Horace H. Delano*

THE scene is laid in that famous retreat so closely identified with stage life, the Lambs' Club in New York. It marks one of the world's great tragedies—not bathed in the red blood of men's fiery passions—only the bowing of heads in humble and complete defeat before the mighty onslaughts of progress.

For, over-night almost, the old-time standard theater had been robbed of its power and prestige; its patrons suddenly dwindled away; many a manager faced bankruptcy; many a road company was forced to suspend; many an actor found himself without future engagements.

To the associates of the stage, where they had for so long looked for their bread and butter, and had always been rewarded. Progress in the form of moving pictures appeared as the thief in the night who had cruelly robbed them of all that had been so dear.

Another scene shifts to a position within our vision. It is that of a humble cottage, occupied by an honest, hard-working laboring man, his faithful wife and fifteen children. A "bully" family is the message from Oyster Bay. The hour is seven-thirty in the evening; the supper dishes have been washed and put away; and oh, joy, oh, joy, it is the one night of the week. In a broken cup on top of the cupboard are seventeen dimes, representing a deposit of one dime a week from each member of the family.

Each dime spelled an evening's enjoyment for a seventh part of that household, for it meant witnessing the comedies and tragedies, the past, present and even the future, the real and the unreal of this mortal existence, as flashed on the moving-picture screen. It meant an evening of instruction and pleasure—it meant sometimes an extra heart throb or two—it meant a "dual" association between the animate audience and the inanimate subjects in motion.

Just a single dime; but what a world of pleasure—good, wholesome pleasure that at least insured a broader, more educated mind—it brought to each member of that family.

And that family is representative of the great common or middle class of humanity who, through sheer poverty, cannot afford to visit the "standard theater."

To that class—the vast majority of the world's population—the moving picture is not the cruel thief in the night—it is their very Life and Hope; it is that stimulus that increases the number of red corpuscles in their blood; it is that absolutely essential recreation, pleasure, education, that they had been so heartlessly deprived of before.

*Prize-Winning Article, Chicago Press Club, Selig Contest. Copyright 1912, by Selig Polyscope Company.

Scene from "Roderick's Ride," an Unusual Selig Story of Western Life.

Accompanying each new creation of the inventors, genius is of necessity some sorrow. That is the so-called law of the material mind.

Returning to that scene enacted only a few weeks ago in the Lambs' Club, we see eighty-five actors—well known and general favorites—sitting down to a "hard luck" banquet. They are the "victims" of moving pictures; they are there to discuss their misfortunes.

They believe themselves to be the victims of that sorrow, disappointment, pain, that they had believed "must follow" each great step of progress. Tomorrow they themselves, instead of prancing about the stage of a "standard theater," will find themselves, as other favorites have before, "stars" in moving-picture plots, at larger salaries than they have even before received.

What a wonderful page in the lives of eighty-five actors will be that night of the "hard luck" banquet! An event brought about through the cruel hand of progress, they at the time believed. In reality the marking of a great step in advancement, for the demands of the moving-picture manufacturers call for real "stars" in their casts.

Nothing is too good for the moving picture!

William A. Brady is quoted as follows:

"If a manufacturer of photo plays can afford to spend $100,000 for a single offering on the screen, he has us beaten many a mile, for that is just twice as much as it cost to produce 'Ben Hur,' a play that ran for twelve years."

Mr. Brady's remarks were prompted by the wonderful moving picture portraying in all their splendor the scenes during the coronation of George the Fifth of England, at an expense of $100,000. The production of "Dante's Inferno" is said to have cost $125,000, and now along comes the information that after two years' work, and at a cost of $200,000, the "Return of Ulysses" will soon be released by an Italian film company. In one of the scenes 2,000 persons were required to give the proper effect.

Mabel Taliaferro, a noted headliner of the stage, is reported to have received a larger sum from the Selig Polyscope company, of Chicago, for appearing as the star in "Cinderella" than during an entire season on the regular stage. The "divine Sarah" Bernhardt is reported to have been engaged by a moving-picture film company to appear as "Marguerita Gautier" in "Camille" for $50,000.

Thomas Edison predicts that one can soon see grand opera and dramatic productions on the moving-picture screen, with sound, dialogue, color and action all scientifically produced. Wonderful experiments have been made with "talking pictures," through the aid of the phonograph, while New Yorkers are contenting themselves with motion-picture productions of grand opera wherein the classical music is furnished by an orchestra of quality.

It is folly to venture a prediction as to what the future will bring in the moving-picture world. It is even too difficult to intelligently comprehend the wonderfulness of the present moving picture.

Partially, at least, to attempt to realize how rapid have been the strides made in motion-picture production within the past five years, is to place a fairly honest valuation upon what the future has in store for us.

Truly this is a wonderful age, and the moving picture stands out in bold relief as one of the most marvelous inventions in history.

Only a short time ago thousands of Chicagoans were enabled by the moving picture to witness at first sight, it seemed, one of this country's prominent historical events, the remarkable raising and floating of the historic battleship "Maine" from out of the mire and mud of Havana harbor where it had rested for thirteen years. A few days later, thanks to moving pictures, Chicago witnessed the third and last great chapter in connection with the "Maine"—her sinking to a final resting place far below the surface of the mighty deep.

Would it not be reasonable, judging the future by what has happened in the moving-picture world in the past, to believe that some day we, the vast audience, will be able to witness the first chapter of so great an historical event as that connected with the ill-fated "Maine"—the blowing up of a mighty battleship? Not our first "Maine," of course, but some great sea fighter which some day may be the victim of a cruel agency of destruction?

The Vitagraph's Merry Christmas

The distribution of $24,000 among the employes of the Vitagraph Company of America made a very Merry Christmas and a Happy New Year for them. The employes of the main studios located in Brooklyn, New York, received $14,000, the Paris factory, $7,000 and the London branch, $3,000. No one received less than $5.

In addition to this liberal recognition of services rendered, each and every one received a turkey weighing from 12 to 20 pounds. The nucleus of the $24,000 distributed was the accumulation of the employes' fund, which the company deposits every year at the rate of $1,000 a month in the Nassau National Bank, of New York, which created a total at the end of the year of $12,115. To this was added further bonuses amounting in all to $24,000.

The evidences of appreciation of the employes upon receipt of their gifts was a sight which filled the spectator with the spirit in which they were presented by the heads of the concern, Messrs. Blackton, Smith and Rock, who personally wished all of their co-workers a Merry Christmas and a Happy New Year, as the line passed by.

Two More Educational Converts

Everywhere public officials and educators are awakening to the possibilities of the moving pictures as a means of instructing large bodies of people. Two of the latest converts are Park Commissioner Stover of Manhattan and Richmond, and President Meeker of the Centenary Collegiate Institute, Hackettstown, N. J., both of whom have installed Edison underwriters' kinetoscopes.

The park commissioner has placed the machine in the arsenal at Central Park, where it will be of inestimable value in helping the residents of the menagerie to pass the long winter evenings and will serve many other useful purposes.

The girls of the Centenary Institute are to receive part of their instruction via the picture screen and there is no doubt that they will find the new method far more interesting than the old text-books.

The Edison people are very well pleased over the choice of their machine in both cases. No pains were spared by either the commissioner or President Meeker in their efforts to secure the best possible projecting machine, and the selection of the Edison is looked upon as an indication of its excellent quality.

On the Outside Looking In

By the Goat Man

IN MY cat-naps I've felt the thrill, sort of an exultant shiver, that maybe, sometime, the caption that was wished on this department might change, but there seems to be little hope. "On the Outside Looking In" applies to-day with the same force it did more than a year ago. There have been changes of all kinds in every phase of the m. p. business, but these alterations to the film map simply gave more freedom to the Goat, who has no near competitor. He is on the outside. To be sure, he has horned around a lot and does some butting, but all goats have that habit. Nor is it to be charged against the goat. It is his nature and his right. He may imagine he knows a little more about the operations of the inside, but imagination, followed too zealously, often leads to the bug-house. I have been in the darkrooms of film factories. I knew that the work was going on in them, but I can't tell what it was like. I know about the film game because I'm mixed up in it, but I can't tell you how it works. That's why I am outside.

* * *

But the changes are run in right along. If you have followed me, or kept ahead of me, which should be easy of accomplishment, you may recall my warning to the promoter to let this business alone. Without the best of reasons, I'm beginning to believe that the promoter will have his inning in spite of those plans which were intended to keep him out. The evidence favors the coming in of the outsider. Promoters, you know, are promoters. They are insistent. They are as hard to dispense with as a cucumber bug. What shall prevent the promoter? If he is outside, he has been kept there by a well devised system. A year ago there were only three available programs—General Film or licensed; the independents, all in a bunch; and junk. To-day the exhibitor has a wide range of programs by comparison. While I have heard that there is to be a split among licensed makers, I disregard it. However, there is opportunity for four programs within that circle, due to the greatly increased output of subjects and the specials. The independents have been shot to pieces in three ways. You know about that and then there are several places where you can get a continuous supply of subjects that do not contemplate any of the factions mentioned.

* * *

However, there is no open market. You see the statement now and then, but in the sense of the full meaning, the open market is far away. The exhibitors of Europe may select their programs every week—make their bookings—from more than a hundred subjects. An Eclair and an Essanay and a Thanhouser may constitute to-day's show. An American, a Selig and a Rex for tomorrow. The next day may be a three-reel, privately owned educational subject on a 40-60 split at the ticket office. The exhibitor is boss of his bailiwick every minute. You can't emulate him in this country, nor succeed very far along his lines unless you play a rabbit's foot overtime.

* * *

With the disintegration of the selling plans of a year ago, came the renewed hope of the promoter. He has found his horizon cleared. The stumbling block has been removed. He can engage in the making of films with less friction. The public cannot call the turn on him. As a matter of truth, the films that have run their course in the usual renting scheme are all coming back to do service outside the picture theaters. These negatives of the makers will be taken from the shelves of their vaults and new positives will find an untouched market—the schools, the churches, the shops—anywhere and everywhere outside the theater. I have always hoped they would. It won't hurt the exhibitor. It will get him new customers. Folks will have the films brought to them and then they will get the habit of hunting out the regular amusement places. With this sort of competition, the clever promoter can get a substantial start. He can hire his camera man—camera and all. He can slip into the abandoned factories that were the creation of an earlier effort and he can make and lecture his subjects, maybe in the council chamber, or the opera house or the armory. He will find the process remunerative from the start and he will become more pretentious. He will be content to start with less today than ever before. He will show his investors a quick and satisfactory return and then, he'll hire a man to keep the mob from smothering him with money. For it is true that money never itched for anything like it does for the film business. While amusement can never be classed with utility, it closely resembles it. A utility must rest upon franchise which the public grants. A utility is something the public wants, whether gas, electric light, or telephone. The franchise is necessary, that the plant may be established. Upon the plant and the franchise, the investor depends. In amusement enterprises, the public has nothing but patronage to bestow. But the investor realizes that amusement is necessary to human life, at least the public craving for wholesome entertainment is akin to it. Without franchise, capital will seek investment in permanent theaters, whether for the legitimate stage or for motion pictures. So we find that the business is assuming permanency and this aspect is more encouragement for the promoter.

* * *

I used to think that the men higher up were infallible—that they knew it all; but I'm inclined to believe that in their tremendous success they might have overlooked a bet or two. They lost a big card in the patent contest. It relieves the situation from its biggest bugaboo. The promoter rubs his hands in glee. He gets larger quarters; some new furniture and new floor coverings and hedges himself in with more exclusiveness. He has been watching the patent office and in this he may have found something else that the money-getters overlooked. For you must remember that the money-getter has been tremendously active while the getting has been good and the promoter has only been watching. I know of several outsiders who have their sleeves loaded and who are very, very patient. They are holding back the crowd who want to give up their money and get in. It takes a shrewd promoter to resist such temptation.

* * *

The trouble is, he is an outsider. He must mark time, just like the Goat. Men like Jerry Kennedy and Percy Waters can do about as they please. If they want

to establish an exchange for film rental, they do that and get a license to do it. They are inside—way in. If Jacques Berst wants to retire from the presidency of the biggest renting concern in the world, that he may devote his whole time to his film manufacturing company, he does that. He is inside—far and away in. Suppose Frank Dyer prefers the top floor of 200 Fifth ave., to Orange. He saunters over there—no questions asked. He took Bill Pelzer with him, because they are throne men instead of cave men. And they are top-notch throne men of the insidest variety. Sam Long wants to go to Europe; Sam Long goes to Europe. What matters? Nothing. He is of the elect. Nothing matters when you're in. If I let my foot slip it costs me any sum you want to prophesy. I've let it slip to my great regret, and at awful cost, but I was outside. Were I inside, I could fall off a precipice and the gang would be down below with a life net. They never lose an insider.

* * *

But at that, I'm fairly content. Last month was the best I've ever known since my affiliation with the business—even as an outsider. The blood courses freer and the sun shines brighter when you get the season's greetings by wire. From all over this country, more cheer for the Goat. The boys are gathering around and I'm glad.

* * *

You remember those sassy little puzzles Selig gave away beginning sometime in July and continuing right on through convention days? I made quite a fuss about them at the time. To prove that making a fuss counts for something if you make it in the right place, I found a replica of the Selig puzzle among my Christmas gifts. However, this Christmas present is full grown—regular man's size. The table is fourteen by eighteen inches; regulation height; all hard wood. Each block has a handle and it makes as much noise as a film convention when you work it. Observe that I say when *you* work it. I would like to see Alf Saunders try it, but then Alf is too darned busy running the business.

* * *

They tell me that Heck Stryckman's has hung around the Screen Club so much of late that they fall for his songs. When G. M. Anderson lifted the lid at headquarters last week, Stryck sprung this one to the tune of "Marching Through Georgia": At the Screen Club Raver sat, playing with King Baggott's cat and the hour was crowding three in the a. m.; when a racket at the door, followed by a cowboy's roar, made the hair rise on the backs of both of them! "Hip! Hip! Hip!" the stranger shouted, "Don't you know why I am rough? I'm the Bronc, they call me Bill and I'm here to fill the till; you and I and Thomas Cat is crowd enough." Then they snuggled near the heat and partook of Broncho's treat—he had hit the town with quite a bunch of dough—he was there to celebrate at the Screen Club's open grate for he's the v. p. of the works I'd have you know.

* * *

Be a booster.

Essanay's Comedy "What George Did," with Augustus Carney.

The Poster—a Poser

By Harry Furniss*

THERE is no gainsaying the fact that the cinematograph moving pictures have attracted the masses in every civilized country under the sun. The question, however, cannot fail to present itself to one—why is it they have not yet to any extent touched the classes?

The pictures themselves have, in character and artistic merit improved by prodigious leaps and bounds. Absolutely no expense is spared in presenting them to

the public. In the vast majority of cases the subjects are well chosen and refined in character; invariably they are interesting, and, from a pictorial point of view, they are magnificent. How is it, therefore, that the superior person, who peruses inferior magazines and illustrated papers, and patronizes anæmic plays and feeble music-hall "turns," steadfastly turns his back upon the newest and most charming development of latter-day entertainments, the cinematograph theater?

There is no difficulty in finding an adequate reply to this obvious question. The reason for the withholding of the superior person's patronage is to be found in the common, vulgar, garish picture posters placed outside the cinematograph theaters in order to advertise the show within. They are absolute atrocities, and until they are abolished it is worse than useless to expect people of the better class to venture into shows devoted to the moving picture.

Any ordinary theatrical venture would be ruined instanter by the exhibition of posters such as these. They are 50 per cent worse than the most atrocious poster advertising the most plebian play in the evilest and most poverty stricken purlieus frequented by the veriest riff-raff of the amusement-going public. Decent people are instantly shocked and repelled by their flaunting hideousness, and that the less educated section of the community is in any way attracted by them is open to considerable doubt. It is questionable whether the latter study them to any extent, for they do not enter a cinematograph show for the purpose of seeing any one particular picture; the nature of the bill of fare is perfectly familiar to them, and they pay their reckoning with the intention of indulging in a full feast. For those, however, who hesitate to enter on the score of the possible vulgarity of the entertainment to be witnessed, one glimpse of those awful posters is amply sufficient. They shudder, and, in Scriptural manner, pass by on the other side.

It really seems an anomaly that companies which have invested perhaps thousands of dollars in the production of an elaborate play should be compelled to submit to the picture-poster producer's idea of whatever cheap and trashy rubbish it is possible to get out for the purpose of heralding a play of artistic merit. To secure the latter, neither trouble nor outlay is spared. Every item is required to be of the highest possible standard of merit. Selection is made of the best available story, actors and actresses of the highest class are engaged, the most up-to-date accessories are obtained without thought of the cost, and yet, after all this outlay, the vilest and vulgarest poster is deemed good enough to advertise the costly play! Why, I ask again, when one has a really good thing, brand it with the hall-mark of common-place crudity as typified by the cheap and nasty poster? I am told that it has to be done; that, in fact, it is a *sine qua non* that the middleman handling the sale of films should also supply the poster. It is his monopoly, I am informed, and again I am moved to inquire "Why?" Cannot a company showing a return of a quarter of a million per an-

num afford to snap its fingers at any middleman? The whole thing is a mystery to me, and why the aforesaid middleman fails to recognize and appreciate the fact that by the exhibition of these twopence colored posters he is killing his own chances, is the greatest mystery of all.

These diabolical posters are redrawn from the "still picture," that is, a special set scene of some incident without action. These still photographs are never, by any pos-

*The Bioscope, London.

sibility, as good as the same incident in the moving picture—a fact that must be patent to the veriest tyro. They are subsequently redrawn by an inferior lithographic artist, atrociously colored, and cheaply printed, and these ghastly productions are what are placed on exhibition with the idea of drawing the public!

Personally, I have no objection to the enlarged photograph; although, as I have just pointed out, the still picture has not the verve and sparkle of the one in action. It does at least bear some resemblance to the actual play. But these redrawn, crudely colored, common or cinematograph posters are not only an abomination and an offense to the eye, but an actual barrier to the uninitiated better-class amusement seeker, who might otherwise be induced readily to cross the threshold of the various picture halls and theaters. These tawdry posters lower the class of entertainment they purport to advertise to the level of the penny novelette or the ha'penny "colored comic."

Oftentimes before now has the success of a play been made by a really artistic poster. When the latter is a genuinely artistic production, it is without a doubt the most lucrative form of advertisement for the highest class of entertainment, the top grade article of commerce, and the most superior health resorts. In other words, it *pays* to exhibit the best class posters. It cannot fail to be detrimental, on the contrary, to attempt to advertise really good pictures through the medium of shockingly inferior posters. It is absurd, as our one-time enemy, Euclid, was wont to remark, to expect anyone anxious to see a nice, refined picture to be attracted by a flamboyant monstrosity.

It seems to be the general rule that the merit respectively of the actual picture and the poster announcing it should be in directly inverse ratio, that is, the better the

picture the viler the poster. Taken singly, these libels on the name of art are bad enough in all conscience, but the spectacle of a whole collection of these objectionable eyesores outside a picture palace damns the show in the eyes of the upper classes as being vulgar, low-class, and common. Indubitably it is to this fact, and to this fact alone, that the present aloofness of the better-class public may

be attributed. By them the comic scenes are vulgarized, and the serious ones are rendered comic.

In posters it is quite possible to be sensational without being repulsive, and funny without being vulgar, but to achieve the desired result it requires the hand of an artist, and not that of a hack lithographic draughtsman. I have seen one or two English cinematograph posters drawn by artists and reproduced as works of art, and most effective I am bound to say they are, but what are single spies compared with the battalions of screeching, flaring, cheap and nasty productions to be seen in front of every cinematograph theater?

If we are to elevate the cinematograph to the lofty level to which it is entitled, the first thing to do is to eliminate this objectionable feature holus bolus. America is largely, if not entirely, responsible for its presence, for some of the French and Italian, and as I say, the English, are drawn by artists and reproduced with proper care. To a great extent this glaring American poster suits the five-cent motion picture show in the States. They know what attracts the public they cater for, but the class of people patronizing motion picture shows in America is relatively of a lower grade than that in Europe, and the better class ignores them altogether. Why is it? I have already answered the question. It is because these badly drawn, flashily colored, cheap-and-tawdry picture posters convey a wrong impression of the show within, and drive decent people shuddering away.

Motography's Gallery of Picture Players

LLOYD B. CARLTON excels in producing dramtics, and it is he who is "the man behind" the majority of the Lubin successes of that variety. He likes big things, does Mr. Carlton—big work, accomplished in a big way and on a big scale. Literature and travel, in addition to dramatics, spell life for this director, who has had a big portion of each and now claims to like the producing of motion pictures a little better than anything else. A much experienced man is Mr. Carlton in the way of stage direction, as he gave of his knowledge for years to the productions of Maude Adams, E. S. Willard, Annie Russell and others of the Frohman management. At one day's notice, he sailed to Australia, where he made "Peter Pan" one of the biggest successes of the Frohman output. The busy atmosphere and the bigness of the motion picture industry appealed to him, and he alighted in the Lubin studio, where he has made himself at home.

Lloyd Carlton.

ORMI HAWLEY always has things and people come her way. It seems perfectly natural for them to do so and Ormi lets them, trusting to fate and the scenario editors to have events turn out right, and they always do. Furthermore, it is Miss Ormi's lot to play the society girl, which part permits of her wearing the loveliest clothes, and it is also Miss Ormi with whom the rich young man and the poor but deserving rival always and ever fall in love. So her lot is not a hard one by any means as the Lubin actors are gallantry personified and, anyway, Miss Ormi likes her work as ingenue and juvenile so well that the picture-making is a constant pleasure to her. She is an attractive girl, Miss Ormi, and has a foremost place in the gallery of motion picture beauties. But greater than that honor she prizes the knowledge that people like her. She can't help knowing about it, because they write and tell her.

Ormi Hawley.

EDNA PAYNE has been especially fitted by nature to see and be seen, particularly "seen," as she is very, very pretty. That is one reason for her being so well suited to the art of film acting. Another reason is her talent for putting her whole self into whatever character she portrays, so it is no wonder at all that the pictures in which she appears and which are trademarked with the "Clear as a bell" slogan, bespeaking the house of Lubin, get the popularity vote of the photoplay lover. Miss Edna has been doing picture work for two years; previous to that she did stock company work. Her adaptness at pantomime won for her an offer from the Lubin people, and she likes the work and prospects so well that she has forsaken every legitimate stage hope she ever had. Miss Payne's dark type of beauty often leads people to mistake her for French origin, but she is anxious that all who see her shall know her for a true American.

Edna Payne.

JOSEPH SMILEY, they call him. His disposition is naturally that way and people seem to sense it, for he springs into immediate favoritism everywhere. He is a director and is beloved of all the children who know him. That is why he is given charge of the productions which the Lubin little people make so desirable and which are testimonials to the patience and care of the children's director. It was under his guidance that the Buster series of pictures were made in which those taking part ranged from three and one-half to nine years of age. Boston is the Smiley home city and the stage—first, legitimate, and now photoplay—has benefited by all of Smiley's working days. He was with Fanny Davenport and the Klaw and Erlanger productions for a number of years and later Liebler and company sent him to Australia to produce "Mrs. Wiggs of the Cabbage Patch." He also has to his credit the direction of a photoplay studio in Havana.

Joseph Smiley.

Thanhouser Borrows New York Police

A department of city police—the Aqueduct division of the New York force—were loaned to C. J. Hite, of Thanhouser, for use in the production of a film entitled "With the Mounted Police." It was a new achievement for even an enterprising film producer, and the coppers proved splendid actors, as the picture shows. Some of 'em look more like actors in police uniform than does William Garwood, the real actor-in-form, who had the lead. He looked a modest, everyday cop. The Board of Water Supply of the City of New York has arranged with Mr. Hite to have the film at its annual entertainment at the Palm Garden, New York, January 19. The Aqueduct police guard a great deal of territory under the supervision of the board, and all the high chiefs of that body will see the policemen as photo-players.

Duluth Holds Picture Machine Test

As the result of motion picture machine tests made in Duluth, Minn., it is expected that steps will be taken at once to purchase one for social center work in the public schools. A test as to the inflammable character of the film in the machine, demonstrated that the apparatus is sufficiently safe to entitle the school board to the same insurance rates on the buildings with the machines installed as now. The first machine will be paid for by entertainments to which a small admission fee will be charged, and other machines will be secured in similar manner until all the buildings have been equipped.

Municipal Show Success in Chico

Believing that a municipally owned moving picture show will be of greater benefit to the community than those owned by individuals, the Town Trustees of Biggs, Cal., have established a municipal show and the affair has proven to be a great success. An admission of ten and fifteen cents is charged. Other towns in this section are considering following the example. In Chico it is planned to have vaudeville as well as pictures.

Pictures for School's Higher Grades

Motion pictures will be introduced in the schools of Crawfordsville, Ind., soon to aid in the training of the children along various lines of study. An Edison kinetoscope has been purchased for the higher grades at the Central school and it is intended to install machines in the other buildings as soon as possible. Arrangements are being made to obtain educational films and these will be exchanged with other schools at a small cost.

Advises Censors for Kansas City

Sixty-five thousand persons daily attend the motion picture shows of Kansas City, and one-fifth of the pictures presented are objectionable, according to a report by a committee of thirty clubwomen who have investigated carefully conditions there. Every show in the city exhibits at least a few offensive films, the report states. The committee recommended the establishment of a board of five censors, with absolute power.

"Where Destiny Guides," January 20. Copyright 1913, American Film Mfg. Co.

Photoplays From Essanay's

Starting the New Year

THE first month of the New Year seems to be a banner one, with excellent and exceptional releases. Two "Broncho Billy" subjects with G. M. Anderson as Billy, releases worthy of headline type and good strong billing, will be attractions. One funny comedy with Augustus Carney in itself would be a headline feature in any theater.

"The Girl At the Brook," released January 15, is a beautiful story well told, Bedford Austin, bored with social life, decides to go camping. Evylyn Greyton, a society girl, persuades her father to go camping with her. One day while fishing at the brook, young Austin accidentally falls and sprains his ankle. Miss Greyton finds him unconscious and, dipping her handkerchief in the water, places it on Austin's forehead. Love at first sight makes Austin forget his aching ankle. A few days later, Austin shows Miss Creyton a ring that he prizes highly. The ring is dropped unnoticed by either of them. Miss Creyton finally discovers the ring two or three days later and writes a note. pins it on a twig of a tree and sticks it into the ground on the spot where Austin is accustomed to sit while fishing. Austin discovers the note the following morning. In it, Miss Creyton tells Austin that she has returned to the city, and if he ever comes there, to look for his ring that he lost one day at the brook, and that where he finds the ring he will find her. Austin gives instructions to his valet to pack up and return to the city immediately. A few months later, Austin attends a reception where he meets the fair Evelyn. The ring is returned to its owner and a new one placed on the engagement finger of the charming young society debutant. Miss Dolores Cassinelli as the fair Evelyn, portrays the part beautifully. E. H. Calvert as the handsome Bedford Austin does justice to that part.

"Broncho Billy's Brother," released January 18, G. M. Anderson is sensation in this story surrounded by thrilling atmosphere from the beginning, it is told in a powerful style. Broncho Billy's brother Dick is madly in love with Nellie Parsons. Jack Dupont, a mining engineer from the East, sees pretty Miss Parsons and becomes infatuated with her. Not waiting for an introduction Dupont follows and introduces himself. A few days later Dupont proposes and is accepted. Nellie returns the engagement ring to Dick. Dick informs his brother, Broncho Billy, about the engagement being broken, and Broncho Billy determines to bring the two together. That night at the town saloon, where the men are engaged in a game of poker, he asks permission to take a hand, and is permitted to do so. After taking away all of Dupont's money by the modern method of card playing, Broncho Billy agrees to play him for the diamond ring, his scarf pin and a solitaire engagement ring, which Dupont has purchased that day for Miss Parsons. Broncho Billy wins everthing. Being a "game" gambler, Dupont agrees to play for anything that Broncho Billy may suggest. Broncho Billy tells him he will play for his signature on a note that he will write. Dupont agrees. Broncho Billy writes the following: "Dear Nell: I am not on the square with you. Am leaving today. Forget me." Broncho Billy then puts up all of his winnings and they draw cards. Broncho again wins. Dupont leaves town. Dick, Broncho Billy's brother, returns to his sweetheart, and Broncho Billy fills a two heart flush by breaking a pair. G. M. Anderson is artistic and original in his portrayal of "Broncho Billy" in this feature.

"The Laird of McGillicuddy," released January 23, depicts some funny and interesting comedy situations. Ruth, a charming young coed, breaks her engagement with William Mason. She tells him she wants a titled husband with a fortune. Mason, with a gloomy countenance, returns to his room at the frat house. There gathered are his chums, "Cal Robbins" Wash Bryant and Sid Rathbun. Noticing the look of discontentment on the face of Mason, they ask the reason for it. Mason tells them. "Cal," looking out the window, sees the milkman and motions for him to come up. Mason leaves the room. The milkman is persuaded and bribed to go to the ball that evening as the Laird of McGillicuddy. The editor of the college paper is given the information that the Laird of McGillicuddy will be present at the ball. Ruth, with a number of her girl friends, read the paper and prepare for the big festivities. That evening "Skinny," the milkman, in the costume of a

Broncho Billy's Brother.

Scotch Highland nobleman, is presented to the ladies at the ball. He dances with Ruth, tears her dress, and disgraces himself generally. Mason, discovering his sweetheart's dress torn, pins it up for her. and she smiles at him. Finally, when the clock strikes twelve, the Laird of McGillicuddy, transforming himself into "Skinny," the milkman, by pulling his false beard from his face, tells the group about him that it about time he was starting on his milk route. Being thoroughuy disgusted with royalty, pretty Ruth consents to be the charming bride of Mason. Augustus Carney portrays the part of the Laird of McGillicuddy.

"The Farmer's Daughter," released January 24, is a genuine, true-to-nature rural story of a farmer's daughter eloping with a city chap. Reginald Hoops, Jr., son of a wealthy financier, meets with an automobile accident. The car turns turtle and young Hoops is pinned beneath the wreckage. Farmers in the immediate vicinity go to the rescue. John Allen, a farmer, carries young Hoops to his home and sends for a doctor. Hoops is informed by the doctor that he must remain in the

The Laird of McGillicuddy.

farmer's home until he has recovered. Nellie Allen, beautiful daughter of Farmer Allen, nurses Hoops back to his normal condition. Hoops becomes infatuated with Nellie and proposes to her. They elope because it's considered more romantic. In the meantime Mrs. De-Puyster-Ives St. John, mother of Alice, the young debutant to whom Reginald has been engaged, prior to his meeting with the pretty farmer's daughter, issues engagement announcements. Reginald and his charming Nellie arrive in the city. He takes her to a friend's home until he can persuade his father to consent to the marriage. Alice St. John calls on Reginald's father. Mr. Hoops

The Girl at the Brook.

asks Alice if she would marry his son if he were poor. She tells him most emphatically that she certainly would not. Mr. Hoops tears up the engagement announcement, and asks the lady to kindly leave his home. Mr. Allen arrives in town and calls at the Hoops' mansion. He is met by Reginald, who tells the farmer that he is not married to his daughter. Reginald then gains consent from his father to be married. Mr. Allen wires to his wife, telling her to come to town, that wedding cards have been issued. The family arrive and a quiet wedding takes place. Beverly Bayne distinguishes herself admirably in the role of Nellie Allen.

The Essanay Company determines and promises better subjects, better portrayal and better scenic effects for the New Year—not that the year of 1912 did not develop huge feature releases of exceptional merit. With a new and promising equipment for dissolving, Essanay will no doubt do some interesting work in this special scientific development. Then there is the big spectacular three-reel "King Robert of Sicily" to be released very soon.

The Motion Picture Exhibitors' League of America

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

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Ohio Convention This Month

The big annual state convention of Ohio is causing the exhibitors all over the state to get busy. Great enthusiasm is apparent everywhere. The exhibitors of Ohio now realize that they have a chance to secure a square deal for the first time in the history of the organization. They propose to present such progressive bills to the legislature as will meet the approval of the people of Ohio as well as the motion-picture men. It is confidently expected that there will be at least one thousand exhibitors in the city of Columbus on the 21st and 22nd of January. Letters are pouring into the state president's office stating that their writers will be at the convention. The only program for the convention will be a very small one, one announcing the time and date of the convention and the entertainment to be given. The program will be as follows:

January 21st the convention will be called to order at 1:30 p. m. at Southern Hotel Hall, to adjourn at 5 p. m. It will again meet at 7:30 p. m., where pictures, vaudeville and other entertainment will be given until 9 p. m., when all will go to the Colonial theater and enjoy a splendid entertainment arranged for them by the local committee.

At 10 a. m. Wednesday morning, January 22, the convention will meet in executive session and will adjourn promptly at 11:30 a. m. and on the invitation of Gov. J. M. Cox, will proceed to march in a body to the

Scene from "A Rough Ride with Nitroglycerine," a Selig Story of the Oil Fields.

capitol, where Governor Cox and his staff will be in waiting to receive them. After paying their respects to the governor, they will go with him in a body to the front of the state capitol, where a motion picture will be taken; then they will adjourn until 1:30 p. m., when another executive session will be held. At 7:30 p. m. the night of the 22nd, a big banquet will be given in the large, beautifully decorated dining room of the Southern Hotel, where it is expected not less than five hundred will partake of the bountiful feast prepared by the hotel. Governor Cox, Senator J. B. Foraker, Attorney J. J. Lentz, associated attorneys and several other distinguished speakers will be present. M. A. Neff will act as toastmaster.

During the banquet arrangements have been made to secure some of the most attractive and pleasing artists in the vaudeville world to assist in the entertainment. If there is no time left after the banquet is over, the national vice presidents' committee will meet on the morning of the 23rd of January and remain in session until the executive business is transacted. It will probably take more than one day to get through with the national committee's business, as many things of great importance will come before the committee.

The first day meeting will be an open one. Everybody is invited, all of the manufacturers, film men and those who are not members of the league, in fact, everybody that has an interest in the uplift of cinematography will be welcome.

The committee on local arrangements appointed by the state president are as follows: Clem Kerr, Dayton, chairman; John Pekras, Dreamland theater, Columbus, first vice chairman; W. R. Wilson, Columbus, second vice chairman; J. W. Swain, Pastime theater, secretary; Max Stearn, Exhibit theater, treasurer; J. H. Maddox, Colonial theater, chairman of press committee.

The convention will be held under one roof. There will be ample time given for all to see the exhibits, as every exhibit will be in the lobby of the hotel, in the parlor, or on the second floor, where there is plenty of room for the exhibition of goods. A reasonable price will be charged and as there will be no program advertising, all who wish space to exhibit their goods are requested to write to M. A. Neff, 1003 Mercantile Library building, Cincinnati, and diagrams and prices will be furnished.

The Dayton convention was a large one; the Columbus convention will be second to none that has ever been held. There will be no delay or confusion and no room for complaint. A bureau of information will be established at the west end of the Union Depot, which will furnish all information to those attending the convention. A reservation committee will be in waiting, a committee on securing new members and a committee to arrange for the comfort and convenience of the ladies attending; in fact there will be committees to look after the comfort and wishes of everybody attending the convention, and it is proposed to make this one of the greatest and most pleasant conventions possible.

This will be a real legislative convention so far as

"His Old Fashioned Mother," January 18. Copyright 1913, American Film Mfg. Co.

the motion-picture exhibitors of Ohio are concerned. Owing to the fact that the legislative committee of the Ohio State Branch League No. 1 has been working on some bills to be presented to the legislature, however, before they are presented to the state legislature they will be read and considered by the members of the Ohio League. In other words every member of the state of Ohio will know exactly the kind of legislation that is being presented in their interest, and will be prepared to discuss these measures thoroughly and intelligently.

The most important of the measures that will be presented to the convention will be the state censor-board and state examining board for operators and a measure to classify state inspectors. In other words Ohio will ask that inspectors be classified and that only competent inspectors for theaters be appointed, who are familiar with the business in every particular and who will work for the interest of protecting the life of the public and property of the owners and to assist in bringing about a condition beneficial to all concerned in the amusement business, especially motion pictures. Other features will come up for discussion, as to how many reels will constitute a show.

This will afford a great opportunity for all exhibitors attending the executive meeting to meet the national vice presidents from all over the United States, and one from Canada. The excutive meeting of the national vice presidents will meet on the evening of the 22nd of January, 1913, and will probably hold over until the 23rd of January, after the state convention has adjourned.

The First International Exposition

It is but a short time ago that the New York Branch of the M. P. E. L. of America decided to hold an International Exposition of the Motion Picture Art, in conjunction with the third national convention of the Motion Picture Exhibitors' League of America. With this object in view, the following members were appointed as committees to manage what will be known as the First International Exposition of the Moving Picture Art, at the New Grand Central Palace, New York City, July 7 to 12, 1913.

The general committee consists of Frank Tichenor, chairman; F. E. Samuels, secretary; L. F. Blumenthal, treasurer; and M. Needle, L. Rosenthal, J. King, B. E. Cornell, and S. H. Trigger, president ex-officio; the advisory committee is made up of Sidney Ascher, chairman; R. L. McNabb, secretary; E. Valenci, A. Bauerenfreund, Grant W. Anson, M. J. Goldfarb, M. L. Fleischman, R. M. Davidson, G. F. Wright, William Douque, A. N. Wolff, E. N. Day, and R. C. Whitten. The gentlemen have had a number of meetings, and a great deal of preliminary work has been accomplished.

A number of show promoters have endeavored to buy the exhibitors' franchise, but the committee have refused to allow any one to handle the proposition and will run it themselves from the offices of the exposition committee on the second floor of the German Bank building, 4th avenue and 14th street, New York City. Space on the main floor of the new Grand Central Palace will be sold to manufacturers of all articles pertaining to the motion-picture industry.

A novel plan has been suggested by Mr. Samuels, which will undoubtedly be used to advantage. He suggests building four modern motion-picture theaters on the mezzanine floor of the new Grand Central Palace, and in these theaters install every known device to make them what every moving-picture theater should be, and what in the future every moving-picture theater will be. At the present time there is much criticism about some picture theaters, and some of it is undoubtedly true. The motion-picture exhibitors of Greater New York are, for the most part, law abiding citizens, and are endeavoring to conduct their theaters on a law abiding basis.

The exposition will give an opportunity to 20,000 exhibitors from all over the world to see the very latest theatrical construction and interior decoration pertaining to the industry. The idea is to have the latest ventilating systems installed, the best lighting effects, the most comfortable chairs, the best projecting machines, the recognized leading screens, and everything that will make the motion-picture theater pleasing to the public. Manufacturers will undoubtedly be anxious to show their products to exhibitors, so these theaters will be numbered 1, 2, 3 and 4. Film manufacturers comprising the Patents' Company will be given an opportunity to show their pictures in one theater, the Film Supply Company of America in another, the Universal in a third, and the independent manufacturers not allied with any combine, in the fourth. Different machines, etc., will be used in each theater, and every individual will be given the opportunity to choose for himself which he likes best.

These proposed theaters will be erected on floor space approximately 80 by 20 feet, and admittance to them will be free. The committee deserve great credit for their generosity, and without doubt this exposition, handled in such a manner and in such competent hands, will be the greatest ever held in any commercial or amusement industry.

Copies of the prospectus and diagrams of floor space are being distributed on application to F. E. Samuels, secretary of the committee, second floor, German bank building, New York City.

By a special act of Congress, all articles imported from foreign countries to the Grand Central Palace, for exposition purposes, will be absolutely free of all duties.

New Star with "Flying A" Western

A distinguished lead came in over the stock route and is the first acquisition of his type since the advent of the American Film company at Santa Barbara. He is a lusty, robust little actor of ten and one-quarter avoirdupois and bids fair to excel all possible competition. "Chick" Morrison, his father, feels more like the boss of the ranch than ever, and he certainly has every reason to be, for the time being at least until we hear from the other benedicts at the "Flying A" studios.

The year 1912 was particularly productive for the matchmakers in the American company. Wedding bells sounded some five or six times during the year, but Pauline Bush, Jessalyn Van Trump, Kerrigan, Richardson and the other leads are still enjoying single blessedness.

A Gift from Selig's London Office

All the way from London, England, E. H. Montagu has sent us a cigar case. It is made of pigskin and stamped upon its side in gold is the familiar Diamond-S, the mark of the Selig Polyscope Company, and the legend "The Master Mark of Filmdom." It is a useful little souvenir. Thank you, Monty, and a Happy New Year to you and yours!

Steam Laundry Gets Picture Boost

It was announced at the recent convention of the Laundryman's National Association, which met at Detroit, that the American Laundry Machine Company stood ready to supply a most interesting film for a moving picture machine for use by any laundry association or individual laundry that presented the proper credentials. While this is conceded to be an advertising stunt, a representative of the company, in an interview, stated that the object of the company in exhibiting these moving pictures is to promote general interest in the laundry business and to acquaint the public with the details of the business, upon the theory that if the people cannot be induced to come into the laundry to see the operation, the operation will be taken to them.

"Among the laundrymen, themselves," he said, "we want to develop broader ideas and a higher regard for their profession. To do this we produce these pictures, which, if our object is attained, is only a beginning. These pictures, and our apparatus for showing them, are at the service of any association, local, state or otherwise, directly or indirectly interested in the laundry business, and it will be our pleasure to co-operate with them to exhibit the pictures."

Picture Bear Terrifies and Is Terrified

The big tame brown bear whose antics furnish delight when they are shown on the screens in the moving picture houses that patronize the films made by the picture concern owning the bear, escaped from his stable in Fort Lee one recent afternoon and gave a free show—at least his keeper says he escaped. Some residents of the neighborhood fear that their antics when they saw the bear at large may later be shown in moving pictures.

The animal wandered about for an hour or more before he was roped by his keeper and taken back to his stable. The bear, which is perfectly tame, was about as badly frightened when he found himself at liberty as the residents were who saw him. Bruin sought refuge in several barns and garages, not being able to locate his own.

He did some damage at the garage of Mayor Kerwein on Centre avenue, but if there were pictures taken of the crowd the damage might easily be paid for from the film's returns. Anyhow, all damage is to be settled for.

"The Poster—A Poser." See Page 7.

Schedule of Germany's Picture Houses

According to the *Cine-Journal*, Paris, the number of moving picture theaters in Germany is as follows:

	Population.	C'mas.
Berlin and suburbs	4,000,000	300
Breslau and suburbs	520,000	40
Elberfeld	180,000	49
Essen	300,000	7
Franckfort-s-Mein	420,000	40
Fribourg-en-B	84,000	4
Hannover	350,000	40
Halberstadt	45,000	6
Hildesheim	60,000	5
Zena	40,000	9
Karlsruhe	134,000	5
Mainz	110,000	4
Mannheim	197,000	6
Metz	60,000	8
Mulhouse	96,000	9
Strasbourg	180,000	5
Stuttgart	230,000	23

Women to Establish Censor Board

The Recreation Conference Committee, composed of representatives from the principal women's organizations in Philadelphia, Pa., decided to establish a moving-picture censorship. A subcommittee was appointed to investigate moving picture shows and other amusement places frequented by children and immature pleasure seekers.

After moving picture places have been investigated, a crusade for "elevating" the moving picture show will be conducted by means of a model moving-picture exhibition to demonstrate what the cheap playhouse ought to be. The next step then will be to establish a censorship, either with the consent of the big moving picture firms or by enforced legislation.

The organizations represented by the Recreation Conference Committee in this work, are the Pennsylvania Association of Women Workers, the City Club, the Consumers' League, the New Century Club, the Civic Club, the Girls' Friendly Society, the Children's Aid Society, the Society for the Protection of Children from Cruelty, the Public Education Society, the Sleighton Farms, and the Girls' House of Refuge.

Lubin Anxious to Build German Plant

Siegmund Lubin has been visiting Berlin and proposes to Americanize the German capital in the system of promoting the moving picture art. The newspapers hailed him as a moving picture king and gave him every encouragement. Mr. Lubin says that they are far behind us in advertising and running photoplay theaters. The public is not informed what pictures are to be exhibited, and they do not take advantage of continuous performances. Mr. Lubin is anxious to construct a plant in Berlin and offers to put $1,000,000 into the venture.

Sans Grease Paint and Wig

By Mabel Condon

Lillian Leighton.

TAP, TAP—went my guide's knuckles on the door of Lillian Leighton's dressing room at the Selig studio.

"Yes?" came a softly inquisitive voice from the other side of the door.

"Are you decent?" inquired my guide with his hand on the knob and his ear to the panel.

"Yes," returned the voice without any semblance of affrighted negligee in its tone, "come in!" Cautiously my guide produced a crack in the door; I slid through the crack into a room of sunshine, yellow dimity and Lillian Leighton herself.

And she was perfectly decent, from becoming coiffure and monogramed, gray flannel shirt-waist with a rolled collar and red silk tie to small black street shoes. Furthermore, she was embroidering a big "L" on a pillow-case and I beseeched her to continue as I was curious to know how she was going to work out the fate of the curls at the end of the letter.

So Lillian resumed the pillow-case, I hitched my rocker out of the sun's way and, from the corridor, came the voice of my guide vouchsafing, primarily for me and incidentally for everybody else who happened to be on the second floor, the information that he would return for me in fifteen minutes.

"Mercy! we'll have to hurry," we told each other and then Lillian gave me the history of her pretty room and how she made the yellow-flowered curtains and cushions and sofa cover herself. For sewing is one of the pleasantest things she does and she often makes her own waists and house-dresses and always alters and repairs her own costume wardrobe.

And that isn't all, by half; for on the evenings Lillian doesn't sew or have company or go places, she gets out her little old cook-book and makes wonderful things. She revels in concocting new dishes and pastries; I can't tell you, though, upon whom or what she tries them, as she neglected to say and I was too polite to ask.

"I'm very domestic," commented Miss Leighton as her plump fingers kept needle and silk thread flying back and forth over the blue-stamped "L." "It has been so long since I had a permanent home that I can't get enough of it now. During the thirteen years I played in stock and road companies I lived wherever it was most convenient to my work. Once or twice I tried to have a home, but I'd be on the move before I would get used to it, and finally, I became so tired of rambling that I quit the stage on a vacation and at the end of the vacation decided I just wouldn't go back.

"It was then I got a try-out in Selig pictures and when I was offered an engagement here, I accepted. That was two years ago; I've been perfectly happy ever since and never, never will go back to the stage, no matter what!" There was vengeful determination in Lillian's voice and vengeful determination in her wielding of the big-eyed 'broidery needle and its thread of shiny silk which tangled itself into a knot at the very beginning of the "L's" twining loops. With lovely patience Lillian untangled the thread and talked on in a sweet voice.

"The first thing I did was to rent a little flat, about a twenty minutes' ride from here, for mother and me, and I selected all the furniture and put up the curtains and arranged the kitchen things and—oh, yes, I had a little garden, too."

Lillian laughed and I waited to hear why.

"The poor little garden!" I looked sympathetic. "But I never will try another little garden."

"Indeed!" my anxiety was intense.

"No, never. You see—"

There were rapidly aproaching foot-steps in the corridor; they halted outside the door and then, over the transom, came the voice of my guide in a raucous, "Fifteen minutes 're up!"

"Not ready," I returned, just as raucously, for I thought of the mystery of the garden and determined to stay and hear it out.

"Twenty minutes, then," shouted the voice.

"Make it half an hour," I shouted back.

There was no reply other than retreating foot-steps and I sighed with relief and turned to Miss Lillian, who continued: "No, I'll never try another little garden because I don't know the vegetables from the weeds and I pulled the vegetables and tended the weeds. The disappointment was awful, simply awful. But you couldn't blame me, could you, when the weeds came up so pretty and green?"

"Hardly," I admitted.

"I'd just love to be farmer, though," and the busy Lillian took time off to sigh a big sigh and rest her eyes on a meek cow sunning herself on the east wall, in oils and a gilt frame. Then the pillow-case was resumed.

"But all the energy I put into that little garden I have transferred to my kitchen and spend about three evenings a week there in a cover-all apron and chef's cap. I have made it a rule to have the pans washed and everything in order by ten o'clock. I enjoy those evenings in my kitchen more than going out—and I can truly cook."

There was a pause, for the crucial moment had arrived for the final turn in the last loop of the "L" and Miss Lillian did not intend that the event should suffer by anything she might have to say on any subject foreign, and so inferior in importance to the marking of a pillow-case.

The moment of suspended conversation over, Miss Lillian launched into the topic of motion pictures by declaring that the life afforded ever so much more opportunity for athletics if anyone were so inclined. For herself, she is not so inclined; she dislikes athletics and can't swim, though she lays claim to the ability to float along beautifully, with help.

"I get a lot of teasing about being plump, but I guess it's just natural, for I'm comfortable that way." And if Miss Lillian doesn't object to weighing in at one hun-

dred and seventy-five, more or less, why should others, I'd like to know?

"I like playing characters," went on she of the satisfied plumpness. "I just revel in it. It provides ever so much variety and it is so interesting—much more so, in picture work, I find, than on the stage. But oh! such a time when I was playing 'Ma Katzenjammer.' The pictures were made in the summer and I had to wear thirty-two pounds of padding. I was just sure I would dwindle away to a mere shadow."

But 'nary a dwindle, evidently.

"I have one awful fault," digressed the character woman, as though to establish her utter equality with the rest of humanity, "I can't remember names and I cause myself such dreadful embarrassment. But I'm delighted when I discover that fault in somebody else, for it is such a comfort to know that other people forget, too."

A flash of silver scissors, a snipping of thread and a pleased, "There! that's done!" and the embroiderer spread the pillow-case out for inspection.

"Pretty," I admired.

"Think so?" Miss Lillian returned as she held her head first on one side, then on the other and half-shut her pretty brown eyes, the better to judge of the appearance of her muchly curved initial.

"How long did it take?" I wanted to know and was answered by a decisive, "Half'n hour-r!" in the voice of my forgotten guide, as he made a vigorous return along the corridor.

With a friendy good-bye, Miss Lillian ushered me out and I followed in the wake of the voice, regretful at so abrupt a leave-taking and at the perversity of fate in wishing me two initials, neither of which has a curly tail.

Moving Pictures and Electrical Progress

The influence of the moving picture theater upon the public mind is not easily overestimated in these days, and in the educational possibilities of the low-cost playhouse lie opportunities for the molding of popular opinion which are as yet only partially appreciated, says the *Electrical Review*. Reference was made some time ago in these columns to the usefulness of electrical plays from the instructive standpoint, and the contention made that where such entertainments illustrate the methods of performing real work in the field, as in the splicing of cables in manholes, much valuable publicity on behalf of electrical service is obtained, and above all, at a time when the popular mind is unusually susceptible to impressions. Similar considerations apply to the treatment of electrical subjects in motion pictures. .

In a recent visit to a picture house making a specialty of clean and instructive displays, the harnessing of a mountain stream was shown in a realistic fashion, with moving views of flume inspection, supply of water to pipe lines and penstocks, the operation of a water-wheel governor in the power house, the running of a direct-connected alternator and finally, the discharge of the tail water from the draft tubes. The pictures gave the most uninformed observer a clear idea of the character of country through which hydroelectric developments are often carried, and while the selection of pictures might have been improved by other views showing the transmission and utilization of electrical energy from the harnessed stream, there is no question that the semi-serious entertainment afforded was a step in the direction of arousing popular interest in a subject with which a great many persons are utterly unacquainted. Certainly the display of such views, improved as it might be by scenes illustrating all the important stages of hydroelectric development down to the reading of switchboard instruments and the operation of shops by motors, would tend to interest the public in the best form of water power conservation by its use and might be a positive factor in stimulating the popular demand that such resources be more generally turned to account.

Not only the general public but technically trained men are finding the moving picture a useful institution in connection with society and club meetings, lectures on behalf of central-station service, and campaigns designed to arouse the interest of special classes in such matters as the use of the electric truck and the manipulation of electric heating apparatus. At a recent electric-railway-club meeting a special process of welding motor cases, shafts and other equipment was shown to a large assemblage in most effectual style, and it is obvious that the manufacturer of such instructive views has in the world of industry practically an unlimited selection of profitable subjects.

How Picture Shows Affect Denver

Last year in Denver seventeen small drug stores failed within sixty days largely on account of motion picture shows. The fall in the receipts of the soda fountains and attendant trade accounts for this. The saloons and pool halls have suffered because the moving picture shows have absorbed the time and some of the money of their customers.

At the moving picture show the young man can spend 5 cents in forty-five minutes. At the saloon or pool hall he would be likely to spend many times that much. In this way the homes of Denver have saved much money and more misery. From an economic standpoint the most important thing about the moving picture show is that it absorbs time at very little expense.

It has absorbed the time of tourists to an amazing degree. After touring Denver and having dinner the first question with the majority of tourists is: "Where are your moving picture shows?"

They scarcely take time to purchase postcards to mail to their friends. This of course affects the business that would come from the patronage of tourists.

It has affected the sale of books and magazines. It has increased the reading habit in some and decreased it in others. These two effects just about balance each other. It has vastly stimulated the reading of many who formerly read little. It has furnished suggestive lines to be followed up.

It has awakened new interest. One prominent book dealer said that after Dante's "Inferno" was shown, everything that he had on Dante was sold at once. The pictures of Dickens' characters had the same kind of effect. This is the report from the two biggest stores in Denver, and is a characteristic effect of the moving pictures.

Offers Fortune for Denver Picture Rights

Twenty-five thousand dollars, payable one year in advance, was the offer received from one of the largest moving picture concerns in New York for the exclusive moving picture privileges of Denver's great Indian festival in 1915.

Ten thousand dollars has been offered by two Denver men for the privilege of reproducing Blake street of fifty years ago with representations of Moffat's bank, the old dance hall, bars and gambling halls.

"The Return of Lady Linda"

An Eclair Feature

A GORGEOUS two reel film to be released January ninth is "The Return of Lady Linda," an Eclair product. The story has to deal with titles, coronets and hearts.

On the eve of her marriage to Claudio, Duke of Rimini, the lovely Lady Linda and Sir Enrico, a penniless baron whose impoverished estate adjoins the lordly villa, whither the lady's father has brought his brilliant train to celebrate his daughter's nuptials, first meet and read each other's eyes. They are surprised in their love making by the prospective bridegroom and the old Duke Alonzo. Thinking to shame the pauper in the lady's sight they send him a mock courteous bidding to attend a masqued ball at the villa.

"The Return of Lady Linda."

To their astonishment and chagrin, the "Baron of Patches," having secretly pledged his last jewels, appears at the ball arrayed as finely as the best, and boldly plays off his gallantries to the lady. A duel is fought in which the baron is unfairly wounded by the enraged Claudio. A few days later Sir Enrico passively sees the woman he loves married to the fraudulently victorious duke.

After an absence of ten years the widowed Linda, Duchess of Rimini, returns to take up her abode in the villa. On the other side of the dividing wall Enrico, poorer than ever, is living in solitude. His establishment is reduced to a solitary servant. His sole and cherished possession is a fawn. One day a little gentleman with golden curls appears in the garden and boldly announces that he has come to play with the fawn. It is little Pietro, the widowed lady's son.

The games continue each day, and each day Enrico's love for the boy increases. Suddenly the visits cease. A week later, the Lady Linda presents herself at the baron's gate. To honor his royal guest, the baron wishes to spread a fitting repast but his larder is empty, as empty as his purse. He resolves to make a sacrifice and his treasured fawn dies to provide the feast.

When the repast is spread, the duchess declares her errand. It is that the baron bring his fawn to the bedside of her little son, who is dying and calls constantly for his neighbor's pet. But she has spoken too late. That night Death enters the villa.

After the years of separation, the baron and duchess are at last united.

In "The Return of Lady Linda," Barbara Tennant and Clara Horton, those two excellent Eclair artists, are seen to great advantage. The settings, too, are fine. Some slight idea of them may be gained from the few illustrations, taken from the film, which are presented on this page. "The Return of Lady Linda" has been booked for release on Thursday, January 9th.

The Duel.

Lady Linda.

Winnipeg's Columbia Theater

The city of Winnipeg, Canada, boasts of some of the finest picture theaters in North America and the latest addition to these ranks among the very best.

The electric mains are 3 No. 00 cables, led through the basement, where provision is made for service from both the city and street-railway circuits, to the main distribution box in exit hall. Here the circuit is split up and led through two meters, three No. 4 wires from one meter leading to the operating room, where the power rate is charged, and three No. 2 wires through the other meter go to the lamp distribution box, where the commercial lighting rate is charged. From this main distribution box, all the lighting for front, offices, foyer, halls and basement is controlled.

The foyer shades are rather a novelty, consisting of four panels of colored glass edged with brass and hung by hooks from a square canopy, fitting over a Russell receptacle on the conduit outlet boxes. Three of these panels are amber-colored, the fourth, facing the aisles, being ruby, and acting as a red exit light, while the foyer is finely lighted.

The wall brackets, 10 in number, one on each pilaster forming the panels, are of the plain square type, with green and ruby-colored cone shades, but the canopy is deepened to allow a socket to be inserted and soldered in, so that a fan can be attached to any one of these during the hot season. This does away with extra outlets and wiring for these very necessary accessories.

The ceiling is divided into five panels, each panel being adorned with two 5-lamp fixtures of special design, to allow of these lamps being used when the pictures are being shown. The two panels nearest the screen have their lamps switched off by the operator when he commences each show, the rest give a beautiful diffused light over the audience, making it a pleasure to sit there.

The operating room, a fireproof apartment 24x12 feet, is the finest that experience and money can furnish. The supports for the two machines and one diffusing stereopticon are one-inch pipe with flanges, fastened to floor beams before the fireproof floor is laid, and when braced at the upper end to the wall, make a rigid fastening for the machine, no shake whatever being discernible.

Three No. 4 cables enter the operating room through an L-condulet, 1.25 inch, to a switchboard, whereon all the switches under the operator's control are mounted. One 30-ampere mercury-arc rectifier, General Electric type, and two Fort Wayne compensators are connected through two double-throw switches to the machines, each arc of the stereopticon being fed through these same compensators. Two No. 4 cables feed each arc lamp from the low-voltage side of the rectifier.

This comprises one of the best laid out operating rooms that can be imagined. The house lamps being under the control of the operator by six 30-ampere knife switches on the board, he has everything required to facilitate his duties. An electric program sign, under the control of the musicians, the necessary exit lamp and musicians' lamps go to make up one of the best electric installations in any theater.

"The Rose of Mexico," January 25. Copyright 1913, American Film M fg. Co.

A Live Lubin Two-Reel

One of the January Specials

ANOTHER of those live Lubin two-reels is on the books for early release—January 17, to be exact. It is to be handled through the General Film Company as a special feature.

The title is "The Mexican Spy." It was written by Emmett Campbell Hall and produced by Wilbert Melville. The cast is as follows:

Tom Loring .....Earle Metcalf
Colonel Loring .....L. C. Phillips
Senor Luis Rivera.....Edwin Carewe
Mary Lee .....Edna Payne
Paymaster Lee .....William Wells

As the story runs, Tom, son of Colonel Loring, is a handsome but dissipated youth, easily influenced to moral transgressions. Mary Lee, the paymaster's daughter, loves Tom despite his failings, and tries desperately, though vainly, to reform him. Senor Luis Rivera, polished and apparently wealthy (but in reality a spy), becomes intimate with Tom, who, to keep up his end and pay his gambling losses to Rivera, steals $5,000 from the paymaster's safe. Rivera threatens to expose Tom's theft unless he steals for him the plans of forts in the Southwest, proposing to give back the money, which Tom may replace in the safe, if he does so. Tom cannot resist the temptation and secures the plans from his father's office; but before he has delivered the drawings to Rivera, Mary learns of the situation, and by pawning her jewels and using a little legacy, raises enough money to replace that stolen. She then forces Tom to defy Rivera, and replaces the plans.

No one suspects Tom, but he realizes that he is breaking the hearts of his father and the girl, and swears that he will prove worthy of their love. Rivera has gone away. Tom disappears, and under another name enlists in the army, leaving a note for Mary in which he tells her that she will not see him again until he has redeemed his shameful past. Shortly afterward the regiment to which Tom has become attached is ordered to the southwestern border on account of difficulty arising with the Republic of Mexico.

Tom Loses at Cards.

Hospital Scene from the "Mexican Spy."

In the meantime Mary has applied for and received an appointment as a Red Cross nurse, and is herself sent to the border. One day after her arrival she is sent by the surgeon in charge to a point some distance away from the hospital, and is greatly surprised to find the soldier assigned to drive the wagon furnished for her transportation none other than Tom. The two young folks are overjoyed to see one another again. Tom takes his seat with Mary and the escort inside and the journey starts.

Rivera with his troop learns of the trip and seizes an opportunity to secure revenge and the same time deal a blow at the hated Americans. He starts in pursuit of the little party. A running fight follows; and as a result Mary and Tom are the only ones left alive on the wagon. Tom stops the wagon, and hastily mounting Mary on one of the mules, sends her in search of aid while he undertakes to hold back the attacking Mexicans. Upon Mary's

return with a troop of cavalry, they find Tom lying wounded. Tom is taken to the hospital and with Mary's careful nursing is restored to health. Later Tom is made lieutenant and secures Mary's hand.

Cleveland Film War Arouses Comment

In a letter received by one of the Cleveland moving-picture exhibitors arrested for showing pictures of crime, W. P. Root of Medina referred to the crusade on picture shows in Cleveland as an "infringement of popular rights."

"One of the most dangerous and inexcusable infringements of popular rights seems now to be under full swing in Cleveland, where the mayor is empowered to stop any picture show which portrays crime," Root wrote.

"Since when has the portrayal of crime been a crime? Throughout the whole gamut of art the illustrations of crime and murder have played an important part, and nobody as yet has raised any objection, although Mayor Baker may change our views in regard to the matter. That these views suggest crime is no argument against them especially as crime is always made repulsive and virtue attractive."

Root mentioned pictures of brutality and murder which he said are shown in illustrated Bibles.

Victor O. Woodward manager of a Sandusky (O.) theater held different opinions. He said the future of the moving-picture theater lies in the success of such campaigns as Mayor Baker is making. Until last September Woodward was general manager of the Ajax Film & Supply Company with headquarters in Cleveland.

"Some of the films exhibited in Cleveland are a disgrace to civilization," he said. "The sooner Mayor Baker and Chief Kohler succeed in their work the better it will be, not only for the people of Cleveland, but for the managers of the theaters."

Woodward said he was sorry for the exchanges that suffered financial loss by the seizure of films by Kohler.

Naming the city of Cleveland, Mayor Baker and Chief Kohler as defendants, Schwartz & Lustig, attorneys, yesterday filed injunction suits in common pleas court to prevent further seizure of films. The action was taken in the names of the General Film Co., the Lake Shore Film & Supply Co., the Warner Feature Film Co., and the Victor Film Service Co.

Judge Collister refused to grant a temporary restraining order, and set the cases for trial.

Indiana Convicts See Pictures

A moving picture show with convicts as the patrons is an innovation that has been introduced at the Indiana Reformatory, Jeffersonville, for the edification of the 1,200 shut-ins for whom amusement of some kind must be provided to divert their minds from the troubles that resulted in their being committed to the institution. During the summer months baseball was the amusement served to the convicts on Saturday and holiday afternoons. This took well. That the ball season would have to come to an end with cold weather was a sequence of nature, and plans were begun some time ago to arrange some other amusement, moving pictures being decided upon. A curtain was manufactured and a picture machine operator was secured on the outside to install a plant for the first performance. This was given in the chapel one afternoon and was a drawing card, as nearly every inmate had a ticket. Some of them had never seen a moving picture show, and the reproductions, thrown upon the canvas from the films, were a source of much wonderment.

Scores of the shut-ins had seen shows of the kind and the one given seemed like home to them. Indian fights, cowboy rescues, stage coach hold-ups and things like that were not on the programme, but there were many comics and a few dramatic films. The comics made a great hit. The dramatics took well also. The films were secured from a Louisville agency and 1,000 feet of pictures were exhibited at the first show.

Kaiser a Confessed Film Fan

The Kaiser is the latest recruit to the growing ranks of film show enthusiasts. He has had a motion picture theater built in the Potsdam palace and dedicated it with a performance for the benefit of a distinguished company of military and political guests.

A number of films exhibited were of recent events wherein the Kaiser himself participated, including a royal hunt given in honor of the Archduke Franz Ferdinand of Austria, near Hanover.

The cinematograph industry is so grateful to the Kaiser for his imperial patronage that it has just issued a handsome volume called "The Kaiser on Film" as a Christmas book, which is also intended to commemorate his Majesty's silver jubilee in 1913.

The book is handsomely gotten up, with reproductions of motion pictures, showing the Kaiser in the midst of all his varied activities.

The text discloses the fact that the Kaiser first became interested in motion pictures during one of his recent summer cruises aboard the Hohenzollern to the North Cape. He caught the court photographer, who always travels with him, making motion snapshots one day, and when they were reproduced on film aboard the yacht the same night the Kaiser at once became a confessed "fan," and ever since has posed cheerfully under all sorts of circumstances for the men working moving picture cameras.

Virginia School to Show Pictures

The Driver Agricultural High School at Suffolk, Va., one of the progressive institutions of the state, has planned to install at once a moving-picture machine with which to teach geography, history and reading.

Principal J. B. L. DeJarnette is enthusiastic over the idea. Already he has shown a geography film, and has obtained most satisfactory results from the class, on the plants and animals of the different zones.

Mr. DeJarnette believes the use of the moving-picture machine as an educational factor will revolutionize certain school work.

"Ground that it takes months now to cover," he said, "will be easily and delightfully covered in a week. I can teach more history in an hour with a moving-picture film than I can teach in a week from a book."

He has arranged to secure Edison educational films, and hopes to interest the Jefferson school in the plan, so that films may be exchanged between the two schools.

In the reading lessons Mr. DeJarnette's plans are to show the colored films of Red Riding Hood, Cinderella and such childhood classics, and then have the children read them. Specially prepared history films, and films showing animals and plants of various countries, the scenery, etc., will be used in connection with history and geography.

Current Educational Releases

Crawfish.—Eclair. The crawfish is sometimes called "The small lobster of fresh water." This particular crustacean is of nocturnal habits, remaining hidden during the day in crevices and under stones at the river-bottom. All this is portrayed in this film. We also see females at hatching time and the methods by which crawfish are caught in specially constructed nets. Then we are shown the worst enemy of this little fish—which is the water-rat; and last the exposition of the several scientific methods employed for the artificial acceleration of breeding and replenishing or restocking of river-beds with this delicate sea food, which once threatened to become extinct.

Radiography in Practice.—C. G. P. C. X-ray photographs are still one of the foremost wonders of science, but X-ray motion pictures are an innovation. In this film the action of the knee joint, the fingers, hand and wrist are seen, as well as views of various small animals under the penetrating rays, showing the workings of their interior organs.

The Life of Ants.—Pathe. This industrious insect gives a lesson in thrift and systematic working which will be a revelation to a great many people and an interesting and instructive film for everyone.

Sand Hoppers.—Pathe. An important addition to our growing oceanographic series. Microscopic views of an almost unknown inhabitant of the seashores.

Our Enemy, the Wasp.—C. G. P. C. Perhaps you have been accorded a close view of the wasp but did not wait long enough in the vicinity to add to your store of useful information the knowledge of the habits and nature of the insect. A view of this film will supply the missing lesson with illustrations which are missing from the text books, and you will not, by any chance, get stung.

Along the Coast of Dalmatia.—Eclipse. A most fascinating travelogue spreading before us the territory on the Adriatic sea adjacent to where the Balkan war has been carried on with such great loss of life.

The Palace of Fontainbleau (Colored).—C. G. P. C. Scenes in and about the famous palace built by Francis I of France which has been the home of French kings ever since.

Along the Riviera (Colored).—C. G. P. C. A series of views of the most beauteous resort in all the world, including views of the famous Monte Carlo.

Manila.—Commercial Motion Picture Company. Scene 1. Scene along Pasig river. Scene 2. Old Spanish horses along San Miguel river. Scene 3. Santa Cruz bridge and bridge of Spain showing wharves and shipping. Scene 4. The governor's palace from the river. Scene 5. Typical Philippino villages and village life along banks of river. Scene 6. Monument erected to Luneta Gardens in memory of the earliest Spanish conqueror of the Philippines, Legaspi, and his companion, the Jesuit priest Urdeneta. Scene 7. Views of the city walls of Manila surrounding the old Spanish town; and showing the Puerta Real or Royal Gate. Scene 8. Review of United States sailors and marines in Lunetta Gardens. Scene 9. Scene in the Escolta, the principal business street, and showing the bridge of Santa Cruz and river life.

Japan.—Commercial Motion Picture Company. Nagasaki—Scene 1. Coaling ships. This method is unique and affords a livelihood to thousands of people. Scene 2. The famous bronze horse in the temple of O Suwa, believed by the Japanese to be the father of all horses. Scene 3. Steps leading down from O Suwa temple and showing Terii or memorial stone arches. Kobe—Water front, customs house, hotels, banks and consulates. Scene 4. Upper walls of Honehiki from which the well known Tanzan mineral water is piped. Scene 5. View of Motomachi, or principal street of Kobe, showing in foreground an advertising stunt for the flower show. Scene 6. Views of rice harvesting in Japan. Scent 7. Views of rice harvesting in Japan. Scene 8. The Great Temple in the Maryama park, Kyote, Japan, with country folk going and coming from warship. Scene 9. Street in Kyote, showing canals which intersect the city in all directions; note the curious Japanese cattle. Scene 9. Street in Kyote, Japan. Scene 10. Duplicate of scene 9.

The Jelly Fish and the Plankton.—C. G. P. C. Although hardly visible to the naked eye, there are thousands of sea animals that perform useful functions in the scheme of things. They are known as Plankton and exposed herein to microscopic view. The life and habits of the jelly fish are also illustrated and explained for the benefit of everyone since there is no one who has not made its acquaintance while bathing at the sea shore.

China and the Chinese.—Essanay. We are transported to China. We are shown the Shanghai Bund from the river boat. Landing on the shore, we are taken to the race course in Shanghai by a Chinese racer in a jinriksha. Hundreds of American tourists are seen there. The first jinriksha was made in the state of Indiana. This seems strange but nevertheless true. From the race course we are taken through the streets in and around Shanghai. Next into the country we are taken, where we see a Chinaman plowing with the carabao. Next a Chinese saw-mill. From there we are taken up the Nan Siang, where we see the natives cormorant fishing. The steam roller in China is a funny and impressive thing to see. A large iron roller such as we may use in America on our steam rollers, is used in China, but the steam is lacking. Instead about two hundred Chinamen pull this gigantic roller up and down the pavement. While strolling down the street we see revolutionary soldiers capture a Manchu and cut his queue from his head. This is considered quite severe punishment. Along the water front we see thousands and thousands of river boats where the Chinese are born, live and die. These boats are fifteen feet long by four feet wide. At the wharfs we see the Chinese coolies at work carrying large and heavy pieces of freight. Up the Yangtse river, we see a forest of masts, where unnumbered Chinese vessels are anchored. War junks on the Wangpoo ready for immediate action are seen with colors flying. Sailing

into the harbor we see an array of warships representing the world's great powers. Thousands of miles from home we realize, no matter what country we are from, that we shall be protected.

San Xavier Mission.—Lubin. A beautiful educational picture showing the atmosphere of a typical Mexican Mission house. The building is a stone and adobe structure of large proportions, which will impress the traveler. Interesting scenes are pictured of the negro boys and the Sisters of the Mission going to Mass. Inside of the Mission we see the employment. Boys and girls are weaving and fashioning Mexican hats, baskets and other useful articles. The picture will be much appreciated by those interested in customs of Spanish America.

Mistakes Court Room for Show House

An individual who had been drinking rather freely staggered into the New Jersey avenue police court in Brooklyn, N. Y., during a noon recess and, finding a seat on a bench in the rear of the courtroom, made himself as comfortable as possible.

There were about a half-dozen persons in the room, including the court attendants, and the man's presence attracted no special attention until after a wait of twenty minutes or so he jumped to his feet and in an angry tone shouted: "Say, when does this bloomin' show start?"

"What show do you mean?" asked Officer Keating.

"What show?" exclaimed the stranger, "why, you chump, the movin' picture show, of course."

"This moving picture show, friend," said Keating, "starts right away," and the man was grabbed by a couple of the attendants and shoved out into the street. A young man who had witnessed the incident tried to explain to the ejected person that the building was a courthouse and that the nearest moving picture place was just around the corner, but the stranger had his doubts, and walked indignantly away, after taking a long drink from a flask which served as a balm for his wounded feelings.

Berlin's Finest Theater by Americans

Berlin's finest and newest cinematograph playhouse, the Nollendorf Theater, which is about to open its doors, is the creation and property of two Americans, the Messrs. Goldsoll and Kinsella. The building, which is like a Greek temple, is architecturally one of the most striking structures in the Kaiser's capital, and does much to beautify the big Nollendorf Platz, on which it stands.

The new theater contains one feature which is an absolute novelty in German motion picture houses, namely, that it does not require to be darkened while the films are being shown. Its domed roof is also an innovation, as it is built to be removed in summer and during other propitious weather, so that at night the spectators have nothing above them but the starlit heavens. The theater, which it is hoped to make society's cinematograph mecca, will hold 700 people.

Essanay Drama, "The Thirteenth Man."

Of Interest to the Trade

Louise Lester as "Calamity Anne"

Here is an excellent likness of Miss Louise Lester, rapidly becoming famous among picture fans in the role of "Calamity Anne." There goes with "Calamity Anne" a burro, "Woodrow," much loved by the various members of the American Film Manufacturing Company's Santa Barbara studio, who is doing much to make Miss Lester the most famous comedienne in pictures, as well as himself the most famous jackass known to cinematography.

Louise Lester.

The "Calamity Anne" series was originated by Director Allen Dwan, and is vastly popular already despite the fact that "Calamity Anne" has figured in only three productions thus far. The various fortunes of "Calamity," hovering between dire poverty and soaring to heights of financial affluence, are followed in serial form.

Miss Louise Lester has had many years of stage experience prior to her connection with the "Flying A," both in stock and traveling shows, and the long familiarity with work has made possible her wonderful interpretation of "Calamity Anne," a hanger-on of mining camps, quick with a gun, fond of a pipe, a Satan with her tongue and temper, but beneath it all a warm and human heart and an innate sense of fairness.

It is a more than difficult role for woman to interpret. It is comparatively easy to show this creature of the camps, clad in short riding skirt, boots, wide sombrero hat, sporting a handy six-shooter, in the more laughable guise; but to do so would destroy the real character of "Calamity Anne," for "Calamity Anne" is a woman, subject to the foibles and vanities of woman, and possessed of a woman's heart, a strong, sympathetic nature hid beneath a rough exterior. It requires a genuine artist to portray a rough woman of the camps, who can make you laugh good-naturedly one moment and bring the quick tears of sympathy the next. Miss Lester does this in "Calamity Anne" productions.

Reel Club Changes Its Name

About one hundred members of the Los Angeles Reel Club (temporarily so named) met at the Gamut Club, on the evening of Saturday, December 21, and by a unanimous vote of those present, decided that the articles of incorporation, now being filed at Sacramento, should bear the name of the "Photo Players" and in the name of the club, a letter was mailed to the New York kindred club, the Screen Club, so advising, and extending the hand of co-operation and affiliation.

Another meeting was held Saturday evening, December 28, to decide upon the permanent leasing of a club house. Upon this occasion stars from the Lombardi Opera Company, the Great Raymond, and leading acts from the vaudeville theaters added to the joy of the affair.

Among the plans will be a masked ball on or about February 14, and somewhat later a double-header vaudeville performance by the club members, who, aided by the auxiliary talent of the actresses employed in the photoplay industry of Southern California, will present a diversified array of histrionic ability.

Kinemacolor Weekly Fashion Film

And now it's a fashion special. The Kinemacolor company will issue it and things look rosy for its success. It should have all the women enlisted as enthusiasts and with such a following there can be but one result, and that popularity.

By arrangement with the leading creators of fashion in women's apparel the Kinemacolor people will have the color films cut to the houses subscribing to their service in many cases before the model gown has left their modiste's. Besides gowns and dresses and trappings of fur and cloaks for the opera there will be included the latest hair-dressing styles, and all the startling innovations of attire which increase milady's beauty. Kinemacolor will show the sheen of satin and the lustre of fine silks or deep hued velvets, even the fire and gleam which lies hidden in the depths of precious gems will be seen just as they are in life in these "Fashion Weeklies." Everything that a woman desires to know about fashion in dress will be put into the new color-films, which are being produced without regard to expense.

Indiana League for More Film Popularity

At the second annual state convention of the Indiana Moving Picture Exhibitors' League about 350 members were in Indianapolis attending the meetings. They represented approximately $2,000,000 invested in moving-picture shows.

Discussions relative to the reasons for public animosity to moving-picture shows featured the meetings. It is the opinion of the picture men that the opposition springs from people who have never seen a picture show. Another question discussed was the city ordinance prohibiting owners of shows from admitting children under 16 without their being accompanied by adults.

Owing to the absence of H. S. Dickson of Winchester, president, who was in the south on a special business trip, F. J. Rembusch of Shelbyville, vice-president, presided at the meetings. Rembusch probably is the best known of the state moving-picture proprietors. He is the inventor of a special screen which permits of pictures being shown in daylight.

Syracuse Picture League to Dance

The Motion Picture Exhibitors' League of Syracuse, N. Y., will hold a ball January 28 at the New York State Armory. Besides the dance, there will also be a picture show. John Bunny, Maurice Costello, Lillian Walker, Margaret Snow and King Baggott, well known picture players, have promised to lead the grand march. The league is composed of the proprietors of the twenty-eight picture theaters there. Twelve other houses are now in course of construction.

"Thirteen," The Vitagraph Billiken

"The Vitagraph Globe Trotters" was conceived on Friday, June 13. Some of the Trotters left New York on Friday, the 6th, the balance on Saturday, the 7th, making a total of thirteen; leaving on the 2:13 train, and one of the company was assigned to Lower 13 in the Pullman. They left San Francisco for Hawaii, on Friday, December 13. They had twenty-six pieces of baggage, which, divided by two, makes 13.

They will take steamer from Nagasaki for Shanghai on Monday, January 13, 1913. They will reach Rangoon on February 13, 1913, and call at Aden on their way to Port Said on Wednesday, March 13, 1913.

They are expected to turn homeward on Friday, June 13, 1913, and will probably arrive in New York City on Saturday, September 13, 1913.

Five of the Trotters have thirteen letters in their names: William S. Smith, William Ranous, Eugene F. Mullen, Harry L. Keepers and Helen Costello.

Count them! Just thirteen letters in "Globe Trotters."

May the Year 1913 add still greater leaves to the Vitagraph Company's laurel wreath.

Plan Picture Shows for Schools

Moving pictures are going to play a large part in the school extension work program of the board of public education at Pittsburgh, Pa., if the plans now being formulated by Superintendent of Schools S. L. Heeter materialize. The idea at present is to equip each of the school auditoriums with a moving picture machine and conclude all the "neighborhood" entertainments given by the board with a motion picture show.

Brevities of the Business

PERSONAL NOTES.

Henry Reimers, of the camera force of the Selig company in Colorado, is a pneumonia patient at the Canon City hospital.

Roy Aitkin has come from London and received a hearty welcome at the Majestic studio. A visit to Milwaukee, his home town, is also an object of his trip to the states.

Eddie Roskam now signs himself president of the Commercial Motion Pictures Company.

George Bunny, son of John Bunny, has launched into the industrial and educational section of the motion picture industry, in his own interests, and is his own camera man.

William Ray, a newspaper man and producer, has written a sketch entitled, "The Gossip at the Movies." This is the third "Movie" act that has bobbed up in New York of late.

F. M. Shelton, principal, plans to establish moving pictures in the high school at Canton, Ohio, as part of the student's course.

M. G. Watkins is in charge of the Foster avenue factory, in Chicago, of the Nip Manufacturing Company, which has at its head Walter DuBrock of the Dubrock Feature Film Company, and a former camera man, Charles Spinks. The Nip company will manufacture everything in the line of motion pictures.

Carl L. Gregory went to Los Angeles to find a studio for the Thanhouser company, intending, when that mission had been fulfilled, to return to New York. Latest report says he will remain and assume the responsibility of the directorship of the southern California company and official representative of the company on the coast. The quarters provided for the company are those that formerly housed the Imp company.

Charles Kessel spent the holidays in New York, where he found time to attend to business for the Keystone, Kay Bee and Broncho companies, all of which he is part owner, and also paid an official visit to the Screen club. Mr. Kessel is on the charter membership roll of both the Screen and Reel clubs.

Mack Sennet, Keystone director, spent $2,500 for the staging of a battle scene at Santa Monica, Cal., the scene to be but a short one in a five hundred foot comedy reel.

William Paley, who is still a patient in a Los Angeles hospital, is the beneficiary of a fund contributed to by motion picture people all over the country. The Reel club, at its last meeting, passed the hat and raised the sum of one hundred dollars for the relief of the elderly actor.

David Horsley, who transferred his affections from the Nestor company to a controlling interest in the entire Universal group, is expected to build a home and settle down in Los Angeles shortly.

Joseph Farrell MacDonald, of the Powers company, is the director in charge of the newly arrived company at the Hollywood studio, Los Angeles.

Bert Angeles is a new director at the Vitagraph studio. He brings experience from Frohman, Belasco and Klaw & Erlanger companies.

Beverly Bayne, of the Essanay eastern stock company, and Fred Conklin, treasurer of the Cappa Phi fraternity, led the grand march in the gold room of the Congress Hotel, Chicago, December 27, at the frat's annual dance.

Robert North, a stage director at New York city's New Theater, is a new member of the Vitagraph's directors' staff.

"Smiling Billy" Mason of the Essanay appeared in the criminal court last week to testify in a pickpocket case in which he was very much interested. The thief was given three months in the county jail. Mason, in trying to testify, was reprimanded by the court for his funny facial expressions. He was gently but firmly told that he was not acting before a camera.

Miss Helene Marten is back in the Eclair Stock company. She will be remembered as one of its original members.

Miss Ruth Stonehouse had an odd experience one day last week. During the noon hour Miss Stonehouse, in her costume of a little Jap girl, went to a nearby restaurant. A Jap passing entered and began talking to her. Miss Stonehouse became frightened anld called the proprietor. It finally developed that the Jap thought Miss Stonehouse was his sweetheart he had left behind in sunny Japan.

Frank L. Dyer, elected president recently of the General Film Company, is now installed in the office of that concern as its active executive head. In his new position Mr. Dyer believes he will have a larger scope than in that which he occupied with the Edison company. It is certain that the General Film Company will benefit greatly by Mr. Dyer's management.

Mr. and Mrs. Rollin S. Sturgeon (formerly Miss Edna Fisher) have returned to Los Angeles and the Vitagraph company after spending the holidays in Wisconsin with Mr. Sturgeon's parents.

Charles K. French, director with the Los Angeles Pathe company, has been chosen president of a million dollar mining corporation. The mines are located in Arizona.

Adele Lane, leading woman, and Burt L. King, director, with the New York Motion Picture Company, have gone to Santa Monica Canon, California, to work in picture making.

Robert Goodman is regretting his having to refuse an offer from Gaston Melies, who, on his trip around the world, wired Mr. Goodman to join the company at Surabaya, Java. On account of the illness of his little daughter, who is in a hospital, Mr. Goodman wired his refusal of the unusual offer.

E. H. Calvert, leading man of Essanay's eastern stock company, played lead in a pantomime sketch, written for an entertainment held December 31 in the Fine Arts building, and given by the Daughters of the American Revolution.

Josephine Ricketts has declared herself sufficiently rested and is again acting before the camera. She is an old film favorite, having helped make the popularity of Victor films.

Lee Moran, with a bandaged arm as the result of his recent automobile mishap, is again at work in Director Christie's company.

Dustin Farnum made his debut in motion pictures on his recent visit to Universal city, where he was in the saddle the greater part of the day and took pleasure in performing the small part allotted him in one of the pictures.

J. Warren Kerrigan, he of "Flying A" leads, paid a visit of

inspection to the Universal colony recently as the guest of General Manager Kennedy.

Jefferson Osborne has two months ahead of him in a hospital in Los Angeles, where his burns, sustained in the recent burning of Hotel George, are still painful but continuing to heal. Mr. Osborne is credited with rescuing several women and children from the burning hotel.

Miss Ruth Stonehouse, leading lady of Essanay's eastern stock company, danced at a Christmas benefit performance given under the auspices of the Faulkenstein Settlement for poor children. Hidden behind a Christmas tree, which was laden with beautiful ornaments and glowing candles, Miss Stonehouse in the garb of a fairy queen, came forth and treated the little folks to a number of pretty dances.

Francis X. Bushman, late lead of the eastern Essanay company, is making a short-talk tour of picture theaters in picked cities in the east. His tour terminates with the end of January.

ROLL OF THE STATES.

ARKANSAS.

The Savoy, Little Rock's new photo playhouse, located at 517 Main street, Little Rock, has been formally opened.

CALIFORNIA.

L. C. Meyer, owner picture theater building to cost $6,000 and to be built at 6016 Moneta avenue, Los Angeles.

F. E. Armstrong will erect a motion picture theater on Shattuck avenue, near Vine street, Berkeley, to cost $10,000.

A Chicago millionaire, who has subdivided 60,000 acres in Tehama county, will use motion pictures of Sacramento Valley and his property in advertising it in the East.

A deal was closed at Long Beach by Maurice H. Kuhn, a Long Beach theater owner; J. M. Krausneck, a theatrical manager from Rochester, N. Y., and S. P. Bradford, whereby one-half of the large concrete building to be erected on the ocean front, opposite Salt Lake railway station, will be used for theater purposes. This will be the first theater established north of the Pike. It will have a seating capacity of 1,000. The lessees intend to use the theater for moving picture shows and stock company productions.

J. Galliman will be owner and builder of a one-story moving picture theater at 2318 Park avenue. $6,000.

The building at Circus avenue and Cajon street, Redlands, is being remodeled to be used as a moving picture theater. It will be the largest theater of the kind in the city.

The exclusive West Adams residential district of Los Angeles is to have its moving picture theater. The building, which will conform in its high-class architecture to the surrounding spacious dwellings, will be located at West Adams street and Halldale avenue. Plans for the structure have been drawn by Architect A. W. Riewe, and work of construction will be started at once. It will be erected for Mrs. Esther Kantrovitz, who has already named it the Sun Flower Electric. The theater will have a seating capacity of 650, and will be equipped with three loges.

COLORADO.

A fire damaged the new Goff theater, which was to be opened at Pueblo on New Year's Day.

DELAWARE.

The Inter-State Feature Film Corporation, Wilmington, has incorporated; capital stock, $20,000; to acquire, manufacture and distribute and operate motion picture and other feature films. Incorporators: W. Ralph Ewart, Clarence J. Jacobs, Harry W. Davis, all of Wilmington.

FLORIDA.

Mayor McKay has issued an order to the police department to close all vaudeville and other theater shows on Sunday in Jacksonville, with the exception of moving picture shows, which are not embraced in the ordinance. However, moving picture shows will not be allowed to put on vaudeville in connection with the pictures.

GEORGIA.

A moving picture show, under the management of Messrs. E. P. Simpson, Jr., J. D. Adams, and S. M. Watson, has been started in Toccoa and is attracting good crowds at all performances.

ILLINOIS.

Nezmann Moving Picture Machine Company has incorporated at Chicago, $6,000, manufacturing moving picture machines. Henry W. Alm, Ed. Logan Reeves.

John Boden has opened a new moving picture theater in the H. H. Quaintance building at Viola.

Plans for a brick theater building are being prepared for Julius Bern, 717 Sheridan road, Chicago. G. S. Kingsley, architect. $30,000.

North Princeton's new moving picture theater has opened for business. The location is the building formerly occupied by the Emily theater.

Dearborn Film Company, Chicago; capital, $1,000; manufacturing and dealing in moving pictures, moving picture machines, etc.; incorporators, Thomas J. Lynch, John J. Lupe K. Jennings.

John Peterson has rented the Ryan building on California street, Sycamore, and will refit the building for a modern theater.

The South Side Theater Company, Chicago has increased its capital stock from $600 to $25,000.

John Brumleve and William Guecker, of Mattoon, have purchased the Normal theater at Charleston, which they will reopen.

Anderson, Watkins Film Company, Chicago; capital, $5,000; making and exhibiting moving pictures; incorporators, Louis B. Anderson, William F. Watkins, John R. Marshall, Charles S. Jackson, Frank L. Hamilton.

The Bio theater, at Fifth avenue, between Sixth and Seventh streets, Moline, has opened.

The Billiken theater at Paris has been sold to J. C. Stevens of Crawfordsville, Ind.

INDIANA.

Terre Haute will have a new picture theater, to be erected in the near future by Lewis J. Cox and Harry J. Baker, owners of the buildings.

The motion picture house on North Main street has been sold to Ralph Wines, Kokomo.

George Frish has moved his moving picture show from Bridgeton, Ind., to Perth and announces that he will give shows Wednesdays, Saturdays and Sundays.

In the proposed new city building code submitted to the Indianapolis city council by Thomas A. Winterrowd, city building inspector, are rigid regulations concerning the construction and operation of motion picture theaters. Incidentally the ordinance provides an annual license fee of $100 a year instead of the arbitrary license fee of $25 a year which has been charged. That the walls of a room to be occupied by a motion picture theater shall be of incombustible material and that the entire floor of the auditorium, foyer and the exits to the street shall be constructed of fireproof material throughout, or, if joist construction is used in such floor, the space between the joists must be filled to a depth of at least four inches with fireproof material.

The Albion moving picture show has changed hands, H. W. Webster, of Mishawaka, has taken charge of the same. Mr. Graves, the former owner, will go on the road, in the interests of a firm which furnishes supplies of all kinds for such shows.

Petitions are being circulated in New Albany asking the Indiana General Assembly, which convenes in Indianapolis this month, to consider favorably a bill that will be presented providing that motion picture shows may operate on Sundays, with certain restrictions. Similar petitions, it is understood, have been circulated in all of the towns and cities in the state where motion pictures are operated. It is said that in New Albany the petitions have received a large number of signatures. While there is no warrant in law for such concession, the motion pictupre shows in New Albany have been permitted to show on Sunday afternoons and nights, with the provision that there is to be no piano players or outside music on Sundays.

IOWA.

Frank Pouder will build a new and modern theater in Griswold.

The Crystal theater at Moulton has been sold to Charles Palmer, of Queen City, Mo.

George C. Martin, manager of the Mirror theater, will open a moving picture theater in the Young building on Fifteenth street, Davenport.

E. J. Bruntlett and E. M. Meyle, of Scranton, have remodeled the old Cox restaurant building at Gowrie and will open a moving picture house, to be known as the Star.

Martin Clayton will erect a playhouse at corner of the city along the Ottumwa Branch railroad, Ft. Madison, near the Carter Film Company.

Plans are being considered for the erection of a new theater building in Cedar Rapids.

Plans have been prepared for the erection of a large moving picture theater on West Locust street, Des Moines. Keyes Brothers, proprietors.

A new amusement house will be opened at 219 West Third street, Davenport. Attorney Charles Grilk and J. A. Lisy, proprietors.

KANSAS.

Gordon Brothers will erect their theater building at 107 West Eighth street, Topeka, about March 1.

Walden & Sager, proprietors of Gem theater, are contem-

plating erecting a moving picture building in Wellsville.

LONG ISLAND.

At 139 Canal street, Stapleton, the first floor of the two-story brick building, occupied by Abraham Leo as moving picture show, burned. Damage, $500. Insured. Cause, overheated stove.

LOUISIANA.

A new motion picture house will be erected on Canal street, New Orleans, and will cost $20,000. Herman Fichtenberg, manager and owner, expects to open the doors of the new house February 1 with an exclusive film service, in keeping with the elegant appointments of the house, which will be christened the "Gem." The new house, as well as the present Fichtenberg Enterprises, will continue to be managed by William Gueringer with Carl Goldenberg assisstant manager.

MARYLAND.

Permission has been granted George P. Klein to erect a moving picture theater at 1225 Columbia avenue, Baltimore, plans by Architect F. E. Beal.

MASSACHUSETTS.

John S. Whistler, of 22 Maplewood avenue, Springfield, has taken a three years' lease of the Unity church property on North street, owned by William T. Butler, and will conduct a moving picture house there. The building is being remodeled, and Mr. Whistler hopes to have the new theater ready by February. The ground floor will seat 700.

MICHIGAN.

The city fire department at Manistique has leased the Princess moving picture house for six months and will conduct the house on its own account and for its own profit.

Frank O'Melay announces that he will begin at once to remodel the building now occupied by him at Jackson into a moving picture theater.

MINNESOTA.

Frank Latta, of the Cozy theater, is drawing plans for a new theater to be built in Austin next spring.

G. H. Reif, county superintendent of schools at St. Paul, has asked the county commissioners to appropriate $80 for a stereopticon for showing educational "slides" in the country schools. The request was placed on file.

MISSOURI.

E. W. Johnson was in St. Joseph on business in connection with the new motion picture show which he will open in the Lippman building at Burlington Junction.

An overheated film caught fire in the picture show at Maysville and threatened to destroy the whole town. Earl Cundiff, manager of the show, was probably fatally burned in rescuing his mother from the theater. Several spectators received slight burns.

Lafayette Barker will erect a moving picture theater at 4804 East Ninth street, Kansas City. Cost, $3,600.

The United Feature Film Company, St. Louis; O. T. Crawford, 9,998 shares; J. W. Dubbs and N. L. Sunley, 1 share each. To manufacture moving picture films; also to rent and lease same. Capital stock, fully paid, $50,000.

Mrs. Charles C. Hammond, of Salisbury, has bought the Elite theater at Milan and will conduct a high class moving picture entertainment there.

The new Orpheum theater will be built on a 100-foot lot on the west side of Baltimore avenue, Kansas City, just south of Twelfth street, according to present plans. The property was purchased by Mr. Lehman, manager of the Orpheum, from A. C. Billicke of Los Angeles, Cal., for $150,000.

MONTANA.

By a deal just consummated Miss Madge Rothrock has become part owner of the Isis theater at Billings. She has been playing the piano and singing in several of the local play houses for several years. She will continue to preside over the piano at the Isis and will be assisted by H. E. McCausland, drummer.

NEBRASKA.

William Patterson, of Stromsburg, has gone to Chadron where he has bought out a moving picture theater and will locate in that city.

NEW JERSEY.

A permit was issued to Morris Krebs to erect a brick motion picture theater at 583 Orange street, Newark. Cost, $15,000.

NEW YORK.

Postmaster S. S. Lewis and Lewis C. Elliott have purchased property at 119 Market street, New York City, and motion picture concerns of Baltimore and Philadelphia are trying to lease same for a motion picture theater.

A fire destroyed the Grand moving picture theater in Third avenue, Bay Ridge, New York. Damage, $10,000.

Commercial Motion Picture Company, Inc., Manhattan; motion pictrue films, etc.; capital, $25,000. Incorporators: W. Winifred Doheney, 459 West 49th street; William Goldberg, 20 East 90th street; Harry Lever, 830 West End avenue, New York City.

Upper James street, Syracuse, is to have its first moving picture show this winter. Plans have been made in the office of Architects Taber & Baxter for a brick building to be erected at James street and Peck avenue by Captain Frank Boyer, which will include a theater with a seating capacity of 500.

S. Steingut & Company have leased to the Union Amusement Company the moving picture theater, which will be erected at the corner of Second avenue and Eighth street, New York.

Pennsylvania Film Supply Company of Queens; $20,000; Herbert Blache, Frank Balladur, Joseph Borries, Lemoine avenue, Fort Lee, N. J.

Plans for the erection of a moving picture theater in Central avenue, near Suydam street, were filed in the Brooklyn department by Vincenzo Buscemi of 153 Central avenue. The structure is to cost $7,000 and will be of brick. It will have a frontage on Central avenue of 23 feet and a depth of 248 feet.

Grant Brothers sold for the Ridgewood Park Realty Company, Henry A. Meyer, president, the Corbin plant, at avenue U and 57th street, Brooklyn, to the Exhibitors' Co-operative Motion Picture Company, a newly organized producing and manufacturing company of motion pictures. The Corbin property consists of about twelve acres, having 1,600 feet of dock frontage and twenty-two feet of water, and is improved with factory buildings, power plant and artesian well water works system.

The New Lyndhurst theater at corner North and Lyndhurst streets, Rochester, opened for business.

NORTH CAROLINA.

Charlotte is to have another large theater building. Otto Haas has made arrangements for the remodeling of the theater moving picture place on West Trade street.

NORTH DAKOTA.

Flasher is to have a moving picture theater.

Fire recently destroyed the Walker theater at Fargo. The loss is $40,000.

OHIO.

The W. B. Thomas Company, Columbus; moving picture screens, machines, films, etc., $10,000, 1,000 shares of $10. J. M. Sheets, C. W. Brandon, W. B. Thomas, E. S. Van Horne and D. W. Beoddy.

Dayton moving picture theater men have combined in the movement to resist the payment of an annual license fee of $40 and have decided to test the matter in the courts, if necessary. Mayor Phillips has attempted in vain to secure renewals and placed the matter in the hands of City Solicitor Breene.

The Coliseum photoplay house on Ashland avenue, near Bancroft street, Toledo, has been sold to J. S. Brailey, Senior, by the Mark-Brock Company, of Buffalo, and, according to announcement, will be operated during the winter as a roller skating rink. It will continue as a motion picture theater during the other three seasons of the year.

A moving picture theater, under construction at 3350 Eastern avenue, near Stanley avenue, Cincinnati, collapsed recently, killing one person and inflicting injuries on the other nine men employed on the structure at the time. It is believed that adding fresh weight to the building before the concrete of the foundations and supports was thoroughly dry, was the cause of the collapse.

DAILY "FILM SUPPLY" RELEASES

(Independent)

MONDAY: American, Comet, All Star.
TUESDAY: Thanhouser, Majestic, Gaumont.
WEDNESDAY: Reliance, Solax, Gaumont Weekly.
THURSDAY: American, All Star, Gaumont.
FRIDAY: Thanhouser, Solax, Lux.
SATURDAY: Great Northern, Reliance, Comet.
SUNDAY: American, Thanhouser, Majestic.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Nestor, Champion.
TUESDAY: Gem, Bison, Eclair.
WEDNESDAY: Powers, Nestor, Animated Weekly.
THURSDAY: Rex, Imp, Eclair.
FRIDAY: Victor, Powers, Nestor.
SATURDAY: Bison, Imp, Milano.
SUNDAY: Eclair, Rex.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
12-13	Fog	Edison	1,000
12-13	Buster and the Cannibal's Child	Lubin	729
12-13	The Crooked Path	Lubin	2,000
12-13	The Song of the Shell	Vitagraph	1,000
12-14	A Christmas Accident	Edison	1,000
12-14	Trapping the Conspirators	Cines	1,010
12-14	Ireland, the Oppressed	Kalem	990
12-14	When Love Leads	Lubin	1,000
12-16	The Burglar's Dilemma	Biograph	
12-16	The Red Man's Honor	Eclipse	2,000
12-16	The Finger of Suspicion	Kalem	1,000
12-16	Bar "K" Foreman	Lubin	1,000
12-16	Opitsah (Apache for Sweetheart)	Selig	1,000
12-17	As Fate Wills	Cines	1,000
12-17	Lady Clare	Edison	1,000
12-17	The Virtue of Rags	Essanay	1,000
12-17	Madeline's Christmas	Lubin	1,000
12-17	Buck's Romance	Selig	1,000
12-17	The Night Before Christmas	Vitagraph	1,000
12-18	An Old Appointment	Edison	1,000
12-18	The Mayor's Crusade	Kalem	1,000
12-18	The Receiving Teller	Pathe	1,000
12-19	The Sheriff's Luck	Essanay	1,000
12-19	His Western Way	Lubin	1,000
12-19	A Woodland Christmas in California	Melies	1,000
12-19	The Hat	Vitagraph	1,000
12-20	The First Settler's Story	Edison	1,000
12-20	The Last Performance	Pathe	2,000
12-20	The Last of Her Tribe	Selig	1,000
12-20	Following the Star	Vitagraph	1,000
12-21	Broncho Billy's Promise	Essanay	1,000
12-21	The Indian Uprising at Santa Fe	Kalem	1,000
12-21	Home, Sweet Home	Lubin	1,000
12-21	A Simple Maid	Pathe	
12-23	A Cry for Help	Biograph	
12-23	The Shaughraun	Kalem	3,000
12-23	The Two Runaways	Kalem	1,000
12-23	The Montebank's Daughter	Lubin	
12-23	Harbor Island	Selig	1,000
12-24	The Christmas Miracle	C. G. P. C.	
12-24	What Katie Did	Edison	1,000
12-24	The End of the Feud	Lubin	1,000
12-24	Roderick's Ride	Selig	1,000
12-25	The Cat's Paw	Essanay	1,000
12-25	A Counterfeit Santa Claus	Selig	1,000
12-25	Two Women and Two Men	Vitagraph	1,000
12-26	The Good Within	Biograph	
12-26	Jack's Burglar	Melies	1,000
12-26	The Beach Combers	Pathe	
12-26	The Little Organ Player of San Juan	Selig	1,000
12-27	A Clew to Her Parentage (Sixth story of "What Happened to Mary" series	Edison	1,000
12-27	A Business Buccaneer	Kalem	1,000
12-27	The Better Man	Vitagraph	1,000
12-27	The Reincarnation of Karma	Vitagraph	2,000
12-28	The Reward of Broncho Billy	Essanay	1,000
12-28	A Mountain Tragedy	Kalem	1,000
12-28	The Blind Cattle King	Lubin	1,000
12-28	The Bear Trap	Pathe	
12-30	The Crime of Carelessness	Edison	1,000
12-30	The Power of Silence	Lubin	2,000
12-30	A Mother's Strategy	Lubin	1,000
12-30	Our Lady of the Pearls	Selig	1,000
12-31	The Caprices of the King	C. G. P. C.	
12-31	For Her	Edison	1,000
12-31	Requited Love	Essanay	1,000
12-31	The Bravery of Dora	Luhin	1,000
12-31	A Rough Ride with Nitroglycerine	Selig	1,000
12-31	A Woman	Vitagraph	1,000
1-1	The Mission of a Bullet	Kalem	1,000
1-1	A Loyal Deserter	Selig	1,000
1-1	Love Hath Wrought a Miracle	Vitagraph	
1-2	Three Friends	Biograph	
1-2	The Miner's Request	Essanay	1,000
1-2	John Arthur's Trust	Lubin	1,000
1-2	Tempest Tossed	Melies	1,000
1-2	The Frame-Up	Pathe	
1-2	Greater Wealth	Selig	1,000
1-2	The Adventures of the Counterfeit Bills	Vitagraph	1,000
1-3	The Running Away of Doris	Edison	1,000
1-3	The Treacherous Shot	Kalem	
1-3	Romeo and Juliet	Pathe	2,000
1-3	Mr. Bolter's Niece	Vitagraph	1,000
1-4	A Sister's Heart	Cines	1,000
1-4	The Red Man's Burden	Edison	1,000
1-4	Broncho Billy and the Maid	Essanay	1,000
1-4	The Flag of Freedom	Kalem	1,000
1-4	The Love Token	Lubin	1,000
1-4	The Doctor's Blind Child	Pathe	
1-4	A Bit of Blue Ribbon	Vitagraph	1,000

COMEDY.

Date	Title	Maker	Length
12-19	Papering the Den	Biograph	
12-19	Sammy Orpheus	Selig	1,000
12-20	A Farm House Romance	C. G. P. C.	
12-20	Giuseppe's Good Fortune	Essanay	1,000
12-20	Pulque Pete and the Opera Troupe	Kalem	
12-20	Hogan vs. Schnidt	Lubin	
12-20	Nora, the Cook	Lubin	
12-21	A Proposal Under Difficulties	Edison	1,000
12-21	Nearly Lion Tamers	Cines	570
12-21	A Marriage of Convenience	Vitagraph	1,000
12-23	An Old Fashioned Elopement	Edison	1,000
12-23	While She Powdered Her Nose	Vitagraph	1,000
12-24	A Ladies' Man	Cines	300
12-24	His "Spring" Overcoat	Cines	375
12-24	The Sheriff's Inheritance	Essanay	1,000
12-24	It All Came Out in the Wash	Vitagraph	
12-24	Ida's Christmas	Vitagraph	
12-25	The "Angel" Child	Eclipse	450
12-25	Love Among the Geysers	Edison	1,000
12-25	A Busy Day in the Jungle	Kalem	
12-25	Brave Old Bill	Kalem	
12-25	Dynamited Love	Pathe	
12-26	Bill Mixes with His Relations	Essanay	1,000
12-26	Two Boys	Lubin	1,000
12-26	Freckles	Vitagraph	1,000
12-27	Love Through a Lens	Essanay	1,000
12-27	Once Was Enough	Lubin	
12-27	How the "Duke of Leisure" Reached His Winter Home	Selig	
12-27	A Pair of Boots	Selig	
12-28	He Swore Off Smoking	Edison	525
12-28	How a Horseshoe Upset a Happy Family	Edison	475
12-28	Sue Simpkins' Ambition	Vitagraph	1,000
12-30	Bill Boggs' Windfall	Biograph	
12-30	A Day's Outing	Biograph	
12-30	The Peace Offering	Kalem	
12-30	Why Tightwad Tips	Kalem	
12-30	Planting the Spring Garden	Vitagraph	1,000
12-31	Amy's Choice	Cines	750
1-1	Laughing Bill	Eclipse	400
1-1	A Four-Footed Cupid	Eclipse	600
1-1	Tow They Got the Vote	Edison	625
1-1	Seeing is Believing	Essanay	1,000
1-1	The Cowboy and the Baby	Pathe	
1-1	Casey at the Bat	Vitagraph	
1-3	Between Two Girls	C. G. P. C.	
1-3	Guilty Conscience	Lubin	
1-3	Just Out of College	Lubin	
1-3	A Curious Family	Selig	
1-3	Steak and Onions	Selig	

EDUCATIONAL.

12-13	In a Japanese Garden	Selig	
12-14	Reindeer Hunting in Norway	Pathe	
12-16	Public and Private Care of Infants	Edison	1,000
12-25	Wood Industry in French Jura	Eclipse	300
12-27	French Naval Maneuvers	C. G. P. C.	
12-27	The Chaffinch and Her Family	C. G. P. C.	
12-27	Palmetto Hat Industry	Lubin	
1-3	Sand Hoppers	C. G. P. C.	

SCENIC.

12-18	Picturesque Delmatio	Eclipse	450
12-19	Glimpses of Montana	Pathe	
12-21	The Tivoli Hills and the Falls of Anio	Cines	430
12-24	Picturesque Sorrento, Italy	Cines	325
12-25	Beauty Spots in the South of Wales	Eclipse	250
12-31	Among the Abruzzi Mountains	Cines	350
1-1	Yosemite National Park and Big Trees of California	Edison	375

TOPICAL.

12-18	At the Dog Show	Vitagraph	
12-20	Rush Hours in New York	Kalem	
12-23	Pathe's Weekly, No. 52	Pathe	
12-28	Balkan War Scenes	Cines	
12-30	Pathe's Weekly No. 1	Pathe	

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.

TUESDAY: Edison, Essanay, Cines-Kleine, Pathe, Selig, Vitagraph.

WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Lubin, Pathe, Selig, Vitagraph.

THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
12-5	Through Shadowed Vales	Imp	
12-5	Paul and Virginia	Rex	2,000
12-5	The Animal Within	American	1,000
12-6	The Face at the Window	Solax	449
12-6	A Romance of the U. S. Navy	Thanhouser	1,000
12-6	For the Cause	Kay Bee	2,000
12-7	The Rights of a Savage	Bison	
12-7	Diamond Cut Diamond	Milano	2,000
12-7	Bludsoe's Dilemma	American	1,000
12-7	The Rival Sisters	Comet	1,000
12-8	The Wheel of Destiny	Rex	
12-8	The Winning of Helen	Majestic	
12-9	The Reporter's Courage	Comet	1,000
12-9	The World-Weary Man	Imp	
12-9	The Law of God	American	1,000
12-10	The Awakening of John Bridd	Gem	
12-10	A Four-Footed Hero	Bison	2,000
12-10	The Black Sheep	Eclair	
12-10	The Mission of the Carols	Gaumont	
12-10	His Day	Majestic	
12-10	Aurora Floyd	Thanhouser	2,000
12-11	Home and Mother	Nestor	
12-11	The Last Quest	Powers	
12-11	The Goat Girl of Bear Canyon	Frontier	
12-11	Joe's Reward	Reliance	
12-12	Lass o' the Light	Imp	
12-12	To the City	Rex	
12-12	The Poisoned Pool	Eclair	
12-12	Nell of the Pampas	American	1,000
12-12	An Elephant Sleuth	Gaumont	
12-13	The Mountain Girl's Self-Sacrifice	Nestor	
12-13	The Natural Son	Powers	2,000
12-13	Blood Will Tell	Kay-Bee	2,000
12-13	The Girl in the Arm-chair	Solax	
12-14	A Ride for Life	Bison	
12-14	A Change for the Better	Comet	1,000
12-14	The Apache Vow	Milano	2,000
12-14	The Heart of a Soldier	American	1,000
12-15	Into the Darkness	Rex	
12-15	The Clue in the Bust	Majestic	
12-16	A Love That Never Fades	Comet	1,000
12-16	The Long Strike	Imp	2,000
12-16	Right Shall Prevail	Champion	
12-16	Daughters of Senor Lopez	American	1,000
12-17	One Day	Gem	
12-17	Before the White Man Came	Bison	2,000
12-17	A Hazard for a Heart	Gaumont	
12-17	The Wonders of Surgery	Majestic	
12-17	The Other Half	Thanhouser	
12-18	The Ranchman's Wooing	Frontier	
12-18	His Sense of Duty	Broncho	
12-18	The Stigma	Nestor	
12-18	Fires of Conscience	Reliance	2,000
12-18	Hearts Unknown	Solax	
12-19	Mother	Rex	
12-19	The Vengeance of the Fakir	Eclair	
12-19	The Power of Love	American	1,000
12-20	The Power of the Cross	Nestor	
12-20	A Man	Powers	
12-20	The Consequences	Victor	
12-20	The Race	Thanhouser	1,000
12-21	Love Sublime	Milano	2,000
12-21	Bringing a Husband Home	Comet	1,000
12-22	For His Sake	Rex	
12-22	Jack in the Box	Majestic	
12-22	The Repeater	Thanhouser	1,000
12-23	The Old Folks' Christmas	Imp	
12-23	Poor Jones' Vacation	Nestor	
12-23	The Recognition	American	1,000
12-24	The Amulet	Gem	
12-24	The Heroine of the Plains	Bison	
12-24	A Peach for a Prisoner	Gaumont	
12-24	All on Account of a Banana	Majestic	
12-24	The Star of Bethlehem	Thanhouser	3,000
12-25	The Prospector's Daughter	Broncho	
12-25	Tracked to the Mountains	Frontier	
12-25	Their Christmas Turkey	Powers	
12-25	The Finger Prints	Solax	
12-26	The New Magdalen	Imp	2,000
12-26	A Business Man's Wife	Rex	
12-26	Blackened Hills	American	1,000
12-27	Toys of Destiny	Powers	2,000
12-27	The Padre's Gift	Nestor	
12-27	The Woman Behind the Man	Solax	
12-28	El Capitan and the Land Grabbers	Bison	
12-28	Her Inspiration	Milano	
12-28	The Girl of the Manor	American	1,000
12-29	An Ill-Wind	Rex	
12-30	White Heron	Champion	
12-31	Dorothy's Birthday	Gem	
12-31	The Redemption of White Hawk	Bison	2,000
12-31	Jim's College Days	Majestic	
1-1	The Fight for Right	Nestor	
1-1	The Horse Race at Hawley's Ranch	Frontier	
1-1	Duty and the Man	Reliance	
1-1	The Burning Brand	Broncho	2,000
1-2	The Bearer of Burdens	Imp	
1-2	The Ride of Jennie McNeil	Rex	
1-2	Love and the Law	American	1,000
1-3	The Blackmailers	Nestor	
1-3	Wheels of Fate	Powers	
1-3	The Great Sacrifice	Kay-Bee	2,000
1-3	A Poor Relation	Thanhouser	1,000
1-4	A Maid at War	Bison	2,000
1-4	A Father's Strategem	Milano	
1-4	The Fraud That Failed	American	1,000
1-4	A Jolly Good Fellow	Reliance	

COMEDY.

Date	Title	Maker	Length
12-8	At Liberty—Good Press Agent	Thanhouser	1,000
12-9	Beauty Takes a Tramp	Nestor	
12-9	The Honeymooners	Champion	
12-9	Peeping Tom	Itala	
12-11	The Petticoat Detective	Powers	
12-11	The Hater of Women	Solax	
12-12	The Two Chefs	Punch	
12-12	His Dress Suit	Punch	
12-13	Owing More	Victor	
12-13	Weary Gussie Finds a Job	Lux	430
12-13	All Aboard	Lux	494
12-14	Aunt Dinah's Plot	Imp	
12-14	His First Patient	Great Northern	
12-14	A Fairyland Bride	Reliance	
12-15	The Mind Cure	Crystal	
12-15	Oh, That Lemonade	Crystal	
12-15	Funnicus Hunting Exploits	Eclair	
12-15	Brains vs. Brains	Thanhouser	1,000
12-16	Cops and Cowboys	Nestor	
12-16	Mabel's Adventures	Keystone	
12-16	Useful Sheep	Keystone	
12-17	When an Old Maid Gets Busy	Eclair	
12-19	The New Fire Chief	Imp	
12-19	A Telephone Entanglement	Gaumont	
12-19	Twixt Devil and the Deep Sea	Gaumont	
12-19	Rough on Rats	Punch	
12-19	The Baby and the Cop	Punch	
12-20	Cleanliness Is Next to Godliness	Lux	462
12-20	Only the Chiropodist	Lux	416
12-20	Five Evenings	Solax	
12-21	The More Haste, the Less Speed	Imp	
12-21	Mrs. Brown's Baby	American	1,000
12-21	Building an Automobile	Gaumont	
12-21	The Christmas Gift	Great Northern	768
12-22	His Wife's Strategem	Crystal	
12-22	Mixed Bottles	Crystal	
12-22	An Unforeseen Event	Eclair	
12-23	Hey Rube	Comet	1,000
12-23	Hoffmeyer's Legacy	Keystone	
12-23	The Drummer's Vacation	Keystone	
12-23	The Chaperons	Champion	
12-23	Easy to Return Home	Itala	
12-23	A Good Hunting Dog	Itala	
12-24	The Story of a Kiss	Eclair	
12-25	The Big White Chief	Nestor	
12-25	Who's the Boss?	Powers	
12-25	Bedelia Has a Toothache	Reliance	
12-26	A Dry Town	Eclair	
12-26	Zigoto Drives a Locomotive	Gaumont	
12-26	The Man with the Pull	Gaumont	
12-26	Wanted—A Husband	Punch	
12-26	The Devil of a Time	Punch	
12-27	The Professor's Dilemma	Victor	
12-27	Pat and the Minister	Lux	445
12-27	A New Use for the Bike	Lux	458
12-28	Winning a Bet from Dad	Comet	1,000
12-28	As the Doctor Ordered	Imp	
12-28	A Widow's Wiles	Imp	
12-28	The Emergency Waiter	Great Northern	636
12-28	Trying to Keep Bedelia	Reliance	
12-29	Her Visitor	Crystal	
12-29	The Elopment	Crystal	
12-29	Gontran, a Kidnapper	Eclair	
12-29	A Militant Suffragette	Thanhouser	
12-30	Jones' Wedding Day	Imp	
12-30	The Trap	Comet	
12-30	Arabella's Ankle	Nestor	
12-30	The City Boarder	Champion	
12-30	The Duel	Keystone	
12-30	Knock Wood	Itala	
12-30	Mabel's Strategem	Keystone	
12-30	Two Little Devils	Itala	
12-31	The Wager	Eclair	
1-1	The Wise One	Powers	
1-1	Cousins of Sherlock Holmes	Solax	
1-2	A Tammany Boarder	Eclair	
1-2	Her Mischievous Brother	Punch	
1-2	A Near-Tragedy	Punch	
1-3	The Grouch	Victor	
1-3	Canine Rivals	Solax	
1-4	What Katy Did	Imp	
1-4	Outwitting a Rival	Great Northern	941

EDUCATIONAL.

12-14	Battlefields of the Balkans	Gaumont	
12-14	A Day at West Point (Military)	Imp	
12-15	The Busy Bee	Eclair	
12-21	Indian Dances and Pastimes	Bison	
12-21	Saving the Innocents	American	
12-22	Sea Anemones	Eclair	
12-29	Insect Hunting	Eclair	
12-31	With the Mounted Police	Thanhouser	
1-4	Prize Winners at the Poultry Show	Imp	
1-4	The Glove Industry	Gaumont	

SCENIC.

12-7	A Storm on the French Coast	Gaumont	
12-10	Travels in the Ural Mountains	Gaumont	
12-10	Danish Hussars	Great Northern	250
12-23	Views of the U. S. Capitol	Nestor	
1-2	Northern Egypt	Gaumont	

TOPICAL.

12-11	The Animated Weekly No. 40	Universal	
12-11	Gaumont's Weekly No. 40	Gaumont	
12-18	Gaumont's Weekly No. 41	Gaumont	
12-25	Gaumont's Weekly, No. 42	Gaumont	
1-1	Animated Weekly, No. 43	Universal	
1-1	Gaumont's Weekly, No. 1	Gaumont	
1-1	Duty and the Man	Reliance	

VOL. IX., JANUARY 18, 1913. No. 2

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

LIBRARY OF CONGRESS PERIODICAL DIVISION JAN 23 1913

DORTOTHY PHILLIPS WITH ESSANAY.

The Year 1912 was one of the most successful

ever experienced during the long period of time in which I have been engaged in importing films.

IT will soon be a year since the first Cines release was placed upon the American market bearing my mark of approval, and it is a great satisfaction to look back over the last twelve months and call to mind the huge successes, one after another, that have come from this manufacturer. Exhibitors are still showing *Brutus*, *Joseph in Egypt*, *The Inventor's Secret*, *Richard, the Lion Hearted*, and of recent offerings such as **Rameses, King of Egypt, The Daughter of the Spy, The Lion Tamer's Revenge** and **At Napoleon's Command,** showmen and the public with one accord confess to their general excellence and to their marked superiority in every particular.

Eclipse films have been even more popular than ever before. This make contains more high grade educational films that are at the same time extremely interesting, than any other in the world.

Aside from Eclipse educational releases, which for the first time in the history of the business have brought to the public their heart's desire, I wish to refer to **The Red Man's Honor,** the two reel feature release of December 16th, 1912, as one of the most remarkable characterizations of Indian life, love and law that ever brightened a curtain.

Progressive exhibitors demand Cines and Eclipse films. Their patrons wait for them because they contain the fullest measure of entertainment possible in Motion Pictures.

I want you to be successful. Watch for coming Cines and Eclipse releases, both regular and special. They will be the strongest on the market.

Geo. Kleine

166 North State Street,
CHIGAGO, ILLINOIS

Special Features

Jan. 24, 1913

The Vengeance of Durand

Vitagraph 2 Reels

Or the Two Portraits

Specially Written for the Vitagraph Company by Rex Beach

The vengeance which he nurtured for another enters his own soul. The weapon which he sharpened with jealousy and hatred and placed in his daughter's hand, is turned against himself. He is cut down in the fury of his wrath.

Jan. 20, 1913

The Ways of Destiny

Pathe 2 Reels

Colored Photography

Horace Blackwell, being mortally injured by lightning striking the tree beneath which he was standing, tells his adopted daughter, Dorothy, of her parentage, and how she, a tiny mite, was found on his doorstep. He gives her the locket found about her neck, containing the picture of a beautiful woman, and which he believes to be her mother. With Horace Blackwell's death, Dorothy is dispossessed of her home, and because of jealousy of her charm and beauty she is forced into the ranks of the unemployed. She, however, finds employment in a department store, but is accused of theft and brought before the proprietor, who questions her closely as to her history. Her story, together with the locket and picture, solves the mystery of her birth, and Dorothy finds a home with her father.

Jan. 17, 1913

The Mexican Spy

Lubin 2 Reels

Tom Loring, a handsome but dissipated youth, loves Mary Lee, daughter of the regiment's paymaster. In order to pay his gambling debts to the Mexican, Senor Rivera, supposedly rich but in reality a spy, Tom steals $5,000 from the paymaster's safe. The Mexican threatens exposure unless Tom secures the plans of certain forts in the Southwest, but Mary hears of the situation and pawns her jewels to replace the stolen money. Realizing the sorrow he has caused his father and sweetheart, Tom disappears, leaving a note that he will not return until he has redeemed himself. He enlists under an assumed name, and his regiment is ordered to the Mexican frontier. Mary becomes a Red Cross nurse and is also ordered to the Mexican border. Tom's bravery and strategy during a desperate encounter with the Mexicans under Rivera wins him promotion to Lieutenant, but he is seriously wounded, and Mary is greatly surprised to find among her patients, her lover. Her careful nursing restores him to health, and having redeemed his former misdeeds by his faithful and heroic service to his country, he claims Mary for his wife.

Jan. 13 1913

The Little Minister

Vitagraph 3 Reels

A young Scotch Minister falls in love with a Gypsy girl. The ban of the "Kirk" and the condemnation of the austere town folk intervene as a barrier to their marriage. Unexpected circumstances of a startling nature happen and their prejudice and intolerance are removed. Love conquers. The "Little Minister" and "Babbie" are married.

General Film Co.

From the Oil Painting by Hoskins, Used in the Second Reel of Selig's "The Cowboy Millionaire."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. IX CHICAGO, JANUARY 18, 1913 No. 2

PUBLISHED BI-WEEKLY BY

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LONDON OFFICE .....36 Maiden Lane, Covent Garden
S. RENTELL & Co., Representatives

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CHICAGO, JANUARY 18, 1913

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HE HAS NEVER SEEN THEM.

REVEREND LOUIS E. STOUT, pastor of the largest congregation of Friends in Wichita, Kansas, does not want motion pictures in the public schools. He says:

"There is danger of the children's acquiring the moving picture habit, so that they will want to go to the shows. The atmosphere of the shows I do not approve of. . . . *I have never seen a moving picture in my life*, just because I do not believe in setting an example by attending even the best of the shows."

We are thankful that we are not assigned the task of convincing the Rev. Mr. Stout he is in error. We may advance arguments to that effect; but they will not be for his eye. To feel the force of any argument a man, reverend or otherwise, must have some meed of logic. No man who could give utterance to such a statement as his without a sense of the ridiculous, can be accused of harboring a logical mind.

We could feel little respect for a court who would pronounce a man guilty because he did not like his face. But judges like Mr. Stout—and he is not alone—go farther than that. They deliver their verdict without even seeing the defendant, because, forsooth, his name does not please them, or on testimony like that of Kipling's Tomlinson:

Oh, this I have felt, and this I have guessed, and this I have heard men say,
And this they wrote that another man wrote of a carl in Norroway.

We have had enough of this judgment without evidence. For pure bigotry it transcends the early Colonial imposition of taxation without representation. Right-minded men and women, however limited their own knowledge of modern exhibiting standards, cannot but feel the utter incompetence of such a statement. It defeats its own purpose by the very vanity of its proclamation:

"The motion picture is bad; I have never seen one!"

THE DIME NOVEL EFFECT.

AMONG the first protests against the motion picture, when it was realized that it had become the national entertainment, was the claim of parallelism between the film and the "dime novel"—the "penny dreadful" of England. Perhaps the claim was not without warrant. Many of the early melodramatic subjects—and, we regret to say, some of the current "feature" films—have been close imitators of the old, but not honored, blood-and-thunder literature of the newsstands.

In the enterprising endeavor to catch the eye of imaginative youth, the typical dime novel became associated with a certain flaring, glaring cover, suggestive of riotous emotions and blazing passions. These lithographed fronts were miniature replicas of the carnival poster at its worst.

The only possible point at which the modern motion picture show even approaches the dime novel effect is in the poster. Indeed, that flamboyant herald of a program that is, nine times out of ten, wholly inoffensive

and dignified, has probably scared more good people away from the picture theater than the best films in the world attract. And then there is the reformer, usually a churchman, upon whose sensitive retina the usual lithograph has the effect that a crimson flag has upon that of a bull. Furthermore, since the film maker orders his posters on specifications, we can hardly blame the poster manufacturer. A lithograph, in short, is a neutral carrier, and is attractive or offensive accordingly to its subject.

But we digress. What we started out to explain was that if the lithograph-covered dime novel is still with us, at least we thought its connection with motion pictures was a thing of the past. But we recently received Volume I, No. 1, of *Motion Picture Stories*. We thought for a moment that Dave Horsley had sent us another copy of "Wild-Eyed Pete," or whatever it was he used to send out in his efforts to save the film game an attack of ennui. A second glance, however, showed that it was the first issue of a publication of the same classification—but not, be it understood, of the same class—as the *Motion Picture Story Magazine* and the *Photoplay Magazine*.

The project of publishing a popular magazine exclusively for the film fan is enticing. There are so many fans, and they are so enthusiastic, surely they ought to fall regularly for a specialized package of literature at fifteen, ten or five cents the package. And look at the circulation—on paper! If a mere trade paper can attain a distribution of ten or twelve thousand copies, one to a theater, and if each of those theaters has five or six hundred different patrons, there is a total of more than five million right away! It surely is alluring.

We have always believed in the possibility of such a publication's success—not, it is true, on the scale shown by the statistics, but on a reasonably extensive basis. We have believed, too, that such a paper should sell for a nickel. *Motion Picture Stories* has that advantage.

One cannot expect every five-cent weekly to look like the *Saturday Evening Post*. Probably there are still some who like the typical dime novel better than they do the *Post*. We are willing that they should be supplied with their favorite literature. But we do not want our children to acquire a passion for dime novels—and we do not want them to represent the literature of our industry.

Frankly, we should not be surprised if the publishers of *Moving Picture Stories* got away with it—made it successful financially. But, to be equally frank on the other side, its appearance does not reflect credit on the motion picture business or uphold the dignity and good repute of the film show. And it is merely a matter of cover and printing at that; we cannot take exception to the contents, which are of the usual order—rewritten synopses with a fictional flavor added.

If the publishers of *Moving Pictures Stories*, or any other publication intended for the eyes of the general public, have pride enough in the motion picture industry to aspire to represent it, they should make their product reflect that pride, instead of being a reflection upon it.

CLEVELAND TO HAVE FILM CENSOR.

Mayor Baker, of Cleveland, Ohio, yielded to the request of moving picture exhibitors and agreed to appoint a censor for motion picture films. His decision followed a conference with Chief Kohler and the moving picture committee of the Humane Society.

"I think that I know of a man who has eyes to see the films and a mind to determine what is fit," said Baker. He declined to tell S. E. Morris, president of the Motion Picture Exhibitors' League, his selection for censor.

The exhibitors are to pay the salary of the censor and the latter is to select a corps of assistants. "But, understand," said Baker, "that police under state laws would have the authority to prevent the portraying of crime even if the film was passed by the censor."

Morris and Attorneys Schwartz and Lustig, representatives of the league, told Baker that they would inform him definitely whether the proposition would prove satisfactory to all members. Baker suggested that each member of the league contribute $1 weekly to pay for a censor and his assistants. There are 127 members of the organization.

ARRESTED FOR EVADING STATE TAX.

The arrest of two moving picture show owners at Philadelphia on a charge of having failed to pay the requisite rate of state tax on one of their houses is said to mark the beginning of a determined campaign against men who have evaded the payment of a regular theater tax by reducing the seating capacity of their houses when the inspectors visit them.

Henry Berman, of Fifth and South streets, and Charles Segal, of Ninth and Dickinson streets, were arrested on warrants sworn out by Joseph Barton, an inspector of the Board of Mercantile Appraisers, and were arraigned before Magistrate Harris. Each was held for court under $600 bail.

Many of the smaller moving picture houses in Philadelphia are equipped with "flexible" seats that can be removed before the visit of the inspectors, and put back when they leave, say the inspectors. The inspectors say that Berman and Segal are liable to a fine of $3,500.

PASTOR ILLUSTRATES SERMON.

The Rev. Asbury E. Krom, pastor of the Beneficent Congregational Church of Providence, R. I., the oldest church of that faith in the state, has installed a complete moving-picture plant to be used as a helpful factor in his ministerial work.

It is the intention of the clergyman to utilize the moving pictures in illustrating his sermons. The films to be run will bear directly upon the theme of his discourses and, he believes, prove of the greatest benefit in adding to their attractiveness. He also purposes later to give moving-picture exhibitions in connection with the church's Sunday school work, presenting a series of animated scenes in the Holy Land and, if this plan is found feasible, illustrating certain stories from the Bible.

The work of installing the moving-picture plant as a part of the church equipment has been under way for some time and is now completed.

STATE HOSPITAL TO SHOW PICTURES.

Bed-ridden patients in the state hospital at Massillon, Ohio, soon will be able to see moving pictures just as well as the able-bodied patients, who flock to McKinley Hall every Monday night to view the picture shows. Superintendent H. C. Eyman has obtained a picture machine small enough to be attached to any electric light socket, the price having been raised through voluntary contributions of employees. This means pictures in the sick rooms. Eyman says moving pictures are beneficial to insane patients, as their minds are diverted.

The Home Projector and Its Development

Several Forms Described

EVER since motion pictures become a vital factor in the world's entertainment, inventors and promoters have dreamed of a perfect system for enjoying in the privacy of the home the pleasures of the films. They have, indeed, done more than dream. Within the last year at least one machine has been marketed whose ability to project small pictures satisfactorily has been proven, and several others have apparently perfected machines and lack only the special films for the purpose.

Fig 1.—Form of Zoltrope.

For the problem of home projection is almost wholly one of film supply. It is obviously impracticable to use standard film, sixteen pictures to the foot, because of the prohibitive cost to the consumer if for no other reason. It is decidedly uneconomical to use pictures calculated for a twenty-foot screen when the maximum requirement for the home is probably a four or five foot screen. The problem has been met by Edison in the way shown by Fig. 2, which is a full size reproduction of a piece of film used in the Edison home projector. Each picture is approximately 3/16 by ¼ inch in size, or one-fourth the linear dimensions of a standard film picture. This proportion is correct, as the home screen need not exceed one-fourth the size of the theater screen. As these small pictures are arranged three wide on the film, it is possible to get twelve into the space occupied by one on the standard film. Eighty feet of Edison home projector film, therefore, contains as many pictures as about a thousand feet of standard film, and gives as long a performance—something like sixteen minutes on the screen.

Edison Home Projector Film. Actual Size.

A view of the Edison home projector is shown in Fig. 3. When packed it weighs twenty pounds, and it stands 10½ inches high, 17 inches long and six inches wide. A baby arc, a Nernst lamp or an acetyline gas burner may be used for the illuminant. Lenses are provided to suit local conditions as to length of throw and desired size of projected picture. The machine is operated with a crank, just as is a regular, full sized projector. It works down one row of pictures until the end of the film, when a white flash warns the operator and he throws a lever switching to the second row. When that is exhausted he switches in like manner to the third and last row and completes the film without interrupting the progress of the picture at any point.

To meet the problem of film supply the company provides not only a sale price for its special films ranging from $2.50 to $20.00, but also an exchange arrangement whereby films may be exchanged for others of similar classification for a fee varying between 30 cents and one dollar.

Although the idea of home projection is generally regarded as new, the small individual motion picture machine is really father to the larger theater machine. Even the old Zoeltrope, historical progenitor of the modern machine, was a device for the home. It consisted of a circular band of pictures, so drawn as to represent successive stages in a series of motions, which were viewed through a slot or slots in such a manner that persistence of vision merged each picture into its successor, giving a true motion picture (Fig. 1). A modern derivative of this old mechanism is seen in an apparatus which has recently become popular in Great Britain, according to the *Scientific American*. The positives are not thrown upon the screen but are printed upon paper and observed somewhat after the same manner as the mutoscope productions. The feature of the system, however, is that amateurs have a means of taking motion photographs for their own entertainment either in their home circles or of popular events.

The "Kinora" camera which is employed for this purpose is highly ingenious and simple, the mechanism being quite different from that employed in the ordinary cinematograph apparatus. Externally, the instrument resembles the ordinary photographic apparatus for

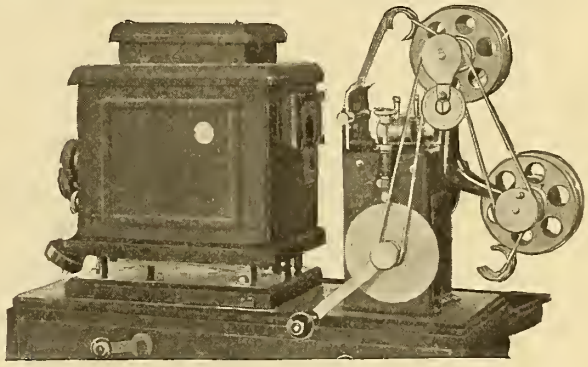


Fig. 3.—Edison Home Projector.

taking instantaneous 5x7 pictures. On the one side is the handle for driving the intermittent mechanism within, while at the back is the focusing arrangement, which is of such a charaacter that there is no necessity to open the camera and to detach the film from the gate as in the cinematograph device for this operation.

The internal mechanism is of the simplest description. As may be seen by referring to the illustrations (Figs. 4, 5, 6 and 7), there are two dark film cases for carrying the unexposed and exposed films respectively mounted one behind the other. The film does not require to be perforated, a new device having been perfected for bringing successive areas in position behind the lens. The film passes direct from the unexposed dark box into the gate, and thence between two split cams revolving in opposite directions, by means of the handle. Upon the completion of the revolution the split edges of the two cams come together, grip the film, and drag it down the depth of a picture—¾-inch—for the next exposure. From the gate the film passes over a roller into the second film box.

The film itself is narrower than that of the standard cinematograph as the perforations are not required, but the resultant image is of the same width, viz., one inch. As the perforations are eliminated, the film cannot be

used to produce positives for projection upon a sheet. In fact, the camera is not designed for such work. The intermittent mechanism though simple is accurate and positive in its operation, the regularity of the pictures being equal in every respect with that obtained in the ordinary cinematograph using perforated films.

The camera, however, is not intended primarily to work with the celluloid film, though this can be used if preferred. This film is so expensive as to render amateur cinematography an expensive luxury, so in order to remove this handicap the inventors have perfected an excellent negative paper on which the pictures are taken.

The preparation of the positives or reels of pictures is somewhat intricate and must be carried out at the factory to which the photographer mails his negatives. A special type of machine has been evolved for producing the positives upon the reel ready for viewing, at a small charge. The leaves of the reel are about three inches in length by about 1¼ inches wide. The picture is 1 inch in width by ¾ inch in depth. Instead of the strip of positive picture being printed and then cut up to be mounted singly on a leaf in succession, the images are printed successively upon the leaf, the whole surface of which is sensitized. The area surrounding the picture being fully exposed becomes a dead black when developed, forming a frame for the picture. The reverse side of the sheet is then printed a dull black so that there is nothing to contrast with the image. The machine which carries out this operation is distinctly ingenious, and seeing that only one copy of each negative is likely to be required, has enabled the positive printing operation to be reduced to a nominal figure. When the pictures are printed they are cut up and mounted by machinery in succession upon the core as shown in the illustration.

Fig. 4.—A Reel of Positive Prints for the Viewing Machine.

Fig. 6.—Interior View Showing Mechanism and Paper Negative in Position in Opened Gate.

A well-known French inventor, M. Georges Bettini, devoted his energies to the recording and projection of movement by means of glass plates. He has evolved a process which brings cinematography within reach of the amateur photographer at the minimum of expense.

The Bettina apparatus is described as *Cinema a plaque,* which indicates the idea in a very adequate manner. It is no more cumbersome than the ordinary snap-shot camera, its mechanism is of the simplest description, its manipulation is quite as easy, and the same mechanism suffices both for taking and projecting, the only additional requisite in the latter task being an ordinary projecting lantern. The pictures are recorded upon glass plates measuring 13 by 21 inches, each sensitized glazed surface carrying not one, but 576 pictures, equal to one minute in projection. Moreover, the mechanism is so designed that as many plates can be slipped into position in succession as may be required, according to the length of the subject photographed, so that absolutely continuous precord of the action photographed is secured, just as completely and as easily as if celluloid films were used.

Fig. 5.—The Camera.

Fig. 7.—The Viewing Apparatus Showing Mounted Reel of Prints.

The ordinary cinematograph camera using films demands somewhat complicated mechanism, and a certain amount of vibration is set up in its operation, no matter how carefully the mechanical action may be balanced. The fundamental principle is the movement of the film past the lens, the displacement of the latter taking place intermittently, and at regular intervals, while the lens is closed by the shutter.

In the Bettini camera the principle is diametrically opposite. A special optical system has been devised which has the feature of being light in weight, and this constitutes the moving part, the sensitized glass plate being held fixed or rigid. As may be seen from the accompanying photograph the pictures of very minute dimensions, are recorded upon the plate in a series of transverse rows, in the same way as the lines of type in a newspaper or book. Though the photographs are extremely small they are strikingly clear and sharp in every detail,

The principle upon which this result is obtained is explained in the accompanying diagram, Fig. 10. *A* is the photographic plate carrying the rows of images. The photographs are illumined from a fixed light *B,* the rays of which are parallel to the plane of the plate, instead of striking the images at right angles as in the ordinary projector where the film is moved vertically. The rays of light fall on a prism *C,* which deflects them at right angles, so that they fall vertically upon the plate, passing through the picture. On the opposite side of the plate is the objective *D* with which is combined

another prism *E*, so that the light rays after traversing the image on the plate and the objective are deflected once more at right angles to the primitive direction and are thrown upon the white wall *F*.

In projection, the prism *C*, objective *D*, and prism *E* are moved synchronously by an ingenious movement from picture to picture along the row of images on the plate, the latter thus being held stationary, while the light is intermittently cut off as the objective and prisms are moved from one picture to the next. When the moving mechanism has reached the end of the line the plate is moved forward the depth of a row of pictures, thereby bringing the succeeding line of images before the objective.

The mechanism is extremely simple. The same apparatus is used for both photographing and projecting, it being only necessary to acquire an ardinary optical lantern for the latter purpose.

The "Home Vanoscope" is another machine designed primarily to meet the ever increasing demand for moving pictures in the home. The machine is constructed on the principle of the professional Vanoscope now being built for use in moving picture theaters.

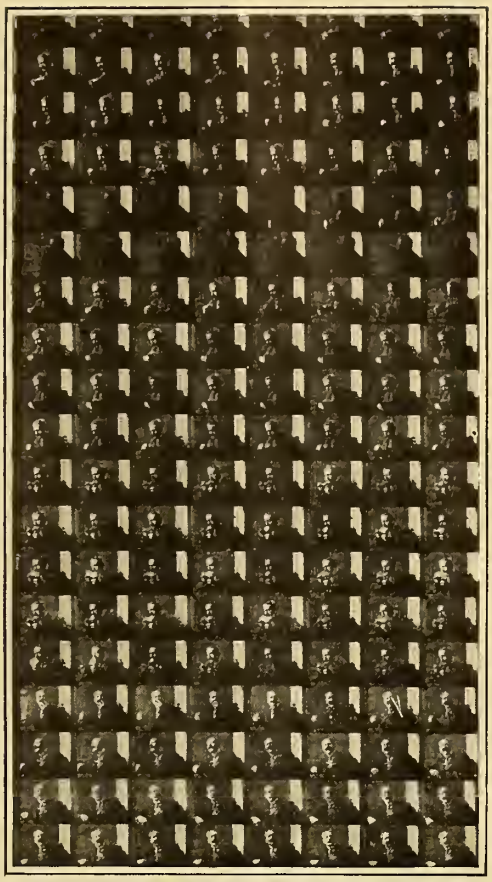


Fig. 8.—A Portion of a 575 Photograph Film Taken by the Bettini Apparatus Upon a Sensitized Glass Plate.

The home Vanoscope claims to require no threading of the film, give continuous non-intermittent projection without flicker, is noiseless and free from danger of firing the film in projection. The pictures can be projected at any rate of speed from one picture or more per second and the illumination can be taken from any electric light. An entire subject which in a moving picture theater would require 1,000 feet of film requires only 80 feet in the home Vanoscope and the reel takes fifteen minutes to show; while the picture subject is being shown the film is being automatically rewound, making special rewinding unnecessary.

In connection with the home Vanoscope a department known as the Vanofilm Library Exchange is to be maintained.

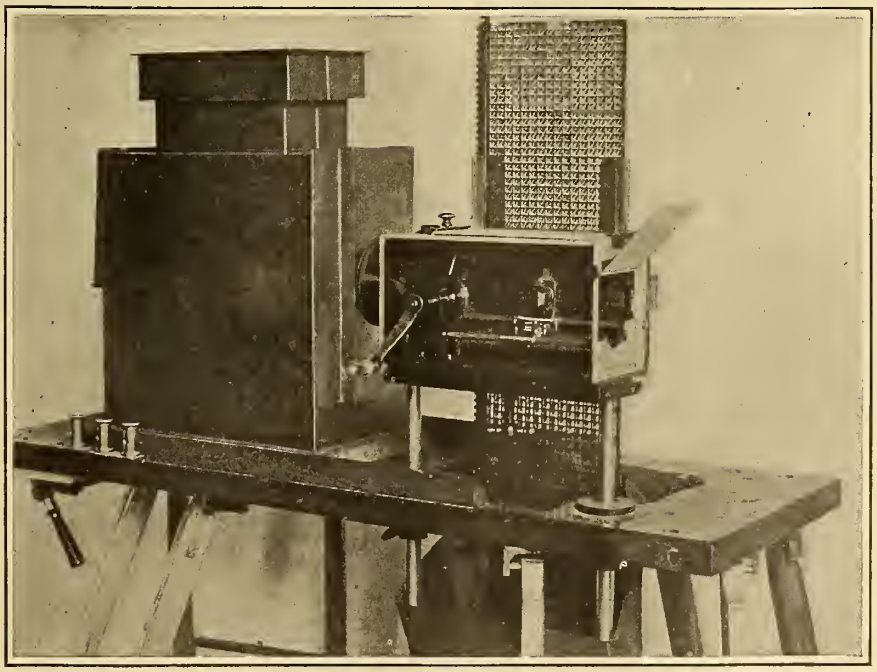


Fig. 9.—The Bettini "Cinama a Plaque," Showing Attachment of Ordinary Optical Lantern.

A very valuable coördinator with the home Vanoscope is the "Vanocamera," a small camera for taking moving pictures specially adapted to the home Vanoscope. This camera will enable the possessor to "scope" home folks, summer outings, picnics, parties, weddings, the children at play, the trip to Europe, Alaska, Yellowstone Park, etc., and show to friends at home the entire trip, living over again in pictured actuality the delights and pleasures of the trip, or making exchange with friends or relatives.

The home Vanoscope will be very light and will fit into a small case, lamps, films, and all, and can be carried about very easily. This feature makes it specially desirable for traveling salesmen who now carry heavy cases and trunks all over the country in their work of selling goods.

Individual pictures on the home Vanoscope film are one-quarter the size of the pictures on the commercial standard film, and as the projected size in a home is seldom more than four feet, this is less than one-quarter the size of the picture projected in the average picture theater. Therefore, no detail in the original picture is lost. The light is not brought to a focus or burning point, and all film used is to be standard size fireproof film with four pictures on each area usually occupied by one, otherwise it does not differ one iota from the standard commercial film except that the pictures are taken at slower time intervals and therefore may be projected at slower intervals. With the Vanoscope it is not necessary to project pictures at a speed of more than five or six pictures per second, as there is no shutter and no division between the pictures, but each successive picture dissolves into the one preceding it, with no diminution in the amount of light or illumination and the projected pictures are devoid of flicker or vibration. At a projection speed of six pictures per second the home Vanoscope with 80

feet of film will give an entertainment of fifteen minutes duration.

Another home machine announced almost ready for the market is the Victor Animatograph. In this device the pictures are arranged spirally like talking machine records. A specially constructed incandescent

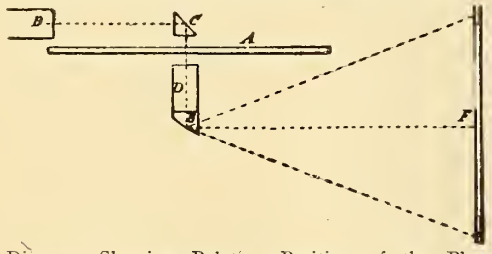


Fig. 10.—Diagram Showing Relative Position of the Plate and the Moving Objective.

lamp is used for projection. Details of the machine have not yet been divulged.

Frankly, the home projector game is a hard one; but with so many engaged heart and soul in its exploiting, all difficulties must soon be swept away.

Lillian Russell Begins Picture Work

Lillian Russell, still and apparently forever Lillian Russell, though she is now disguised on hotel registers as Mrs. Alexander P. Moore, is at Los Angeles, Cal., staying at the Alexandra hotel. She is under engagement to the Kinemacolor people for a series of films which will show how a woman of combined fashion, beauty and wealth spends her time. In this connection there will be films also illustrating her methods of maintaining her health, which is the secret of her retaining her beauty; clothes will also be alluring and informatively illustrated, and a possible film production of "The School for Scandal," with Miss Russell in her famous role of Lady Teazle, is under consideration.

When the pictures are completed, Miss Russell will go about the country with the production, and will illustrate the illustrations by accompanying lectures on beauty, health and clothes, her talk on the latter extending from the creation of Paquin and similar artists to the garments limited by the income of a working girl.

Essanay Cowboys in Horse Show

G. M. Anderson allowed twenty-two of the Essanay riders to take part in San Francisco's first horse show given for charity. Not alone did Mr. Anderson bring the cowboys to the city, but with them the aged, leather-springed stage-coach used in the mines in the early California days and with it he brought the necessary twenty horses to draw it. The cowboys were the talk of San Francisco for the whole week they were there. They were the whole show in the parade, at the hotel where they made their headquarters, and at the horse show they were encored time and again for their daring stunts on horseback. Though they had a good time in the city, many of them were glad to return to Niles at the end of the week, where they could get away from the street cars and taxicabs.

"Calamity Anne's Vanity," February 8. Copyright 1913, American Film Mfg. Co.

Motography's Gallery of Picture Players

JESSALYN VAN TRUMP is the girl in "Flying A" pictures who plays the "little sister" to such advantage. She can be a very good little sister or a very bad little sister, whatever the secnario writer and Jack Richardson wish to make her. For she and Mr. Richardson form a convincing duo and, with Kerrigan and Miss Bush ever ready to come to the rescue, comprise a screen quartet ever in favor. Miss Van Trump has a number of leads to her credit and is best in emotional roles. Out at the ranch studio in Santa Barbara, she is in her element, as California is her home state and she has always been used to an out-of-door life. She has been with the American Company one year and had had no previous experience in picture work. Theatricals, throughout the west, though, knew her well. Miss Jessalyn is also of the dark type, having lovely dark hair, brown eyes and a rich olive complexion.

Jessalyn Van Trump.

JACK RICHARDSON is the man who robs, steals and plunders, not to mention "framing up" deals and misrepresenting himself and conditions to "the girl," and dying numberless deaths—week after week—out in Santa Barbara, Cal., all for the entertainment of lovers of "Flying A" pictures. But Jack Richardson, heavy man, and Jack Richardson, Esq., are entirely dissimilar, for, 'tis said, the latter is the pleasantest man in the world. His friends call him "Rich" and marvel at his wonderful good nature and the fact that he is still single. He was educated at the Culver Military Academy and had general theatrical experience with the Metropolitan Players, Royal Chef and the Orpheum Stock. He went into motion picture work three years ago and in his portrayal of "bad man" roles for the American company has enlisted many, many admirers—something that the "heavy" does not always get.

Jack Richardson.

WARREN KERRIGAN is commonly called Jack by those who know him best. Not just because Jack is his second name, but because it fits him so well. He also seems to have been especially pre-destined for honors, for they have sought him out and festooned the name Kerrigan wherever it appears. As leading man in American pictures, Kerrigan has made name and fame for himself, and has added to that of the "Flying A" brand. He has been in western pictures for nearly two years and is apt to stay in them indefinitely, as he likes both the country and the work. Himself, his twin brother and his mother occupy a pretty bungalow, not a very great distance from the studio, and Warren J. delights in long horse-back rides and all other forms of out-door sports. His work in pictures has made him a world-wide character, all Europe being as familiar with the Kerrigan features as is his native country.

Warren Kerrigan.

PAULINE BUSH gets all the credit for her own popularity. Simplicity is the keynote of her personal appearance and it is simplicity of motive, of action, that shows throughout her work on the "Flying A" screen. There is convincing sincerity in her every role; she plays straight to the heart of the people and they respond by holding her in general favor. Miss Bush is of English parentage, and is interested in woman suffrage. She is of the thoughtful, pleasant type, with brown hair, and gray eyes, and her experience of photoplay work will soon reach the two-year mark. During this time her work has all been with the American Film Company, and has comprised leads opposite Mr. Kerrigan. Western Stock, Belasco, Los Angeles, Ye Liberty, Oakland, cover her previous experiences in the theatrical line. She seems typical of the western girl and the western spirit.

Pauline Bush.

Show Pictures at Marquette Prison

The men at the Marquette prison have long been treated at intervals to various kinds of entertainments, such as theatricals and concerts.

One of the most enjoyable of the series was a moving picture exhibition that continued for two and one-half hours. Ten reels of films, consisting of two picture programs given at a Marquette theater during the preceding week, were shown. The men were highly elated.

Under an arrangement with the theater management a similar entertainment will be conducted at the prison every three weeks during the winter season. Only men who have earned the right by obedience to the rules are permitted to attend. These include, however, practically every prisoner in the penitentiary, the convict body for years having been a model in good behavior and discipline.

Talking Pictures Ready for Public

The first demonstration of Edison's "Kinetophone" has been given, and it is said the Palace and Majestic theaters in Chicago are arranging for the installation of the kinetophone. The kinetophone is the name the wizard has given to his talking machine that works in harmony with the moving pictures, and is to be used to add the realism of the voice of the actor to the scene thrown upon the canvas.

Within a short time it is predicted that the Broadway productions may be playing in the mining camps of the West. Weber and Fields may be playing their funny pool game on the screen while the machine grinds out the dialect of the pair in Golden Gulch, Nevada.

The great musical comedies will be caught by the machine, and while the music is being ground out the actions of the comedy will go on before the audience. Mr. Edison has not said so, but his friends say he thinks it only a question of time before the best actors in America will be performing their best roles before the moving-pictures camera while the kinetophone records their lines.

After four years of the hardest kind of work to get the machine perfected that will make it possible for persons to both see and hear the drama enacted elsewhere, Mr. Edison has perfected the work so that it is now what he calls "fool proof."

For tests in New York the operas "Faust" and "Il Trovatore" were chosen. The reels are ready and the records of the singers have been made that work in unison with them.

Dinner to Screen Club President

The New York Screen Club announced a dinner to be tendered its president, King Baggot, on Tuesday, February 11, at eight o'clock at the Hotel Astor. Reservations are to be made through Herbert Brenon at the Screen Club.

"The Doctor's Love Affair," February 1, a Kleine-Cines Drama.

Motion Pictures and the Mind of the Child

By William H. Walker*

INVENTIONS must be beneficient or be taboo. They must further what we consider the fundamentally best interests of society or they cannot survive. The ultimate function of a new thing, in short, must be service.

The elevator that saves time and labor is a beneficence to a degree. The binder and reaper transcends it. Electric light, a minister of health as well as human convenience is perhaps still more intrinsically valuable. And so on.

These confer physical benefits that are measured in terms of convenience, cash or comfort. They stand necessarily on a lower plane of efficiency to society than an invention that fosters mind—provided you allow the premise that the mental is superior to the physical.

Since there could be no invention of material worth to man without a previous mental creation of it, we will presume this to be admitted. An invention that cultivates mind, therefore, must be given precedence in its worth to society, over any and all devices that simply serve its comfort.

It reasons out that the moving picture, if it does cultivate the mind, is greater than the cotton press or the trolley.

To decide this point the opinion of the mature person is of little value. The growth of the minds of those who have passed forty is of inferior importance to society. They are as building stones lost in the broad expanse of masonry. The upper courses of a structure command our eye and so, to estimate the value of the moving picture to society we should observe its effect on the mind of the child, who is the crest of humanity.

The child, of five to twenty-five, is the raw material of society. Society of the subsequent generation manifests the prepossessions the child carries beyond the dead line of maturity. If the motion picture cultivates the mind of the child it will raise the mental level of the next generation. If it systematizes his emotions it will standardize its morality.

Rather than inquire of any, young or old, as to his or her opinion regarding the effect of the motion picture on the development of the mentality, we will inquire of the simple laws that govern the growth of mind. Does the motion picture stimulate the mentality in accordance with these laws? It unquestionably must, since the mind grows in capacity, and can grow only as it accumulates—pictures.

Still pictures are excellent, but the motion picture is the better, for the effect of motion is to excite interest, or emotion, which is as heat to the branding iron. It burns its impression deeply into the consciousness.

The mind grows with the accumulation of mental pictures. The deeper these are branded by the interest which the movement of the motion picture generates, the more capacious the mentality becomes. Millions of minds are being deepened and widened daily by motion-picture performances. So widespread are these that the collective mind of the nation is being influenced. All of us are adding to our store of visual perceptions, simultaneously. Such education as the motion picture affords is therefore becoming universal, a nation-wide awakening.

To accumulate many pictures is the first necessity of more complex mental development. Thus nature provided the child with an insatiable inquisitiveness and tender emotions. The motion picture becomes, therefore, the ally of nature. Its effect is to produce perceptions little less profound than those of actual experience.

The motion picture provides the child with a hitherto unprecedented supply of pictures which sink in deeply. Were this all, the motion picture would serve little better purpose than that of entertainment, but mind pictures are the raw material from which the higher mental operations are developed.

Creative, original thinking is the discovery of identity in the apparently dissimilar. When we think, we seek the familiar in the unfamiliar. And to find it we must range one picture beside another. The more fully stocked with pictures the mind of a child becomes, the more effective thinking man he must necessarily grow to be. In this way genius is inspired.

It is time to estimate the motion picture, not as a diversion merely, but as a force—a world force, indeed—since it is breeding thinkers among the millions who until this generation, could not even read. When the millions see identity, the paradoxes that vex us now, the absurdities of government, of morality, of taste, will vanish before the ridicule and intolerance of an universal and sublimated common sense.

The man or woman of forty and onward cannot know, unless their hearts be like unto that of a child, the glorious impulses that this picturing arouses in the ardent soul of the young. They marshal, blindly, no doubt at first, the splendid spectacles of life and of things now first brought within their ken. But inevitably, and soon, and far more important—they kindle to the fascinating visions of the unknown which these pictures hint at. Thus will the genesis of thought, of the quest for identity, of imagination, be brought about in the minds of the otherwise stolid, by this most significant invention of modern days.—the motion picture.

And the result must be a coming generation of greater force, of greater capacity than any the world has seen. A generation not dependent on a few leaders, but self-sufficient; and so more just, more merciful, happier.

Were the motion-ipcture men to produce pictures that could inspire only base, low or immoral impressions, you would agree that the effect would be to debauch the next generation. Then the converse must be true. But the better class of motion-picture manufacturers, which includes all but a few insignificant exceptions, will maintain the motion picture on its present high plane. They will rise above it, surely, perceptibly, as the art develops. They will foster a love of the great, the fine, the generous, the true; they will picture and teach the ennobling lessons of fidelity, of courage, of self-sacrifice.

These sentiments when pictured become dynamic. They rise to the dignity of motives in the mind of the spectator. When theorized over merely, the soul too often fails to flare at the touch of such Promethean fire.

So it is fair and reasonable to say that as a powerful educator and moulder of wholesome sentiments, the motion picture stands in its own special place—a means to man's advancement—a link between the pulpit and the theater—a powerful advocate of the tenets of the former, the more powerful bcause they are presented with all the charm and vividness of the latter.

*Chicago Press Club Prize-Winning Article, Selig Contest. Copyright 1912, by Selig Polyscope Company.

Pictures of Mental Diseases Shown

Three hundred members of the Medical Society of New York County had a new experience at the Academy of Medicine recently, when for two hours they watched moving pictures which have been taken during the last five years by Dr. T. H. Weisenburg, professor of clinical neurology at the Medico-Chirurgical College, Philadelphia. The pictures displayed nervous and mental diseases and Dr. Weisenburg showed five reels of the 25,000 feet of film he has taken.

The pictures showed in great detail nearly every known form of nervous disease with their clinical symptoms, with the different methods of examination, including the taking of reflexes and different types of gaits.

Dr. Weisenburg said that he first conceived the idea of taking moving pictures for class room work five years ago in order to more easily explain symptoms. So far his work has been devoted almost exclusively to nervous diseases, but he expects shortly to extend his work.

His ambition now, he says, is to record the speech of the insane as well as their pictures in order that an absolutely correct record may be made of the words and intonations. Then he will extend the work of picture taking to the operating room.

He believes that pictures should be shown to medical students as an aid to actual clinical demonstration, especially in the cases of rare operations. He has already taken many hundred views of operations for the removal of tumors on the brain.

"The work of the moving picture in medicine," he continued, "is limitless. We can take picutres showing the action of the heart on the surface of the body. We can show how in pneumonia a man breathes with but one lung. In fact, there is almost no field of medicine which we cannot touch with the moving picture machine.

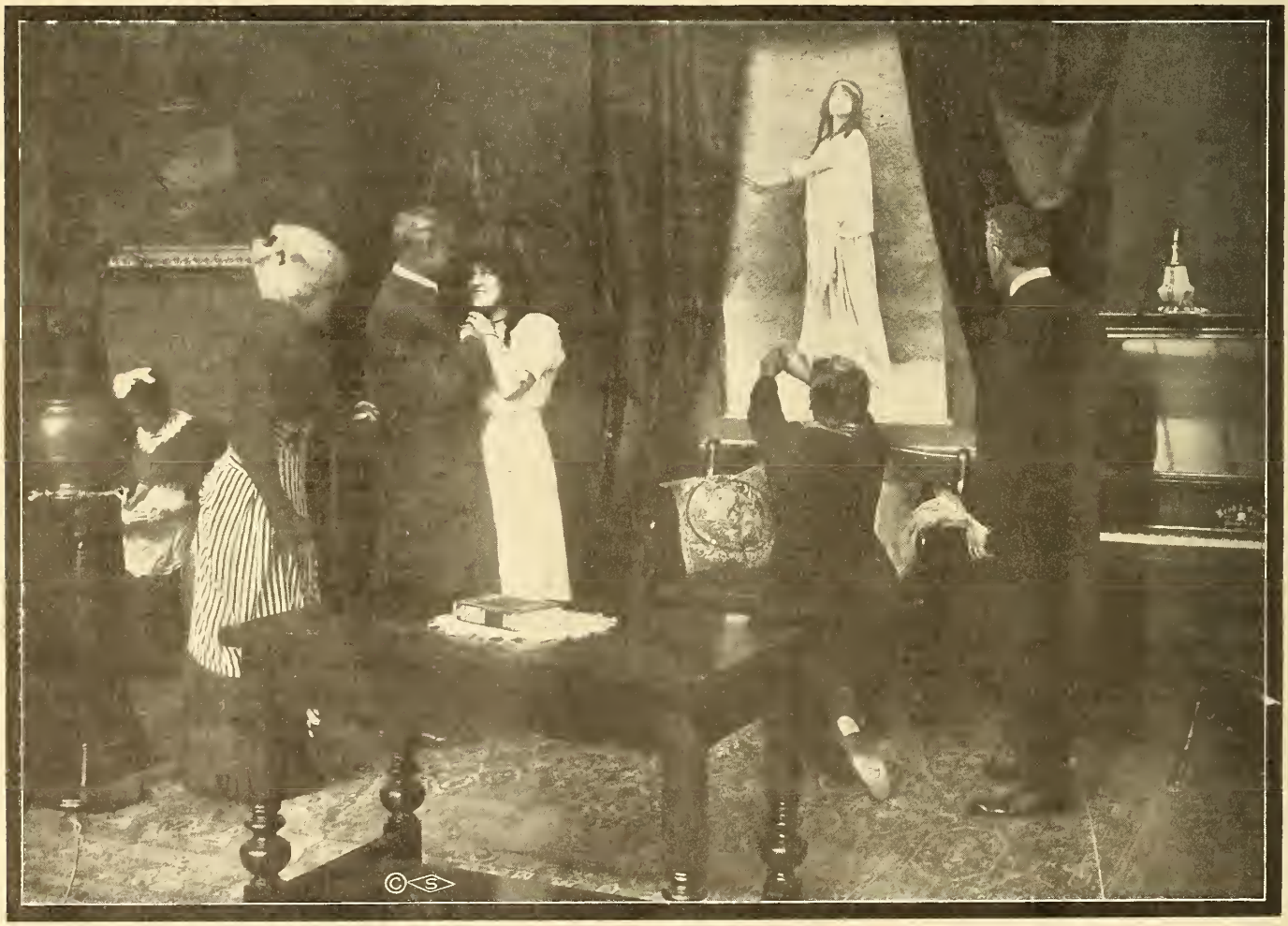
"It is an expensive process, of course; but the expense is more than compensated for in the results obtained."

In one film shown last night Dr. Weisenburg used twenty-six patients to demonstrate dementia præcox, and in the same film gave examples of maniac depressive insanity, chronic mania, paranoid states, paresis and melancholia. In this film especially, he said that the additional use of the phonograph was greatly to be desired, as the remarks of the patients were very important in determining the exact form of insanity.

Film Would Aid in Court Appeal

Garryson Payne, a New York lawyer, who says he will lose $50,000 by the terms of his father's will if his conviction for speeding an automobile stands, brought a moving-picture machine and a talking machine into Justice Buyck's court, in Irondequoit, to take records for purposes of appeal.

Mr. Payne asserts that a clause in his father's will provides that if he has no court convictions against him at the age of thirty he will inherit $50,000. He says that his moving pictures and records are to show the Court's attitude before the Court of Appeals. He was fined $25.



"The Altar of the Aztecs," January 31. Copyright 1913, Selig Polyscope Co.

Illumination of Denver's Picture Theaters

Effect on Civic Activity

A PHASE of the motion picture exhibiting business whose influence on community life has been overlooked by most observers, important as it is. This is what has been called by the *Electrical Review and Western Electrician* "The Commercial Value of Illumination" —the actual, measurable, increase of traffic and business activity along streets whose brilliancy has been augmented by the lavishly lighted fronts of modern picture theaters.

The decided development of the motion-picture business in Denver, Colo., has been accompanied by a tremendous increase in illumination, and the many amusement houses of this kind operating in that city have materially broadened the field of electrical application by the extensive use of current for exterior display illumination and for a variety of other purposes in the interior of the playhouses. Denver leads the world in the matter of first-run motion-picture houses—that is, those establishments vested with the privilege of giving the first exhibition of any of the various films, and in addition it probably has more brightly illuminated theaters of this kind than any other city in the country, regardless of size. There are now operating in Denver more than 30 moving-picture playhouses and all are extensive users of electricity for outside display—the high-candlepower tungsten lamps and the smaller-candlepower carbon lamps arranged in outline effects, for the most part, furnishing the light.

Illumination of Princess Theater, Denver.

Curtis street, the best lighted thoroughfare in Denver, has over 150,000 candlepower distributed over a length of four blocks — from Fourteenth to Eighteenth streets—and is Denver's "Great White Way." It is the most traveled street because of the lavish use of display lighting by the various proprietors of the seven moving-picture and vaudeville theaters. There is no disputing the fact that the light has really made the traffic on this thoroughfare and the truth of this is best explained by giving the opinions of some of the men having business interests on the street—the ones who are paying for the light and reaping any benefits that may be derived from this form of advertising.

According to Samuel Baxter, proprietor of the Isis Theater, one of the largest of the moving-picture playehouses, there were more people passing a place he owned on Seventeenth street five years ago than were traveling Curtis street at that time. This was before the advent of the illuminated theater in the Curtis street territory. But since the introduction of the lighting the pedestrian travel outstrips the old location. When it is considered that this information is given out by a man who is paying for some of the illumination on the street it must be regarded as more than idle talk. When figures are taken into consideration there seems to be no doubt, as the records of these moving-picture houses show that about 100,00 people see their pictures every week.

The seven moving-picture and vaudeville houses now running on Curtis street, between Sixteenth and Eighteenth streets, use a total of 51,500 candlepower, more than one-third of the total of the street; 10,387 lamps, ranging in size from the four-candlepower carbon lamp upward to the 500-watt tungsten, are required to furnish this candlepower. The travel within this territory is greater by half than in the blocks from Fourteenth to Sixteenth streets, where the lighting is not so intense, and the natural conclusion when the figures are considered is that the light is responsible for the great street traffic.

Night View of Curtis Street, Denver.

The history of the illumination of Curtis street

is rather interesting and dates back a little more than four years. At that time one of the enterprising theater managers of Denver opened the Cameraphone theater and installed some very elaborate illuminating effects. This was when the moving-picture business was in its infancy in Denver, and although the illumination on the Cameraphone gave it tremendous advertising, the quality of the shows presented were not on a par with the illumination on the outside and it eventually became unprofitable to operate. Later it was taken over by Samuel Baxter and renamed the Isis. Under the new management the lighting was discontinued and the quality of the shows bettered, but without the pulling force of the light it did not do a paying business. In the course of time the illumination, which had been displaced, was again installed and later increased, until today the theater has a total of 2,200 lamps and a candlepower of 8,500, and it is now one of the best payers of the several first-run houses.

How New Isis Theater Will Be Illuminated with Four Thousand Incandescent Lamps, Varying from Four to Fifty Candlepower.

The proprietor of this theater is a real live enthusiast on the pulling power of light. He claims it doesn't make any difference where a light is placed, it will pay for itself in advertising. This moving-picture man has now under course of construction a new theater which, next to the Gas and Electric building, will be the most brilliantly lighted structure in Denver, having a total of 37,000 candlepower on the exterior. In addition, he is interested in the entire electrical illumination of Curtis street, being an active member of a committee of the street's merchants who are endeavoring to increase the lighting by the installation of artistic street poles from Sixteenth to Eighteenth streets.

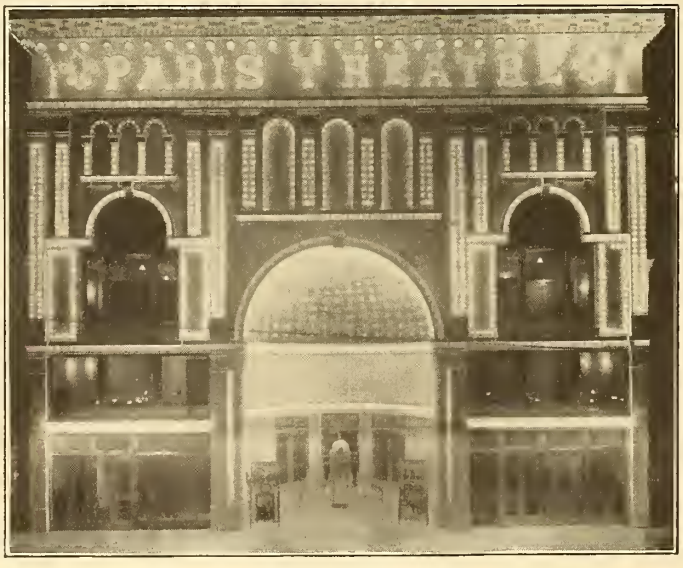
The new street lighting, the new Paris theater with its 36,520 candlepower and the new Isis theater with 36,000 candlepower, will give Denver's "Great White Way" 250,000 more candlepower than it now has.

The Paris theater illumination is of beautiful design. The lamps are in a variety of colors, red, blue and purple, arranged to give a very pleasing effect. The lamps aggregating the 36,520 candles will be divided as follows: There will be 3,000 four-candlepower, 1,102 twenty-candlepower and 31 eighty-candlepower lamps.

The 4,000 lamps to be used on the new Isis will be divided as follows: 160 twenty-candlepower lamps, 134 thirty-candlepower, 42 fifty-candlepower, 4,180-candlepower, 17 125-candlepower and 19 200-candlepower lamps. These will be tungsten and in addition there will be 3,500 four-candlepower carbon lamps.

The design of this illumination will be entirely different from that on the Paris theater. A sunburst of radial beveled plate shining behind a decorative group of statuary played upon by a searchlight will form the central lighting. The small lamps will be used in decorative effects, rosettes, and symmetrical designs which will blaze across the front of the building. Some of the larger lamps will be used to illuminate pedestals on the roof, while a number of others will hang between the pedestals, being suspended from chains.

Besides the illumination, the theater will be electrically equipped throughout. A ventilation system capable of introducing and expelling air at the rate of 50,000 cubic feet per minute will be driven by electric motors, and the pipe organ in the establishment will be operated by a 15-horsepower motor. The moving-picture apparatus will throw a light a distance of 100 feet to the curtain and a small motor-generator set will be employed to prevent fluctuation of the light used on the moving-picture machine.



Illumination of Paris Theater, Denver.

It is the belief of D. C. Weber, proprietor of the Iris theater, one of the brilliantly lighted moving-picture houses, that the profuse illumination on the street has had a tendency to drive out the disreputable characters of all kinds, and the police records seem to bear out this assertion for fewer arrests are made on this thoroughfare than on any other in the city.

Besides the illuminated theaters there are a number of cafes which use a large volume of light and

these houses are among the most active to increase the illumination of the street.

The number of lamps and the candlepower consumed by each of the theaters on Curtis street, are as follows: Iris, 921 lamps, 9,000 candlepower; Isis, 2,200 lamps, 8,500 candlepower; Colonia, 2,500 lamps, 10,000 candlepower; Princess, 1,900 lamps, 7,600 candlepower; Empress, 2,000 lamps, 8,000 candlepower; Pantages, 900 lamps and four arc lamps, 6,000 candlepower.

Boost Denver Pageant Pictures

Louis W. Hill of St. Paul, son of James J. Hill, and head of the Great Northern, the Burlington and the Colorado & Southern railroads, is one of the greatest boosters for Denver's 1915 Pageant of America. Recently Mr. Hill had moving-picture outfits in Glacier Park, taking fine reels of pictures of the Blackfeet Indians. Some of these same Indians will be brought to Denver. Between now and 1915 these films will be exhibited free all over the world, and people will be told that they are looking at the pictures of the same Indians and their dances that will be in Denver in 1915. Mr. Hill pledged $10,000 cash to the Denver show. He also promised to bring a whole tribe of Blackfeet Indians from Glacier park in Montana. There will be between 400 and 600 of the redskins. They will have one of their native villages erected here and will stay throughout the entire festival. An exhibit of their agricultural products will be brought along. Montana's famous cowboy band, composed entirely of range riders, will be brought with the Indians.

On the Outside Looking In

By the Goat Man

THE yawp of the poorest film maker is to inprove the standards. "A better picture makes for a better clientele." That's his slogan, and he plays it on the day and night shifts. And then he springs another lemon—a film that barely gets by. If he does a civil war stunt, a soldier with a khaki suit and button shoes and a political campaign hat is as good as any other. The producer works on the principle that the public doesn't know, and what matters, should a high-brow see the deception. The business resolves itself to footage. Anything that tends to elevate the business, as a whole, must emanate from a philanthropist or a fool. The maker who dumps thousands of dollars in a production when hundreds would suffice comes under either one or both of the classifications.

The truth of this muttering is emphasized by *Moving Picture Stories*, which made its advent January 3. Pres. Neff of the Motion Picture Exhibitors League is the noisiest advocate in America for the uplift thing. He says the picture show must reach beyond the dime novel gang and you know what else. The maker of the poor films sits in the front row and punctures the air with his glad-hand racket when Pres. Neff eulogizes on the theme of motography and its possibilities. And then the vociferous ones go back home and encourage the publishing house of Frank Tousey to bring out m. p. stories. This Tousey concern is the manufacturer of penny-dreadful literature. It is needless to dilate on the rot that has come from its presses. This newest product looks and smells like the Diamond Dick series. Picture

Siegmund Lubin, the film manufacturer, was the guest of honor recently at the Progress Club, Philadelphia. Many appreciative speeches were made to which the motion picture man feelingly responded. The occasion was emphasized by the presentation of a large silver loving cup mounted with deer horns and inscribed with the names of his friends. The cup will ornament the executive room of the Lubin Manufacturing Company. It is shown in the upper right hand corner of the picture.

Mrs. Joe Hamman, in Kleine-Eclipse Films.

theater exhibitors are asked to sell it. They will—the poorer ones, because a nickel in the hand with them is worth a dollar in a redwood. Hunt up the book and see who told Tousey that he was welcome.

* * *

And he got his welcome on the promise of circulating steen hundred thousand copies of his junk.

* * *

There isn't any excuse for the m. p. publications designed to appeal to the public. No better proof is offered than that of the *Motion Picture Story Magazine*. I wish I had ten per cent of the total that venture has cost its sponsers. We have the sad spectacle of the *Photoplay Magazine*, shifting from shop to shop, depending on the hazardous profit that may develop from newstand sales. The notion that a story can be hung upon the senario—that the telling of the story in words will match or excell the telling of the film story itself is a joke. The film story is all that is required. The public interest is drawn to a film by the printed story all right, provided that story has made its reputation in competition with books. "Martin Chuzzlewit," "Cinderella," "Pilgrim's Progress," and hundreds of others needed no new story to boost the film. The old story had stood the test of time. On the other hand, a story on "The Business Man's Wife" won't boost that film. The public, mind you, isn't the film fan. He's something else. The effort to educate the public, the great non-attendant of the m. p. show, lies with the discriminating exhibitor and the producer whose house will deny him nothing to develop all that the senario holds. I have seen this demonstrated too often to be fooled. I know an exhibitor who goes right along with capacity business in spite of the fact that he shows but three reels and his competitors stand at a reasonable distance from his place and hand the passerby free tickets for five reels. Literary (?) magazines, founded on average film senarios will never succeed. Even should the readers pile up into the thousands, the national advertiser will call it a class clientele and the film field—the manufacturer of films and accessories—will not care to stand for the advertising rate.

* * *

I know of nothing quite so abominable as the issuance of free tickets. The exhibitor who indulges it should compute the cost. I have two tickets before me, each good for two admissions to a nickel show and good for thirty days. There were handed to me by two men, one at either side of a picture theater. It was merely the passerby. Everybody else who went by drew two tickets. If he returned by the same path within an hour he got two more. These tickets were to be redeemed within a block from the point where they were given out. The free ticket show consisted of five reels. I will be glad to print any exhibitor's story who will attempt a defense of such practice. The free ticket and the five reel exhibitor needs some attention. If he can't be made to realize that he is just an extraordinary chump, the exchange should deny him service. Every influence should be brought to bear upon the ivory knob who attempts to horn in by methods so unbusinesslike.

* * *

Polly Pry of the Denver *Times* has assumed the responsibility of playing guardian to the Denver m. p. theaters. Polly is the sassiest little thing that has broken loose for three or four weeks. She has dragged in all the alleged bugaboos—the vitiated air; the microbes; the eye-strain; the trusts; the building inspectors; the indecent films and added some new kinks of her very own. She says that the "trust" has recently increased the admission price to ten cents. Of course, that gives the snap away, even to outsiders! If I could get a few fire-eaters like Polly, we'd have two reels for a nickel—four for a dime and no free tickets. We would also see to it that the houses in Denver were anything but fire

Anthony Novelli, in Kleine-Cines Films.

traps! I wonder if Bill Swanson couldn't sing a Swan song to Polly Pry. Bill is the only man I'd care to trust in a matter so delicate, besides he knows Denver.

* * *

Buxton said: "The longer I live the more I am certain that the great difference between the feeble and the powerful, the great and the insignificant is energy." Buxton hadn't heard of the film business. Those who are most energetic go right along turning out the bum stuff. Energy in the film game is apt to betoken weakness. I've got an abundance of energy, but I'm not very strong with some of the fellows higher up.

* * *

I wonder where Bill Sweeney's at? It's funny I've just thought of that because it seems almost a year since Smiling Bill was sitting here. No doubt, he, too, has also heard about the fuss on Sixty-third, where everybody gets a pass into a house of second-class. I'll bet you that it makes Bill sweat to find a boob who does it yet—who puts up coin for all the rent and grinds 'em out each for a cent. Bill tugs away as best he can, sometimes alone, or with a man who thinks with him there is a hope, if neither one runs out of dope! Were all men like Friend Bill, you know, the bunch who pull the picture show would have a look-in on the date when combinations made the slate. There'd be more sober, peace of mind among the fellows of their kind. The game would always be a joy, a hundred pure and no alloy.

* * *

Fred Warner has tackled a service for Essanay that will keep him out of mischief and promises to impair his digestion. The stunt is to supply a daily screen service, confining his operations to happenings about Chicago. I wonder if he met G. M. when he came to town? The auto bandits promise to keep Warner busy, but the censors probably wouldn't stand for that.

* * *

C. J. Hite was a recent caller at the sign of the goat and for once in his life he sat down and made himself comfortable. He extolled the virtues of the Mutual and Thanhouser specifically and the whole business in general. He leaned his stick against a bookcase and kept an eye on it, but he rattled on and on into the future. C. J. is nothing if he isn't enthusiastic. His plans for a fireproof laboratory—the conversion of the old rink into a studio—was very interesting. This was before the calamity at New Rochelle. What a pity that fate might not have dealt more mercifully in this case.

* * *

The thing I don't get is this new Kennedy-Waters stunt. Maybe my ignorance will be rewarded some time. It isn't interesting, I'm sure, for both Jerry and Percival have assured me that should they ever do anything worth while I would be advised. But there is mystery in the Kinetograph Company. You may know that the name isn't new—it was Percy's old company—the one that he nursed through to fortune, years ago. But there is no need to go back into those days, at least right now. Not that it would matter much for Kennedy and Waters have gone past the days when they care. But Gilmore and White and Schermerhorn might. Some men are very thin-skinned. But to think that you are going to be able to get a licensed program outside of General Film is just one too many for me. I'll have to retire to Rieper's and sample the goods. Something's the matter with me. But then, that's the dope, all right, and I can sit right back here and wait to see how it works out, can't I? Sure! I should chafe.

Stan Twist is back from the coast and he's tearing around like a Millionaire Cowboy. Stan is the guy who put the frost in the citrous fruit.

* * *

The year starts off with several bangs and an explosion or two. I am calling this to your attention now before Saunders tells you he did it.

* * *

I am anxious to go to Philadelphia to see Pop Lubin's loving cup—that new one—unless he has had another since D'Arcy sent the pictures. I'm going to stick in this game till I get one. That's a promise, instead of a threat for I'll try to pinch off enough somewhere to get it myself. You get me, don't you?

Nursery a Feature at Picture House

A nursery is the latest convenience to be added to a photoplay theater, and it was for the city of Hartford, Connecticut, to take the initiative in the establishing of such an addition. The theater to which the nursery is attached is the Crown, which was opened Christmas day, and has done a capacity business at both matinee and evening performances. The large attendances at matinees is possible on account of the nursery where mothers may leave their babies in excellent care while they themselves enjoy the screen program. The seating capacity of the Crown is 1,500; the theater has a five-piece orchestra, a mirror screen, which is the only one in the city, and the new and pretty picture house is fireproof. William Rhodes is the manager.

To Abolish Posters in Cleveland

Coincident with the announced determination of Cleveland exhibitors to abolish poster displays, members of the Local League had declared their entire satisfaction with the new plan of conduct virtually thrust upon them under penalty for violation by Mayor Baker and Chief of Police Kohler.

The city's chief executive ruled irrevocably against educational and historical pictures containing scenes of crime. Posters fell under the same ban. The exhibitors now contend that the new arrangement is just as satisfactory, that business will not be affected, and that by eliminating the objectionable features, they are escaping any possibility of arrest.

Film Gets Praise of Wealthy Workers

At a recent meeting of the board of managers of the New York Association for Improving the Condition of the Poor, commendation was expressed over "The Other Half," Thanhouser's film depicting East Side conditions. The commendation came from men representing a billion dollars of wealth. It was probably the most moneyed gathering which ever gave praise to a motion picture film— and a film, at that, which was mentioned disparagingly in a recent issue of a New York newspaper "crusade."

The new factory of the Commercial Motion Pictures Company of New York will be ready to be of service to the outside motion picture trade in latter January. It will develop negatives, make prints and titles and be of general use in such lines to its patrons. The superintendency of the new factory has been given to Eugene Gaudio, who formerly was superintendent of the entire Universal laboratories.

The Clothing Business on an Industrial Film

By Watterson R. Rothacker*

A SCORE or more of large manufacturers have made use of the motion picture film as an advertising medium and have secured most excellent results. The growing popularity of the films in every city, town and village undoubtedly has opened a broad, new range of publicity possibilities for those who carefully study the field and lay their plans scientifically so as to take advantage of this modern medium.

The range of publicity possibilities afforded by motography might be said to be practically unlimited. Under the proper sort of production they can be used successfully to "turn tricks" in publicity which had been considered practically impossible heretofore except through a very large expenditure in a general campaign. The makers of DuPont powder and dynamite, for instance, have used moving pictures to educate the public as to the many labor saving uses to which dynamite can be put and which the average person would hardly think practical. The International Harvester Company of America has also used moving pictures to advantage in a general educational campaign.

One of the most recent additions to the list of moving picture advertising achievements is the campaign engineered by Milton Mayer, of Beck, Mayer Company of Chicago. This firm claims to make all-wool clothes for boys and young men, and hit upon moving pictures as the means to prove the all-wool claim.

The series of moving pictures which is securing results for Becker, Mayer & Company, is entitled "The Clothing Industry," and shows how the "Graduate" and "Woolly Boy" brands are made from the time the wool is taken from the sheep until it appears as the finished garment upon the back of a satisfied customer.

The first scenes in "The Clothing Industry" film shows herding sheep on the plains of Montana. This is followed in logical sequence by scenes illustrating the most modern methods of shearing sheep—transporting, grading and packing wool, weaving the cloth at the woolen mill, shrinking the cloth by the cold water process, the drying room and inspection after shrinking, the checking and reinspection of the goods at the factory, drafting from living models to insure accuracy and fit in the garment, the cutting room with electric cutting machines in action, a view of the model sanitary workroom where "Graduate" coats are made, operator shaping and padding collar by hand, building the inside construction by hand, thus making a shape-retaining coat, special hand operation, which makes smooth shoulder and perfect hanging sleeve, pressing the interior construction of the garment and most modern method of edge pressing, making button-holes and fitting linings by hand, final pressing,

*The Novelty News.

"The Romance," February 15. Copyright 1913, American Film Mfg. Co.

"The Empty Studio," January 29. Copyright 1913, Selig Polyscope Co.

sewing on "Graduate" and "Woolly Boy" labels, section of modern stockroom showing how the clothes are hung to prevent wrinkling, view of sample room and inspection of latest models, traveling salesmen selecting and sorting sample lines previous to going on the road, retail merchants making selections, shipping room where the merchandise is packed for shipment to the retail stores, typical views in Becker, Mayer & Company's advertising and auditing departments and a splendid scene showing a representative retail store where "Graduate" and "Woolly Boy" clothes are sold. In other words, the Becker, Mayer & Company film is a comprehensive and convincing pictorial proof to the prospective customer which establishes the fact that the all-wool and hand-tailored advertising claims are on the square.

The person who sees a picture of this sort as it is reproduced upon the screen generally does not realize the great care that must be taken in making the film so that it will actually fulfill its mission and give the utmost results as a publicity agent.

This is, perhaps, because the people in the trade naturally are efficient about the secrets of the business, but mostly the fault of the hasty ones who mistake pure assertion for authorized information and hand it on without taking the trouble to verify it. One of the best business magazines in the United States recently published a very well written article which gracefully mentioned some facts in regard to the commercial use of moving pictures, but took all kinds of license when it came to figures. For instance, the author in this article states that "a camera costs from $100 upward; $250 is perhaps the average price for a good machine." Now, if a good moving picture camera can be purchased for $100 it comes either from a source at present undiscovered by the film manufacturers or else the individual or company selling at this price is doing so below cost.

A new and practical moving picture camera cannot be purchased in the United States for a cent less than $200, and the average camera used by reputable and professional film producers costs anywhere from $300 to $800.

In this same article appears the statement: "Unexposed films are sold by the manufacturers for about ten cents a foot." As a matter of fact, the raw film is marketed through the Eastman Kodak Company (there are other raw film manufacturers, but Eastman supplies practically all of the films used in the United States by the important moving picture manufacturers), and not by the "manufacturers," and the cost of the raw film, even after it has been perforated, is nearer five cents a foot than it is ten.

The reliable moving picture advertising specialist includes in his manufacturing price an expert production which ignores dead actioin, avoids repetition, and takes every care that the advertising points of the subject are smoothly accentuated, and no film footage is wasted. When this is intelligently done there should be no part of the negative not available for the advertiser's use, and if there is it up to the moving picture man to make the necessary cut-outs and dress the subject suitably before it is submitted to the advertiser for his O. K. A moving picture advertising specialist, worthy of the

name, will develop a telling advertising punch in each separate picture, and there are sixteen on every foot of film.

In getting their films into circulation Becker, Mayer & Company found that their dealers were only too glad to cooperate with them in arranging to exhibit the pictures at the local nickel shows.

A booking chart was made and the films were consigned to the various retailers along the same lines that a company of theatrical people are routed from town to town. It was so arranged that each retailer had the use of a film for a certain day, after which he forwarded it promptly so that it would reach its next destination without any unnecessary waste of time. When the film reaches the retailer he at once has it exhibited according to an agreement previously made with a local theater manager. The day of this exhibition is Becker-Mayer day in that particular town and the people are all invited to take an eye trip through the Becker-Mayer factories and actually see how good clothes are made. The result is that a favorable impression is made and a certain clothes standard established which will always be remembered in connection with the Becker-Mayer name.

It is distinctly within the province of the moving picture advertising specialist to protect his advertiser by making it known that it is not possible to exhibit advertising moving pictures in all the moving picture theaters, and it is up to the same specialist to guide the moving picture advertising through open and navigable channels which lead to the public most likely to respond to the advertising message presented on the film.

Mr. Mayer, in discussing this motographic advertising campaign, recently said: "We are more than gratified with the results our moving pictures have secured. They certainly do help us to deliver the goods. Eye proof is convincing, and we believe that where a commodity has merit there is no better advertising than showing to the trade exactly how a product is manufactured; in this endeavor the moving pictures stand alone in its accomplishment."

Another unique advertising campaign employing moving pictures with good effect is that used by the Chicago & South Haven Steamship Company to advertise and make known to the people in and around Chicago the delights of a lake trip from Chicago to South Haven. W. H. Cochrane, general manager of the Chicago & South Haven Steamship Company, had his first moving pictures made last summer; this spring he completed the series with a number of seasonable scenes at the Golf Club and on the beach at South Haven. The South Haven pictures have already been seen by thousands of people in Chicago and by many more residents of outlying towns and adjoining states. This moving picture advertising campaign encouraged travel over this line of steamships by actually disclosing the comforts, delights and advantages of the South Haven steamships and South Haven as a summer resort.

H. A. D'Arcy, director of publicity of the Lubin Film Company, has published a book of fifty of his poems, including the famous recitation, "The Face Upon the Floor."

Essanay's "The Melburn Confession," January 29.

A Great Film's Second Edition

"The Cowboy Millionaire" Improved

ON October 21, 1909, the Selig Polyscope Company released a one thousand foot film on which it had been bending every energy for many months. It was an elaborate production, full of real thrill and human interest. This film was known as "The Cowboy Millionaire." Selig sent a large company of players, camera men, producers, etc., down to the wild and woolly state of Oklahoma to obtain the cowboy stunts that form the interesting opening scenes of this remarkable story. Other scenes in this original production were secured by sending part of the company to Circle City, Idaho.

This much heralded subject went far beyond all expectations in the matter of popularity. Exhibitors were eager to secure bookings, and the motion picture public proved enthusiastic over the picture. There are still in existence a few worn and much scratched copies of that early masterpiece. These are still being shown with the same crowd-drawing results that marked the first day of release.

During the last few years the Selig company has had many urgent requests from exhibitors and public alike urging a new release of this great western picture. These requests became so frequent during the last year that Selig decided not only to make a new release of the subject, but to reproduce the picture entirely, making it a still greater effort. In view of the fact that several other great western features have been released by the company since "The Cowboy Millionaire" was first given to the public, among them "Ranch Life in the Great Southwest," "The Danites," "Life on the Diamond-S Ranch," etc, it was necessary to make the reproduction on a scale far more elaborate and costly than anything in this line yet attempted by the house of Selig.

Upon the decision to remake and re-release the famous comedy of western life, William N. Selig called into consultation the entire producing staff of the Chicago plant, the three chief scenario writers of the big script department and the manager of the Selig Colorado company, then producing all or most of the company's western pictures. When all were assembled Mr. Selig told them of his decision to reproduce "The Cowboy Millionaire," and called for a general discussion regarding the methods to be employed in making this picture the greatest, if possible, in the history of western features. A new print of the original picture was made and projected for the benefit of this conference. The entire history of the first production was reviewed and discussed and plans were formulated. It was decided to make the same story on a much more elaborate basis. It was to be two thousand feet in length in order to add several new scenes depicting the cowboy sports and pastimes utilized in the first part of the story.

The scenario department started on the task of rewriting the story and two business representatives were sent west to secure some of the cowboys who had taken

Cowboy Stunts, as Performed in the First Reel of "The Cowboy Millionaire."

part in the first production. Finally everything was ready and the actual work of the production began. The famous Diamond-S ranch was utilized for the producing ground of the first reel, or the bigger portion of it. Several scenes were taken here and then the entire outfit of cowboys, ponies, steers and paraphernalia were brought to the Chicago studio and there the production was finished. This is claimed to be the first time that a motion picture maker has ever imported such an outfit from such a distance as Arizona to take part in a few scenes.

"The Cowboy Millionaire," in two reels, will be released on February 3 as a special. The Selig Company's publicity department is working on an excellent line of advertising matter and publicity aids for the use of exhibitors who will book the feature. Artistic lithographs have been prepared on the subject, consisting of two styles of one sheets, one style of three sheets, and one six sheet. These have all been drawn from actual scenes in the picture and are in four colors. A beautiful two-color herald is under way. A special program of musical selections suitable for the production, with careful instructions and cues, will be given out with the envelope of advance advertising matter. Press sheets, cuts, and one, two, and three column advertising electros are also being made specially for the production.

THE STORY OF THE COWBOY MILLIONAIRE.

FIRST REEL.

"Bud" Noble, a handsome specimen of virile western manhood, is foreman of the famous Diamond-S ranch of Prescott, Ariz. The opening scenes of the story show "Bud" and his cowboys together with those of other nearby outfits on their weekly half-holidays in the town of Prescott. It is Saturday afternoon, the boys have their pay checks and are in town for a good time. The little street of the town looks like a wild west arena as the boys indulge in their sports and dare-devil pastimes. Several bronchoes are brought in and unwillingly saddled. Then the fun begins. Broncho busting and broncho busters are everywhere. This changes to the flying pickups, riding the bucking mule, bulldoging, roping and tying steers, horses, etc. Finally one of the cowboys meets with a terrible accident. We see him thrown from a vicious steer and gored unmercifully by the brute. Nothing daunted he arises and again attempts to bulldog the steer. The battle rages long and is all but won, when suddenly the cowboy loses his footing, is tossed on the maddened steer's horns, and in this position is carried right through a fence and several other obstructions, powerless to aid himself. This puts something of a damper on the holiday crowd, but their spirits are quickly brightened by astonishing news which is brought to "Bud" a telegram which the local operator hands him. The message reads:

Your uncle is dead. You are sole heir to his estate valued at several million. Come at once.

The astounded cowboys tumble over themselves in their excitement. "Bud" proposes drinks for the crowd and the scene ends in a wild rush for the bar.

"Bud" leaves Prescott for Chicago. Upon his arrival in the windy city he at once becomes the object of much ridicule because of his shaps and western clothes. He is directed, by a kind hearted policeman, to the office of the attorneys who have the matter of the inheritance in charge. Upon his arrival at the office, however, he pays but little attention to the words of the lawyer, his interest centering in the lawyer's pretty stenographer. She returns his gaze of admiration and soon the two are fast friends. "Bud" asks if he may call that evening and become better acquainted. She tells him that he may. Happy as a schoolboy with a quarter he rushes out of the office to buy some store clothes. That evening he shows that men from the West are not so slow after all, for when he leaves her boarding house the pretty stenographer has promised to be "Bud's" wife.

SECOND REEL.

One year later we see our cowboy hero in the midst of the

They Try to Serve Tea to the Cowboys.

Making "The Cowboy Millionaire" at Selig's Plant.

social swirl of effete Chicago. This is a phase of life that a millionaire cannot escape, "Bud" learns. It is one constant, monotonous round of theaters, dances, parties, cruises, clubs, etc. "Bud" is tired of it all and longs with aching heart for the fresh air of the West again. After returning from the theater one evening, he sinks wearily into his easy chair to think it over. As his glance wanders here and there, his attention is arrested by a typical western painting by Hoskins, which adorns the wall of his den. He studies the painting lovingly. Suddenly he gets an inspiration. "By Jove! I'll do it!" He sends for a messenger boy, scribbles the following message and sends it.

Col. Dalton, Foreman Diamond-S Ranch, Prescott, Aris.—This high brow life is killing me. Am sending you special train. Bring the whole outfit, horses and all. This town needs excitement. Come and help wake it up.—Bud.

A few days later the outfit arrives at a swell suburban station. "Bud" leads the way in his auto and the boys follow at break neck speed on their horses. The shouting, shooting punchers in their shaps and sombreros create wild excitement on the otherwise peaceful streets of the suburb. "Bud" puts the entire outfit up at his palatial home, much to the discomfort of his pretty wife and some highbrow neighbors. That evening after the boys have scrambled into something resembling dress clothes, "Bud" takes them to the theater to see that melodrama, "Bertha, the Sewing Machine Girl." The boys take exceptions to the villain's treatment of Bertha, and the play is stopped by the shooting that follows. Then "Bud" takes the outfit for a cruise on his private yacht. Sea sickness is one animal that the boys cannot ride, so they put in port and return to the house. After a week of such excitement "Bud" decides that he has had enough and the boys are sent back to the West in the private train.

After the departure "Bud" turns to his wife and arm in arm they go to "Bud's" den. "Bud turns his western masterpiece face to the wall and solemnly lifting his right arm he swears "Never again."

Just as they are about to retire the maid hands them the following wire:

On root. Everybody enjoying themselves. The colonel sure some happy. Just shot a coon. Sending you the bill.

The cast of the "Cowboy Millionaire" is as follows:

Bud Noble ..... *Carl Winterhoff*
Mrs. Noble ..... *Winnifred Greenwood*
Col. Carter ..... *Mac Barnes*
"Leading Lady" ..... *Adrienne Kroell*
"The Villain" ..... *William Stowell*
Cowboys of the Diamond-S Ranch, etc.

If the observer attempts to analyze the remarkable interest of this unusual western film, he is somewhat at a loss whether to favor more the vigorous action of the plot or the splendid record of actual western sport and industry as depicted in the "roundup" work, with its beautiful settings. But it is unquestionably the latter as the immortalization of a fast disappearing life that has already made for the permanence of the subject.

Tell Their Congregations of Film

It is assuredly a new era in the church attitude on motion pictures when the ministers of a city get together and advise their congregations to witness a film that is showing at a local theater. But that is what transpired at Fort Atkinson, Wis., recently, after Manager F. W. Bellman, of the Lyric, showed the churchmen Thanhouser's "Star of Bethlehem" at a special matinee in their honor, and lo! words of praise for an actual motion picture, exhibiting at a bona fide picture theater, were heard in the pulpits of the city. Hear Exhibitor Bellman tell about it, writing to C. J. Hite:

"At a matinee performance held in the afternoon for the benefit of the clergy, I feel that I made the greatest hit of my career as manager of this house. It is needless to mention the praise given the picture when I

mention the fact that at the Xmas evening services in all of the churches each clergyman spoke of the picture to his respective congregation and advised them all to see it."

Mr. Bellman's action is ready proof that it pays to tempt fate and the ministers with pictures that are to their liking. More "invitation affairs" for ministers are in order. The keenest pulpit enemies of the picture are admittedly those who never entered a picture theater.

Wichita Schools to Have Motion Pictures

The introduction of moving pictures into the public schools of Wichita is arousing discussion in many keys, touching the good and bad influences of motion pictures, and the advisability of their use in the instruction of the youth of the city.

Rev. W. H. Heppe, pastor of the First Methodist church, is one of the enthusiastic supporters of the innovation. For a time the First Methodist church operated a moving-picture show in connection with week-day services.

"It appeals to me as one of the greatest advances in educational work," said Mr. Heppe. "There is no doubt that the moving picture will illustrate for the children many essential things which otherwise would remain dim and hazy in their minds. Of course, there are objections, and good ones, I think, to many of the moving picture shows of the day. Sometimes the lecturer who explains the pictures is not an intelligent person, and takes advantage of every opportunity to leave an evil suggestion in the minds of his hearers. But at many of the shows this has been done away with altogether, and the pictures frequently are elevating both morally and intellectually.

"When the pictures are installed in the public schools, I believe that all the unreasonable prejudice against moving pictures as such will disappear. People will become accustomed to the pictures, and will soon see that they are not harmful when the represent educational subjects." William Barie, Jr., manager of the Marple, a motion picture theater, says:

"It will be a great thing for the moving picture houses. The greatest service it will perform for us is in removing the unreasoning prejudice that now exists in the minds of so many people. There are a lot of people who look upon the moving picture as though it were an invention of the devil. All they need is to become familiar with the pictures. The schools will familiarize the children with motion pictures, and it will not be long until their parents will perceive that the children are better instead of worse for their educational entertainment. Then this class of people will attend the shows, and see that they are benefited thereby."

The Vanoscope Company has opened a suite of sumptuously furnished offices at 607 Manhattan building, Chicago, with a well equipped projection room for demonstrating the new Vanoscope projecting machine, whose object is continuous projection and elimination of "flicker."

"The Fugitive," February 10. Copyright 1913, American Film Mfg. Co.

Current Educational Releases

The Beautiful Falls of Marmore (Velino River, Central Italy.)—Cines. Soul-inspiring views of the tranquil Lake Piediluco and the exquisite beauty of the Falls of Marmore, with its foaming waters surging at the foot of the green canyon walls, are most vividly pictured.

The Bulgarian Army in the Balkans.—Eclipse. Showing the Bulgarian army near the town of Jardzello, at the time of the beginning of hostilities with Turkey. The film depicts in order: "the forward movement of the infantry and cavalry," "dismounting for a short rest and mess," "another advance march," "mounted and dismounted target practice and gun drill," "a cavalry charge," "the 5th battery of artillery limbering up," "the regiment fording a river," "review of the troops by Tsar Ferdinand," and "the cavalry advancing to the frontier."

The Manchester Ship Canal (England).—Cines. We are taken upon an interesting trip along this busy ship canal from Eastham to Manchester, during which we are shown many flourishing towns along the way and several marvelous feats of engineering.

The Birth of a Dragon Fly.—C. G. P. C. Notwithstanding a head that strongly suggests a miniature tiger, the dragon fly is quite inoffensive. This and all other characteristics of the fly are explained by means of excellent photography, microscopic and otherwise, from the time the larva is discovered until the little insect is able to start out into the world on its own wings.

Life in India.—Eclair. Contrary to the general opinion, this travel film shows the natives of India to be an industrious people rather than the shiftless creatures so many are prone to think them. Among the small trades or vocations which the natives are engaged in daily, the following are shown: Engraving on gold, decorating of pottery, all kinds of tiling, rope making, and we learn also that their women are employed in masonry building, as street porters, as well as in the feminine occupations of linen washing, hair dressing and fortune telling.

The Part Played by Air in Respiration.—C. G. P. C. An interesting study of this most necessary element. A number of experiments demonstrating how absolutely impossible it is to live without air. Fish are dependent upon the air contained in water for the life that is in them. This is proven beyond a doubt when the air is extracted from the water by boiling and the fish nearly suffocated. A fascinating educational film which every child should see.

"Andrew Jackson," a Two-Reel Feature of February 3. Copyright 1913, American Film Mfg. Co.

The Making of a Book.—C. G. P. C. The millions of people who have read books probably have never thought of the work required to deliver the finished product to them. The detail of such an undertaking is absorbingly interesting to every person who has ever read a book.

The Genet.—C. G. P. C. An interesting study, in color, showing the domestication of this little animal and its use as a trap for rodents.

Primitive Man and the Golden Gully.—Melies. These two pictures were taken at the Barambah Aboriginal Settlement in Australia, and the leading parts are taken exclusively by the Aborigines, introducing spear throwing, boomerang throwing, corroborees, fire-making, etc.

The Manchester Ship Canal (England).—Eclipse. We are taken upon an interesting trip along this busy ship canal from Eastham to Manchester, during which we are shown many flourishing towns along the way and several marvelous feats of engineering.

Picturesque Italian Scenes.—Cines. Spreading before us, some of the most picturesque spots in all Italy, especially in the vicinity of Naples. A visit to the beautiful valley of the Treia concludes the subject.

Building the Great Los Angeles Aqueduct.—American.—The magnitude of this engineering project could with difficulty be over estimated. The pictures present with increasing and absorbing interest the details of the work of construction, the difficulties encountered and the hardships overcome in such a colossal engineering problem. The foresight and wisdom of those responsible for this provision, comfort and convenience of the present and future generations will undoubtedly reap the greater reward for the vast outlay entailed both financially and of physical effort.

Film Depicts Making of Pictures

The making of moving pictures is a subject that holds interest for all, but for no class so much as the picture theater goers. Therefore, Thanhouser is bound to interest the photofan with its "Evidence of the Film," released Friday, January 10, which pictures the making of pictures. A company of photoplayers is first shown producing a street scene. Later comes the mechanical part of the producing business, the factory with its paraphernalia for putting the photoplayer's performance into canned circulation. The story is that an unscrupulous broker changes the packages that a messenger boy carries—substitutes one of worthless paper for one of valuable bonds for which the lad is responsible. But the knavery takes place within the focus of the picture company's camera, which "gets" it all. The messenger is naturally arrested, but later in the picture company's factory the piece of film depicting the broker's crime comes to hand and flashed onto a screen brings liberty to the lad and prison to the knave.

"A Canine Matchmaker," January 28. Copyright 1913, Selig Polyscope Co.

Sans Grease Paint and Wig

By Mabel Condon

Ruth Stonehouse.

THAT "Life is not a little bundle of big things but a big bundle of little things," is Ruth Stonehouse's motto, and she loves it because it exactly fits her ambition.

"Career?" There was disdain in the voice of Miss Ruth as she pronounced the word. "Fame?" How dared such an undesirable quantity intrude itself into her thoughts! No, *her* ambition is even bigger. It is to marry and keep house.

"A great many more women accomplish being actresses, musicians, or artists, than just being *women*," declared Miss Ruth with energy, as she rolled her handkerchief into a ball, then rolled the ball between her palms and looked annihilation at the coverless ink-stand and thousands of typewritten papers on the desk in front of us. For we had retired to a deserted corner of the publicity man's office, out at the Argyle studio of the Essanay plant, as there were "ten million" girls in the co-operative dressing-room down-stairs, so Miss Ruth said, and I for one, was glad to escape getting into such a jam; so soon after Christmas, too.

"More than anything else in the world, I want to be a true woman," went on Miss Ruth when the ink-well and papers had effaced themselves from her memory, because she wasn't looking at them, and the typewriter behind us clicked out convincing evidence of a busy existence. "I'm queer, I guess, because I don't yearn for a career or for fame. But there is no peace in going after either. You're always trying to beat the other person to it and, after all, you're not satisfied. I like peace; peace of mind above all things, for I have to please myself with what I'm doing, or I'm miserable.

"Take my work, for instance. I got my start in pictures through Gertrude Spoor. She's the dearest girl! We went to school together and Mrs. Spoor used to take me home in her car with Gertrude. When I was ready to leave school, I was in a dilemma about what I was going to do after I did leave. I wanted to do something but didn't know what; you know how that question worries girls!

"Well, I went ahead and composed a dance called 'The Moods of Women,' depicting caprice, love and joy, which I practiced in a filmy costume which I made myself, and then changed to a cerise drape and danced hate, grief and passion. But I had nobody to book me and no idea of how to have it done; and one day I told Mrs. Spoor about it. She and Gertrude interested Mr. Spoor in me and he sent for me one day and offered me a chance in picture work, but said I would have to make good by myself and not to expect any help from him.

"So I started; that was a year ago. For the first eight months, I was beautifully discouraged and cried nearly every night. But I studied during those eight months; I studied everything and everybody connected with motion-picture acting and continued doing the little parts that came my way. I had lots of parts to take, that wasn't the trouble, but I never seemed to be getting anywhere.

"Then, last summer, I went away with the company and when I came back I was resolved I was going to do something big. I was mad clear through and when the role of 'Sunshine' was given me, I went into it with all my energy; and I discovered that my eight months of study had not been for nothing. I was perfectly happy with the success of 'Sunshine.' After that leads came my way in abundance.

"It's splendid, doing whatever you're at, well," continued Miss Ruth as she tucked a stray corner of her handkerchief back into the wad in her palm and nodded, with a smile, to a stout gentleman with gray hair and a roll of typed scenarios, who was carefully making his way toward us through the row of desks and chairs intervening.

"Sorry to disturb you, ladies, but I need this desk for a few minutes," apologized the stout gentleman, and we said "certainly" and moved to the next desk and Miss Ruth found an extra chair, which she had to bargain for, though, with Don Meaney.

Meanwhile I admired her clear hazel eyes, her soft, wavy hair of the color that escapes being golden and yet isn't brown and that goes so well with rich amber and shades a lovely, lovely complexion that the owner cares for by leading a peaceable, exciteless existence and avoiding late hours and heavy foods. Also, I admired her selection of a violet and rose corsage, of the variety New York girls are affecting, entirely, this winter.

By that time Mr. Meaney had waived all repartee

One of 'Em is Ruth Stonehouse; the Other is Her Sister Hazel, About 17 Years Ago. Guess Which.

honors in favor of Miss Ruth and very humbly placed the disputed chair and retired as gracefully as a defeated man ever can retire.

We started in at Denver, then, which I knew to be Miss Ruth's birthplace, and where her father conducts a Stonehouse Enameled Steel Mine Signal Company, and reads every press notice given his "little girl," of whom he is justly proud.

"I lived in the mining camps throughout Colorado until I was seven years old," reminisced the "Colorado Girl," as Miss Stonehouse is called in the west. "Then we moved to Arizona where we lived on a ranch for five

years. It was there I learned to ride. When I was twelve years old, my father was called to Chicago on business and I was left in charge of the ranch and of my younger sister, Hazel. We had a housekeeper, though we girls had always kept house and could cook as well as anybody.

"The most awful experience I ever had occurred then, while my father was away. There was a cloudburst and it rained torrents for four hours, from five to nine, at night. The lightning split all the fence poles and there were six inches of water on the kitchen floor. To keep the house from floating away, we dug a ditch clear around it; that was the only thing that saved us.

"That same year we came East and I went to a boarding school at Monticello. I had always been crazy about dancing but everybody thought it was an awful desire, and I wasn't allowed to take lessons. But one summer the church was to have a program and wanted someone to dance and I volunteered. I resurrected an old pink silk dress, got a lady to play some Spanish music for me and made up my dance and practiced it. When the church program was over, a beautiful goddess in gray came to me and said, 'My child, you're a born dancer,' and I walked on air for the rest of the night.

"That was five years ago; I've practiced almost four hours a day since then, and have never taken a lesson. We have a big mirror in one of the rooms at our flat and in front of it, is where little Ruthie proceeds to perform. But there is no chance of my ever getting vain as my mother and sister, who are both very witty, comment freely on everything I do."

The typewriter near us stopped its song of meaningful clicks; the stout gentleman heaved ho! and gravitated toward the doorway to find somebody to help him on with his coat; the call of the inner man was heard by even Don Meaney, who disappeared studio-wards, to see that all was well. Plainly, 'twas noon.

"But some day, I hope, somebody will want me and I can keep house and cook and do all the things I want to do. Some people believe that an actress or dancer never would be satisfied as a home-maker, but I know differently. I'll show them, too!

"And I have a hope chest. I don't believe, though, in marrying a man you're loony about, for the glamor is sure to wear off and, then, where'll you be? Nowhere." Miss Ruth's out-spread hands showed exactly where she'd be.

"The man I'll marry is the man I can play with. If I want to talk baby talk, he can do it, too, or at least let me ramble on and he'll enjoy it; if I want to build a block house, he can have fun building one too; if he wants to read or talk philosophy, very well, I like to read and talk it too, at times.

"For, above everything else, we must be pals. I don't believe in long engagements, but I do believe in people knowing each other, one, two, or three years; long enough for them to be sure they are congenial. But the engagement—well, I'd like to be proposed to at five o'clock, married at six and leave on a honeymoon at seven. No weepy wedding or weepy funeral for me. When I die I want to be cremated and have my ashes put in a little rosewood box or scattered around the roots of a rose-bush to help it grow; I think that would be lovely!" The idea was accompanied by a merry laugh, and the assurance that she meant it, every word.

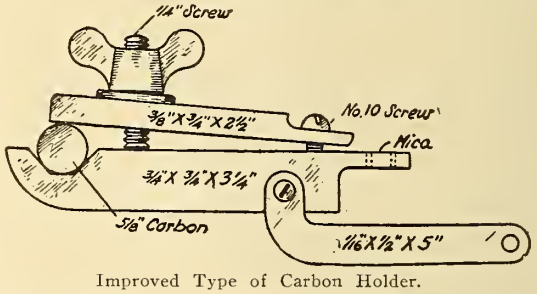
What wise little people some twenty-year olders are, anyway! Not all-wise, however, as Miss Ruth was perfectly unaware that the little picture of herself and sister, taken when "herself" was three and one-half years old, had come clear from Denver to accompany whatever Miss Ruth was to say at our stuido talk-fest, and that the little picture, itself, is already speeding on its safe return to the city of the west and Miss Ruth's father.

The "youngest leading lady in motion pictures" was a gay hostess at the chafing-dish luncheon which followed and evidently had forgotten about the rose-wood box.

I never cared much for rose-wood boxes and now, I know I never will.

Improved Carbon Holder

A picture machine operator requested me to make him some carbon holders more durable than the ones of cast brass, says D. A. Hampson in *Popular Electricity*. I suggested cold rolled steel, though doubting its worth (comparatively) because of its lower conductivity. However, they were made and tried out and were found to



Improved Type of Carbon Holder.

take no more current than the brass ones and instead of lasting three weeks they are evidently permanent, as the high heat has little or no effect on them and at that heat they are not brittle as is brass. The dimensions are all given on the drawing. Also an improved terminal is shown which carries the point of connection outside of the machine where it is easy to work while the arc is burning.

Cuvillier Bill Provides for Matron

At the request of the Society for the Prevention of Cruelty to Children and other children's societies, Assemblyman Cuvillier of New York has prepared for introduction in the legislature a bill to admit children under the age of sixteen years to moving-picture shows and theaters without their parents or guardians, between 4 and 7 p. m., and on Saturdays, Sundays and school holidays between 1 and 7 p. m.

"My bill," said Mr. Cuvillier in a statement issued recently, "makes provision that moving-picture shows or theaters must have a separate space set apart exclusively for children, which shall be in charge of a matron who shall be licensed by the proper local authorities. It also provides for the creation in each municipality of boards of censors, to consist of at least one doctor, which shall pass upon all pictures to be exhibited."

Suggests Pictures for the Poor

It is the intention of Governor Hunt to have the state engage in the moving picture show business, the *Review* of Bisbee, Ariz., suggests that while he is providing for this class of diversion and entertainment for the convicts confined in the state penitentiary that he also consider the poor of the state who are not able to indulge in this luxurious diversion. At every picture show at times may be found poor children in front of the entrance with sad faces and longing eyes as the crowd rushes in, who should be regarded on an equality with the prisoners at Florence in the matter of receiving the bounty of the state when it is ready to go into the business of providing free moving picture shows.

Photoplays From Essanay's

Starting the New Year

FEBRUARY'S list of Essanay releases contains three corking good "Broncho Billy" features, several high class dramatic features, and some laugh-getting comedy screams. "Odd Knotts" is one of the funniest films yet released by the Essanay company. A pathetic story, entitled "The Broken Heart," is a masterpiece in photography as well as dramatic portrayel. This subject should run a close second to the tearful "Madame X."

In "The Making of Broncho Billy," released February 1, Broncho Billy is seen leaving his humble home in the East to make his fortune in the far West. He kisses his mother fondly good bye. Broncho Billy, a tenderfoot at this time, arrives in the West, goes to a hotel and engages a room. After placing his belongings in his room he saunters about the hotel lobby. Al Wilkes, a rough western cowpuncher, imagining he can make this unknown man of the East dance, plays a lively tune around his feet with a forty-four caliber revolver. Broncho Billy gives Wilkes a look and calmly leaves the room. Broncho then strolls into the gambling house, and refuses to take a hand in the game. He then walks into the barroom and orders a glass of soda. Wilkes enters the saloon and seeing Broncho Billy drinking the nearest thing to water, makes fun of him. This grates on the young easterner's nerves. Wilkes calls him a "mollycoddle," or something to that effect. Broncho suggests a fight to take place right then and there. Broncho is informed by the cowpunchers who have congregated that they are not accustomed to using fists out West; that if he wants to fight he will have to practice shooting with a gun. Broncho immediately purchases a beautiful horse pistol. Filling his pockets with ammunition and taking his new treasure, Broncho puts up a bottle on a rock in the road and fires several shots at it. None of them hit the mark. A larger bottle is then shot at without effect. Several months later Broncho Billy is seen in a clearing in the woods with six beer bottles lined up before him. He shoots at them and hits his mark every time. A more difficult stunt is then performed by his placing six playing cards on a table some distance from him. Broncho Billy shoots at these cards and punctures each one of them. Now

"Don't Lie to Your Husband."

"The Broken Heart."

G. M. Anderson in "The Making or Broncho Billy."

Broncho Billy says, "Where is this fellow Wilkes?" Wilkes has had a grudge against Broncho Billy ever since the first meeting, and has waited for an opportunity to shoot him. Broncho Billy sees the cowpuncher approach. Wilkes pulls his gun, but is not quick enough, and Broncho Billy shoots him in the arm. Fearing that the boys will lynch him, he flees on horseback to the sheriff's office, where he explains what has occurred. The sheriff gives Broncho Billy a revolver and locks him in a cell. The boys, hearing what has happened to Wilkes, go to the sheriff's office, break the door in and are about to capture Broncho when Wilkes arrives and explains to his fellow cowpunchers that he was wrong. Broncho Billy and Wilkes shake hands and everything ends in a peaceful manner. G. M. Anderson demonstrates his ability to use a gun to good effect in this remarkable feature. See him shoot holes through those playing cards!

"The Broken Heart," released February 7, opens with Mr. and Mrs. Keith and their son Paul seated in the living room of their home. The maid brings in a letter. Mrs. Keith opens the letter and reads that her brother is sailing that day from Yokohama, Japan, and bringing back with him a little Japanese girl which he and his wife have adopted. Some time later they arrive. Paul is infatuated with O'Saki San, the little Japanese girl, and spends many pleasant minutes with her that evening. He treats her as he would a doll. O'Saki San falls in love with him. Paul caresses her. That evening O'Saki San tells her new mother that she has fallen in love with Paul. Later Edith Towne, Paul's fiancee, arrives. O'Saki San meets her, but the little Japanese girl is forgotten when Paul sees his beloved one. Paul marries Miss Towne. From a window in her room the little Jap girl, with her heart overflowing with love for Paul, sobs her little heart out and prays to her God that He will have pity on her. Several days later this little queen of the land and of the sun and the cherry blossoms passes into another land from a broken heart. This is one of the most pathetic feature subjects ever released by the Essanay Company. Ruth Stonehouse, as the demure Japanese girl, plays the part with a masterful interpretation of this magnetic character. Bryant Washburn as the dashing Paul plays the role admirably.

"The Three Queens," released February 14, is another meritorious feature for the month. This is exceptional in its theme. It shows how a man who has been married for several years will sometimes neglect his wife and family for club life and all that goes with it. This is not only a good dramatic subject, but an important object lesson. Wilburn Blackburn, a man about town, a social favorite and a great club man, spends most of his time at the club with his colleagues. His wife, a shadow of the woman she used to be, is waiting in the early hours of the morning for her husband's return.

"The Three Queens."

Previously their married life had been one of bliss. Two charming children had blessed them. On this particular night in mention the little girl, Dorothy Jane, four years old, is very, very sick. The mother, still seated by the window, waiting for her husband, notices the baby, a girl of two, creep into the room. She takes the baby up in her arms and holds her fondly to her breast and tells her that papa will come home soon. The child goes to sleep in her arms; her mother carries her and places her gently in bed. The father arrives, looks into the room, decides not to disturb his wife, throws himself on the couch and goes to sleep. He dreams that Dorothy Jane is very sick. His wife asks him for money with which to get medicine to fill a prescription. He argues with her and finally gives her the money. He then goes to the club and gambles, loses a lot of money, and leaves. He then imagines that the baby has died, and, rushing into the bedroom, finds that his wife has committed suicide by shooting herself in the head. He is prostrated. His wife, having put the youngest daughter to bed, enters the living room and finds her husband asleep on the couch. She awakens him. He is so overjoyed at seeing his wife, realizing that he had dreamed, that he clasps her in his arms and promises her that he will not go to the club again. He seats himself at a table in the living room, and tries hard to play a game of solitaire. The boys of the club, noticing his absence, call him up and ask him to come and play a game. The temptation is too strong; he cannot resist. He goes to the club, sits down and starts to play a game. The cards are dealt and he holds three queens in his hand. The cards dissolve and he sees the faces of his two loving children and his darling wife. This is too much for him. He rushes from the club, goes to a nearby florist, where he purchases an enormous bouquet of chrysanthemums and takes them to his wife, who is waiting his arrival with open arms. Frank Dayton as the husband plays his role in an exceptional manner. His ability to portray these parts is remarkable. Helen Dunbar as the wife gives a true interpretation of a loving mother. The dissolving of the queens' heads on the cards is a revelation in the art of photography.

"Don't Lie to Your Husband," released February 6, is a really funny comedy. Sitting at the breakfast table Mrs. Warrington asks her husband Don for a fur overcoat. She is told that she will have to get along without a new coat this winter. Mrs. Warrington decides to draw some money from the bank and purchase a new coat. This she does. She buys a beautiful coat for $125. To replace some of the money she has drawn from the bank, she takes the fur coat and pawns it for twenty-five dollars. Returning to her home, she tells Mr. Warrington that she found a pawn ticket on the street and would like to have him redeem the article. Hubby takes the ticket and puts it in his pocket among a lot of business papers. That afternoon Warrington meets a friend of his on the street and pulling out some papers to show him, accidentally drops the ticket. A tramp finds it. This same tramp asks Jim Murehead, a pedestrian, for a match. Murehead gives him the desired phosphorus and discovers the tramp has a pawn ticket in his hand. This he buys. Murehead then goes to the pawnshop and gets the coat. He takes it to his sweetheart, a stenographer in Mr. Warrington's office. She is pleased beyond words. Mr. Warrington returns to his home that evening and explains to his wife that he lost the ticket. She becomes furious and, losing her temper, ousts hubby from home with a shower of books flying after him. He goes to his office and gives instructions to his stenographer that he will not see anyone that day. Mrs. Warrington arrives at the office and is told by the stenographer that she will have to wait if she wants to see her husband. The stenographer leaves the room. During her absence Mrs. Warrington discovers a box on the table and recognizes it immediately as being the one that her fur coat was in. She opens the box and finds an old winter overcoat belonging to some one of her sex. Thinking that her husband had redeemed the fur coat, she comes to the conclusion that her husband is entertaining *"THE"* lady in his private office. This makes her furious. The climax comes when the alluring stenographer walks into the office with the fur coat on. Mrs. Warrington claims possession, as does the stenographer. A hair pulling match is scheduled for immediate action when hubby arrives on the scene. He explains to his wife that he knows nothing whatsoever about the fur coat. Murehead, with his young sweetheart stenographer, calmy leaves the office. Mrs. Warrington then pleads forgiveness from her husband and confesses to her deceit. Everything ends satisfactorily, hubby promises his wife that he will see that she gets a new coat, but not to make any unnecessary withdrawals of cash from their bank account hereafter. Miss Eleanor Blanchard in the role of Mrs. Don Warrington is fine. Her portrayal of this character shows what excellent talent she possesses. John Steppling as the husband is as funny and clever as usual.

A few other feature releases for the month are "Love and Lavallieres," a corking good comedy. "The Girl in the Case" is another good comedy feature.

Mayor Gaynor Vetoes Folks Ordinance

Public taste and not municipal censorship must determine the character of moving picture shows, Mayor Gaynor declared in vetoing the Folks resolution prescribing the conduct of this class of entertainments. If there is to be any censorship of amusements it must extend to "high class" theaters and all publications as well as to moving picture shows, the mayor states in his message. The resolution was passed after a long controversy in the board of aldermen. In returning the measure the mayor expressed the hope that it be repassed without the objectionable censorship clause.

"One of the fundamentals in our government," the mayor wrote, "is that there shall be absolute freedom of speech, and that includes freedom of all methods of expression by writing or picture. There have been wars fought to gain this freedom, and there never must be a single step backward."

The mayor says he does not believe the people of this country are ready to let any man or set of men decide in advance what they are to read or see in entertainments.

"If this ordinance be legal, then a similar ordinance in respect of the newspapers and the theaters generally would be legal. Are you of opinion that you have any such power as that? If so, you should probably begin with the newspapers and the so-called high class theaters. Once revive the censorship and there is no telling how far we may carry it. These moving picture shows are attended by the great bulk of the people, many of whom cannot afford to pay the prices charged by the theaters. They are a solace and an education to them. Why are we singling out these people as subjects necessary to be protected by a censorship? Are they any more in need of protection by censorship than the rest of the community? That was once the view that prevailed in government, and there are some among us, ignorant or untaught by past ages, who are of that view now. Are they better than the rest of us, or worse?"

The Motion Picture Exhibitors' League of America

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

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Preparing for the Ohio Convention

Ohio is certainly making great preparations for the convention to be held in Columbus, Ohio, at the Southern hotel, on the 21st and 22nd of January, 1913. The state officers' office is flooded with letters and inquiries for space, etc. Three hundred and thirty-two members of the League of Ohio, State Branch No. 1, have already written that they will be at the convention without fail. Cincinnati Local No. 2 has made reservation at the Southern hotel for thirty-five rooms. Manufacturers who desire to give an exhibition should take notice that the Southern hotel is going to be crowded with exhibitors. There have already been sixteen exhibitors inquiring if moving picture machines will be shown, and there are inquiries coming in in regard to accessories of all kinds, as a large number of exhibitors who will attend the convention are waiting to see the various makes and kinds of things they desire. This should be a most

Local Committee of Columbus Convention. Standing: Max Stearn, John Pekras, Clem Kerr. Sitting: W. R. Nelson, J. H. Maddox, J. W. Swain.

profitable convention for those who make exhibits. President M. A. Neff left Cincinnati Friday night, arriving in Toledo Saturday morning, January 4, and held an enthusiastic local meeting at Room 50, Boody hotel. Toledo is in line and will be at the state convention with a strong delegation. Mr. Neff went from Toledo to Columbus to confer with the local committee who are preparing to take a picture, and getting everything ready for the big meeting. Gaumont will take a picture of the parade of the motion picture exhibitors and the visit of the exhibitors to pay their respects to Gov. Cox, on his special invitation. This will be a feature picture, as it is expected all the state officers, senators, representatives and a large number of prominent exhibitors will assemble in front of the capitol of Ohio and be photographed by Gaumont's special camera man. The Chamber of Commerce is assisting local committees in making the convention a great success. There will be a great deal of competition as to the delegates who will be elected to attend the national convention to be held in New York in July. A special committee has been appointed to entertain the ladies while the gentlemen are in executive session.

All roads will lead to Columbus on the 21st and 22nd. Big preparations are being made by special committees appointed for the entertainment of the national vice-presidents, who will arrive in time to attend the big banquet on the evening of the 23rd of January, when they will go into executive session, as there will be a large amount of executive business to be transacted.

Revise Rules for Minors in Denver

An amendment to the new public amusement bill and co-operation between the moving picture men and inspectors in enforcing the ordinance in Denver will be the results of a conference held by Judge Ben B. Lindsey and proprietors of the theaters affected by the law.

The amendment which will be introduced in the council by Supervisor McGauran will extend the time at night during which children under 16 accompanied by older persons can be admitted to moving picture shows and places where moving pictures are exhibited. When public schools are in session the limit at night will be 8:30 o'clock under the amendment instead of 7 o'clock and on the holidays at 9 o'clock.

The meeting was attended by representatives of all the theaters with the exception of two of the largest, and Mrs. Josephine Roche, Denver's only "policewoman." The discussion was amicable.

The chief complaint against the law came from the proprietors of the small houses in the residence sections. They said their chief patronage was in the early evening and they thought they were being discriminated against. All the picture men seemed agreed that the law was entirely too severe.

Judge Lindsey pointed out that it did not interfere with the right of parents to take their children to the theater, the law affecting only children who attended unaccompanied by parents or guardians.

It was proposed that the time at night be extended. The moving picture men said they would be satisfied with the law and would agree to do everything in their power to assist in its enforcement if 8:30 was made the limit at night on schooldays and 9 o'clock on holidays. They argued that the effect would be to induce parents not to keep the children at shows after 8:30 o'clock at night.

Objections was also made to the provision in the ordinance which requires the show houses to issue separate colored tickets to juvenile patrons.

"I think if you gentlemen understood the purpose of this section you would withdraw your objection," said

Judge Lindsey. "The provision was inserted so that a monthly report might be made to the National Children's Bureau as to the number of children attending moving picture shows in Denver.

"The bureau is anxious to gain facts regarding the children in the large cities. The government can now tell us a great many facts about hogs, but practically nothing about children. In return for the license given by the city to the proprietor of a moving picture house to exploit the curiosity and desire of children for pleasure, there must be a corresponding responsibility to cooperate with the state in the gathering of important facts and in the protection of children who attend such places."

The judge agreed to the extension of time and the film men agreed to withdraw their objection to the ticket provision.

The increase in price of admission announced by the moving picture men went into effect December 30.

The Colonial theater will remain in the "trust," but like the Iris, which will become independent, will keep five cents as a price of admission.

League to Meet and Frame Laws

The Motion Picture Exhibitors' League of Minnesota will meet in special session at The Saint Paul, St. Paul, January 28 and 29, to consider proposed legislation. The Northern Minnesota Theater Managers' association will meet at the same time. Bills governing building codes, censorship, child labor and other matters pertaining to the motion picture industry probably will be approved by the convention and presented to the legisture, which then will be in session. The committee on arrangements is composed of the following St. Paul owners: James Gilowsky, Guy S. Greening, H. S. Mitchell, Reuben & Finkelstein, George Osborn and R. E. Willis.

Limit on Chicago Programs

Chicago motion picture exhibitors agreed, as members of the Chicago Exhibitors' League, to limit their daily programs to three reels of films. A resolution restricting showmen from putting on additional releases was adopted at a recent session of the organization. W. J. Sweeney, president of the Illinois State Exhibitors' League, returned from a trip to New York in the interests of his organization. It is purposed to have resolutions passed, calling for four daily releases instead of three. This action, according to Mr. Sweeney, will enable the exhibitors to give better shows at the present maximum figures.

Of Interest to the Trade

New Film's Mysterious Debut

There is a film that will release shortly, of which very little is known, and very little said by the projectors. They are men of standing in the motion picture industry, men who have given long years to the business of making motion pictures, and they declare they have a picture that is a revelation in production, photography, acting and all else.

But they do not wish to give out details until the picture is ready for the market. Then, they state, they are anxious to step boldly into the limelight with their product and invite criticism, if any offers. They preferred to do the preparatory work quietly and away from all disturbance. Indeed, their advertisement in this paper is the first that they have issued, although they completed the construction of a first-class studio in California one month ago.

The statement is made that, although the plans of the new producer have been kept from the general public, exchange men have been shown their efforts, and almost two-score have "ordered." Just who these are, and the exact nature of the pictures they are receiving, will be made public very shortly. So far the only important information given out is that the new film is called "The Royal."

Yale-Princeton Game in Pictures

The Yale-Princeton football game of 1912 was played over again, on a motion picture screen, on the evening of January 11 for the entertainment of the members of the Yale Alumni Association of the Northwest at its annual meeting at the Minneapolis club. Professor H. C. Emery, head of the Taft tariff commission, was the speaker, Dr. George E. Vincent, president of the University of Minnesota, and Dr. Cyrus Northrop, president emeritus, Yale, '57, was present. Elmer W. McDevitt, '12, of Duluth, Minn., a coach at the Yale-Princeton game, was one of the guests.

Current Cines and Eclipse Films

A program of interesting and pleasing variety consisting of two strong, well-acted dramas and a first-class comedy is promised by George Kleine for the week ending January 25.

"She Shall Not Know" is to be the Tuesday Cines. It describes the self-sacrifice and loving devotion of a girl who is forced to meet almost single-handed the misfortunes which visit a household after the death of the fond father. The family lawyer informs her that the estate is practically bankrupt, which fact she is forced to keep from her prostrated mother, who would not be able to bear the shock of the bad news. It is interesting to witness her many subterfuges and excuses which she uses in her efforts to guard the fact from her parent who entirely unsuspecting the real circumstances calmly arranges for her daughter's dowry in connection with a proposed marriage. Of course, the daughter is finally compelled to make a grave decision. She must either reveal to her mother the truth, or else sacrifice her own happiness. After a short struggle in her heart she determines upon the latter way and writes a note to her sweetheart breaking the engagement, that her mother might be shielded from the mortification of their poverty.

"Just Missed Him," the Wednesday Eclipse, is a first-class comedy describing the antics of Sam Slick, who affords much amusement in his many hair-raising escapes from the police. Half a dozen times the minions of the law appear to have him firmly in their power, but somehow the slippery fellow manages to wriggle from their grasp in the most astonishing manner. It is a film that will bring many a shriek of laughter. On the same reel is an interesting travel subject.

For the Saturday release "Plot and Counterplot" is a detective story of unusual worth. Detective Norton is engaged to investigate the mysteries which surround the clever machinations of two suspected guests at a house party. The latter boldly attempts to throw him off

the scent by inventing several false clues, but the sleuth finally suspects the real facts in the case and manages to overhear their plans. The climax is especially startling and well worked out. While the detective and the robber-guest are walking together in the park, they are suddenly surrounded by six masked men who appear to be accomplices of the "guest," who exults in believing that he now has the detective in his power, but at a signal from the latter the men suddenly turn upon the imposter, who, to his dismay, learns that he is under arrest and that his accomplices are in jail. Detective stories of this kind are always much in demand, and this one should prove a feature for any program.

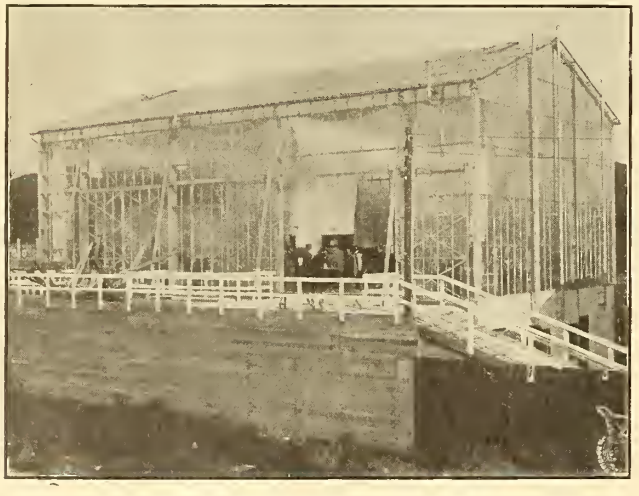
Denmark's Big Film Plant

One of the largest and most thoroughly equipped motion picture manufacturing plants in the world is maintained by the Great Northern Film Company in Copenhagen, Denmark. The main offices of the company are located in the heart of the city and the factory buildings are not far distant. The studios, five in

O. Oleson, President, Great Northern Film Co.

Ingvold C. Oes, General Manager Great Northern Film Co.

all, are located in the suburbs of the picturesque capital, and these are in constant use by the directors and the company of players on the roster of the Great Northern Company. The offices, factory and studios are indeed a collection of the busiest hives of industry in



Exterior of Great Northern Studio No. 5.

Copenhagen. The products are shipped to all parts of the world, and wherever cinematography has been introduced the trademark of the Great Northern Bear is familiar on every screen.

The natural scenery in suburbs of Copenhagen and in the country surrounding this quaint old city afford all that could be desired for the taking of motion pictures and the atmospheric conditions have been pronounced ideal by experts in the art of motography. The company boasts of a perfectly equipped circus arena, in which many of its most talked of f ature pro-

Rehearsal in Great Northern Studio No. 2.

ductions are made, and as for stories that call for the sea as a background, there is at the disposal of the directors a wide expanse of water connecting the Baltic with the North Sea. In short, nothing is lacking for the manufacture of films that have earned an enviable reputation for the excellency of their photography and the splendid work of the acting forces.

The officers of the Great Northern Film Company

Employees of the Great Northern Film Company's Factory.

are particularly proud of the company of players that has been assembled to take part both in the regular release subjects and the feature productions. The principals have been engaged from the ranks of the foremost actors and actresses of the Royal Theater in Copenhagen, as well as from other of the principal playhouses of Europe. Aside from the players there are upward of five hundred people employed in the offices, studio and plants of the company, and when the product reaches America, the assurance is given that it is near perfection as has been attained in the art. The studios of the company are in use night and day, and the resources of the factory are being tested to the uttermost in order to meet the demand for the subjects produced by this company.

Exchange of Gifts at Selig Western Studio

On Christmas day the members of the Selig company summoned Marshall Stedman, manager, and William Duncan, producer, to the office. When they appeared Mr. Cuneo, in behalf of the company, presented each of them with a handsomely mounted Elk tooth. The teeth came from the elk that was killed some time ago in a picture produced by Mr. Stedman called "Between Love and the Yaw." In this production Mr. Duncan played the leading role. The elk was one of the largest killed in that part of the country for some years, and the teeth are unusually fine. As Mr. Stedman and Mr. Duncan are both Elks, the present was most appropriate and was much appreciated by the two Selig members.

William Duncan, on his own behalf and to show his appreciation of the good work done in his pictures by the cowboys, on Christmas presented each cowboy with a handsome fob. The silver plate on the fob bears the Selig trademark and the words: "Rider—Selig—1911-1912," engraved on it. The boys were delighted and voted three cheers and a tiger for their producer. Marshall Stedman presented each of the boys with a silver and bronze match box, which were much appreciated by the cowboys. Miss Stedman, the leading lady, received many simple but attractive gifts from the "boys," with whom she is a prime favorite.

Thanhouser Activities

The release list for the first week in February will show the efforts of the Thanhouser producers in three widely separated regions.

Sunday, the first, sees the release of "Some Fools There Were," produced by the California organization. It features Flo La Badie, Jean Darnell, William Garwood, William Russell and Riley Chamberlin. It is a story of a flirt who turns the head of many, many men. She is portrayed by Miss La Badie. "A Mystery of Wall Street" is issued Tuesday, the fourth, by the home company at New Rochelle. The leads are Mignon Anderson and Eugene Moore. As its title signifies, it is a story of the ticker. There are said to be some stirring scenes on 'change. Harry Benham is the feature of "Half Way to Reno," released by the Middle-West organization on Friday, the 7th. A two-reel feature, with Marguerite Snow and James Cruze, made at New Rochelle, is scheduled for release later in the month.

Thanhouser's Two-Reel Feature "The Dove in the Eagle's Nest," Jan. 28.

Odd Film by American

February 1 is the release date on an American film of odd description. The title is "Women Left Alone." The story goes:

The Jungle Man left his wife, for the Jungle Man heard the call of the Sea. The Man of the Sea left his wife, for he heard the call of the Jungle. Thus instinct led each into the other's domain to witness the wonders of the Earth.

And so the Jungle Man met the wife of the Man of the Sea. She understood his desires and was afraid of him, for she was of the sea and the world. And so the Man of the Sea found his way to the wife of the Jungle Man, and being of the Sea and the world he understood and made known his desires, but she, instinct guided, fled him.

And thus both the Man of the Sea and the Jungle Man, tired of their excursion, took separate ways to their separate houses, the wanderlust conquered, each harkening to the call of his mate.

Jack Richardson plays the Jungle Man, Jessalyn Van Trump his wife, Warren Kerrigan the Man of the Sea and Pauline Bush his wife.

Kennedy Forms Kinetograph Company

A new film manufacturing company, to be known as the Kinetograph Company, has been formed with J. J. Kennedy, president; Percy L. Waters, vice-president and treasurer, and Dwight McDonald, secretary. The new concern has secured a license from the Patents Company, it is said. The executive offices will be located at No. 46 West Twenty-fourth street, New York.

The Kinetograph Company will also operate an exchange which will be located at No. 71 West Twenty-third street. Mr. Kennedy was formerly president of the General Films Company, and Mr. Waters was also connected with the same company in the capacity of general manager.

Mutual Film Declares Dividend

The remarkable progress of the Mutual Film Corporation is shown by the declaration of a dividend by the treasurer, who has sent the following official notice to all stockholders:

The Film Exchange Corporation, the holding company of the Mutual Film Corporation, has declared a dividend of three and one-half percent upon the preferred capital stock of Film Exchange Corporation, payable January 14, 1913, to stockholders of record at the close of business on January 11, 1913. Transfer books will be closed from January 11, 1913, to January 16, 1913. Dated New York, January 4, 1913.

Charles J. Hite, Treasurer.

The Mutual Film Corporation began operations less than a year ago, starting with a few exchange offices, and now has thirty-two branches, scattered in advantageous positions throughout the country.

Where the "Mystery Studio" Is

It is now announced that the motion picture studio in California that has been equipped for the production of the new Royal films is located on Fairview place, Los Angeles. Residents of that section of the city will now know the reason of the bustle thereabouts of late. "The strangers were there on important motion picture business.

Thanhouser Plant Burned

It is reported that the plant of the Thanhouser Film Corporation at New Rochelle, New York, was consumed by fire January 13. At the hour of going to press details were not at hand. All negatives were saved.

Brevities of the Business

PERSONAL NOTES.

Don Meaney is the new dopester at Essanay's. The film business may be held accountable for the word "dopester," all right, but it was never responsible for Don Meaney before he slipped into the berth made vacant by Harry Steck's promotion. To be sure, Don Meaney knew the word dopester and in a general way he could give a fairly good definition of its meaning, but shaken right down to the desk level, there were some things about the job he'd have to learn. He would tell you that himself. But what wots it—Meaney is the kind that learned rapidly. He was born in Chicago—up on the north side—Chestnut street. He has good eyes and a strong chin and his teeth turn in! He had learned other things in a hurry and he was to be dopester for Essanay. Both Meaney and his employer had agreed upon it. Don Meaney was born May 2, 1888, and attended the public schools at Riverside—a Chicago suburb. When he was in high school he distinguished himself by leading the football team to victory, time and time again. Meaney was captain, having carved out leadership as early as that. When he was seventeen he walked the 603 miles which are strung out in consecutive order between Buffalo and Chicago and between Chicago and Buffalo, depending upon where you start, in twenty-two days. He started as pilot for the Chicago Athletic Association; tracing out an automobile course or something. When he got warmed to the work, walking as a business seemed to fit Meaney as well as anything else he had tackled. Then it was that Paul Morton wanted a report on lake traffic and he sent Meaney to Duluth via the lakes. The going was more comfortable, though not much faster. Meaney comes out of the ranks of newspaper men. He has been with the New York *Telegraph,* the *Billboard* and the Chicago *Examiner.* His leaning has been toward vaudeville and as a vaudeville critic. He contributed much towards the success of Sophie Tucker, Rae Samuels, Jeannette Miller, Virginia Grant, Harry Hines, Hager & Sullivan and others.

As the publicity manager of the Essanay Film Manufacturing Company, filmdom has a new and versatile recruit who will grow in popularity among his fellows.

David Kirkland has rejoined the Essanay forces at Niles after being a member of the Hollywood branch for the past two months.

J. Edward Hungerford of Walla Walla, Wash., one of the best known magazine writers on the northwest coast, recently became associated with the scenario department of the Selig Polyscope Company. Among his picture play scenarios are: "Bread Upon the Waters," "Nobody's Boy," "You Never Can Tell" or "A Question of Hair," "Yankee Doodle Dixie," "The Clue," and "That Mail Order Suit."

Stanley Sargeant is among the genuine cowboys employed by the western Essanay Company. His father is Superior Judge B. V. Sargeant of Monterey county. Young Sargeant has always preferred the life of a cowboy to the environments of a city. He has been a member of Mr. Anderson's company for two months and especially likes the life of a motion picture cowboy.

Tom Mix just recently unloaded at Prescott, Ariz., a choice carload assortment of scenery, properties and small arms, together with a gatling gun, drawn from the immense property department of Johnnie Langmack, who is the most versatile personage in the Selig Polyscope plant. After the picturesque Mix had unlimbered his hard work, he opened a second car of trained horses that had been cared for by George Hooker en route. Tom Mix has a silver plate on his saddle stating that he is the champion roper, steer and bull dodger and broncho buster. His association with the company under the direction of producer William Duncan means an efficient factor in that hard working organization.

Kenneth D. Langley has managed some of Charles Hoyt's famous comedies for pictorial purposes of the Selig Company, all rights have been fully protected.

Rex de Rosselli, of the Selig Colorado studios, had the X-ray turned on him last week to determine the location of a piece of bone which was shattered from his hip some weeks ago. The bone being located, Mr. Rosselli went on the operating table and the fractured particle was removed. In the meantime the company has had to lay aside "The Deputy's Xmas Gift" until Mr. Rosselli has recovered as he was playing an important part in that picture when forced to take to his bed on account of the pain from the shattered bone.

Wallace Reid, director of one of the "Flying A" companies, sustained severe injuries to his left leg when, on horseback, he wss giving chase to a runaway on the boulevard one afternoon recently. His horse fell with the rider beneath it. Mr. Reid and Miss Lillian Christy, leading woman of the company, had been at the plaza and were about to return uptown. The two horses were untied when that of Miss Christy's dashed away. Mr. Reid was immediately astride his own and giving chase to the runaway. He was in a wild gallop about a block from the plaza when the animal lost its footing on the pavement and fell, carrying its rider with it. Mr. Reid's left leg was pinned beneath his mount and he suffered a severe sprain of the left ankle. The runaway stopped of its own accord upon overtaking other "Flying A" horses which it had started to follow. Mr. Reid's injuries did not interfere with the direction of his company, although he will not be able to wear a shoe on the injured foot for several days.

Harry Cohen, of the Selig Polyscope Company, left Chicago New Year's night to take charge of the offices of the General Film Company at No. 7 Front street, Toronto, Canada. The ice palace shows signs of melting in Cohen's neighborhood. He is a live wire.

Thomas Persons, superintendent of the Selig plant, is spending a fortnight at Prescott, Arizona, visiting in that picturesque neighborhood. This is the first vacation Mr. Persons has allowed himself in many moons. He is some roper and rider himself, and although he has some good sided weight in his own right never asks a handicap.

H. W. Lamb, who at one time owned an exchange in New Orleans, is now managing the C. C. Film Company. Mr. Lamb succeeds Earle Crabbe, who has launched in the feature game and is operating the Owl Film Company.

William Wallace Thomas, who was a former Powers' lead, has joined the forces of the Universal Company in California.

Joseph Hopp, proprietor of the Standard Film Exchange, was presented with an ebony cane topped off with gold and the inscription of his name, the year 1912, from H. D. Tichner, manager of the Louisville office of the Exchange.

Director Charles E. Inslee is taking a company of sixteen Universay players to the Hawaiian Islands where they will make a series of pictures covering a lapse of three or more months.

Julius Frankenberg, right power in the office of Oscar Eagle in the Selig studio, is the latest to join the Selig benedict class. His bride is just recently from across the sea and was Miss Marguerite Hemple. When the secret was loosed, the members of the stock company declared their good wishes by presenting a chafing-dish and coffee-perculator, to give the young couple a start in light housekeeping. Mr. Frankenberg was formerly the secretary of the late Henrich Conried of the Metropolitan Opera in New York.

H. A. D'Arcy, late press agent for Liebler & Company. and the Shuberts, is now manager of the publicity department of the Lubin Film Company of Philadelphia.

C. J. Hite, who manages the course of Thanhouser events from the office at New Rochelle, New York, was a welcome visitor at the office of Motography last week

Joseph Hopp and C. R. Plough Twentieth-Centuried from Chicago to New York last week to represent, respectively, the Standard Film Exchange and the Anti-Trust at the January eighth meeting of the committee of the Independent Exchange Company and the executives of the Universal Film Manufacturing Company. The committee consisted of William Oldnow, of the Consolidated Film Supply Co.; Frank Bailey, representing the Pacific Film Exchange; Frank Drew, of the Universal Film Co., Detroit; A. S. Davis, Indepedent Film Exchange, Pittsburg, and Joseph Hopp, Standard Film Exchange, Chicago.

Wlliam W. Hines, of long experience in the theatrical publicity field, has been added to the Kinemacolor staff as publicity expert.

Leornard W. McChesney, recently the assistant advertising

manager of the Thomas A. Edison, Incorporated, has left Orange, New Jersey, for Denver in the interests of the General Film Company.

Chester B. Clapp, a scenarioman of the Biograph Company, has gone to California.

Mona Darkfeather has received a complete new Indian outfit made for her by the Indians at the Universal camp and presented as the gift of Director Montgomery. The dress weighs twenty-five pounds, is of buck-skin and covered with bead work and paintings, every one of which is symbolic of a bit of Indian folk-lore.

Max W. Herring will represent the Feature Foto-play Company on a trip from New York to the coast, calling upon feature exchanges and film buyers throughout the country.

Brinsley Shaw, one of the Essanay western company's star actors, branched out as a director while G. M. Anderson was away on his holiday trip to the East. Shaw directed the moving picture forces of the Niles company during Mr. Aneral Film Company service.

Stanley Twist, the eminent publicist of the Selig Polyscope Company, and a director of the Chicago Press Club, has just returned from paying his mother a visit at her home in Los Angeles, California.

Miss Dorothy Phillips, prominent in theatrical circles, and known for her remarkable ability as an emotional actress, both on the legitimate stage and in photoplays, signed a contract with the Essanay Film Manufacturing Company to play dramatic leads. Miss Phillips played the role of Modesty in Henry Savage's great success, "Everywoman." Miss Phillips, during a short period of time, about eighteen months ago, played several leads for Essanay. Her ability to "catch on" and play the different characters given her, will help wonderfully and materially in making her without a question of a doubt a great photo-play star.

The death of L. G. Coover, who handled the advertising matter for the Eclair company and Union Features, is felt deeply throughout the film world. He was known extensively and his pleasant manner and ability made him a large number of friends. Mr. Coover became ill while at his desk on the morning of January fourth. He was taken home and his malady pronounced peritonitis; a later diagnosis proved it to be appendicitis and on January eighth the patient was taken to a hospital and operated upon but never recovered from the anesthetic. He died late in the afternoon. Mr. Coover was thirty years old and had a promising career before him. He is survived by his mother who lives in Los Angeles, Cal.

ROLL OF THE STATES.

ARIZONA.

Plans are being prepared for a new picture theater in Troy to be erected on 4th street on property owned by Geo. P. Ide estate. The cost will be $200.000.

ARKANSAS.

The Electric theater, a new moving picture show at Arkansas City, which has just been opened, promises to be well patronized. The theater is well constructed and has its own electric light plant. The management is not sparing expense to give its patrons the best reels.

The Rex Theater, the newly erected moving-picture house in Argenta, located at 221 Main street, has held its formal opening, and moving picture are being shown continuously through the best moving picture service in the South. The building was fitted up at a cost of several thousand dollars, and among other things has a fine five-piece orchestra.

CALIFORNIA.

L. E. Cummings of Los Angeles has leased the storeroom in the Jacobs' block on Mission street, and has commenced to equip it for a first-class picture theater. The house will have a seating capacity of 250.

Moving pictures, as an educational feature, will be introduced into Polytechnic High School at Los Angeles as a result of action taken by the Board of Education. The board ordered a special fireproof machine.

DELAWARE.

Articles of incorporation were filed at Dover, at the state department, for the Pittsburg Moving Picture Machine and Film Company to buy, sell and deal in and with moving pictures, films and supplies for the same, and to rent films. Incorporators: O. F. Krugh, J. M. Warfield, A. C. King, all of Pittsburg, Pa. Capital stock, $25,000.

FLORIDA.

F. J. Wilder, a Jacksonville boy, has remodeled and decorated the store at 529 Riverside avenue and will in future run a first class moving-picture theater at this number. He has engaged the services of Miss Elsie Reighard, a pianist and singer, who has had eight years' experience in this line.

ILLINOIS.

Felix B. North, has purchased a building on West Main street, at Galesburg, and will convert the building into a moving-picture house.

George Brown of Delavan is arranging for a moving-picture show at Hopedale.

A theater to cost $6,000 will be erected at 8402 Superior avenue, Chicago. Architect F. W. Fischer, 9154 Commercial avenue.

The construction of a hippodrome for Chicago will be begun May 1 at 340 South State street. The site has been leased by Jones, Linick & Schaefer. The project represents an investment of $7,473,000. The building will seat 3,000 persons and there will be no posts or other obstructions to hide the stage.

INDIANA.

With a capital stock of $20,100, the Wayne Film Corporation of Warsaw, has been organized by the following men: Addison D. Whitman, O. W. Clemmer, William P. Clemmer and Walter Brubaker. An office will be opened in this city and the company will deal in feature films.

Middle West Film and Exchange Company, Indianapolis; $10,000; to deal in motion-picture films, etc; J. B. Davidson, Muncie, Ind.; R. Kilmere, A. McCormick.

Fire, having its origin from the explosion of a stove, gutted the Grand Theater, a moving-picture house owned by Harry and Ray Palmer at Washington, doing damage to the extent of $1,500. The building, which was owned by Hugh McKernan, was damaged to the extent of $300.

Ora Fisher has disposed of his Cozy Motion-picture Theater at Rockville to S. P. Barnett of Youngstown. Mr. Barnett formerly lived in Parke county and is well known there. Mr. Fisher and family will soon move to Long Beach, Cal., for the benefit of Mrs. Fisher's health.

With the view of inducing the state to introduce into its common school studies moving pictures of an educational type, such as are being displayed in New Jersey schools and elsewhere, the motion-picture men of the eighth Indiana congressional district have formed an organization at Muncie and elected officers. T. C. Lacey was chosen president of the Muncie division, and John Rosenbery of the Anderson division. It is the intention of the association to make certain representations before the 1913 session of the Indiana legislature relative to the betterment of conditions in moving-picture houses.

Huntington Motion Picture Company of Indianapolis; capital, $25,000; directors, T. Guy Perfect, Harry A. Perfect, Ora E. Perfect.

Harry Long has rented the business room at 1404 South Calhoun street, Fort Wayne, and will start a moving-picture show.

IOWA.

Charlton is to have another picture show, the new theater being under direction and management of J. D. Banning of Des Moines. It will be housed in a new building erected and designed especially for it on the east side of the square, on a lot owned by Mrs. Fern Becker and Mrs. Mary Bowen. The new building will be made of cement blocks, with press brick front of either red or gray brick, will be 20 by 100 feet and have a fine tiled entrance.

Fred Frakes and John Smalley of Eagle Grove have purchased a moving-picture outfit and are giving traveling shows through the cold weather months.

County Recorder Mrs. Frank Dodson entered the moving-picture business when she left the court house January 1. She purchased the picture theater at Nineteenth and Crocker streets and assumed charge of it immediately.

James Harmon, proprietor of the "Cozy" moving-picture show at Odebolt, has sold to a Hartley, Neb., man. The new proprietor promises improvements to the extent that Odebolt will have an up-to-date picture-play house.

Kellogg is to have a new opera house. J. E. Craven will erect same.

A new Powers No. 6 moving-picture machine has been installed at the Bijou, at Grove. It is the latest machine made, and almost entirely does away with the quivering motion of the pictures, thus making them much clearer and far less tiresome to the eyes. The Bijou is one of the best picture shows in this part of the state and well deserves the liberal patronage it receives.

KANSAS.

C. McCollister, manager of the Star Theater, 221 East Douglass avenue, Wichita, has completed arrangements to remodel his theater and make it a more up-to-date show house. He has leased the second floor of the building which the theater occupies and will convert it into a balcony. The theater has a seating capacity at present of 340, and with the new balcony will seat over 600 people. Mr. McCollister states that he intends to make

it the best moving-picture house in Wichita and expects to spend over $2,000 in its remodeling.

KENTUCKY.

John Elliott, manager of the Colonial Amusement Company, which operates the Alamo Theater in Paris, and the Star and Colonial Theaters in Lexington, has completed arrangements with an agency for the picture show houses in Paris and Frankfort, for the use of Association films. Mr. Elliott will put this service into effect in the Alamo at once.

MARYLAND.

That another moving-picture house will be erected in the northwestern section of Baltimore was the announcement made in building circles recently. It is to be erected for Alexander J. Meyers, after plans prepared by Architects Callis & Callis, at 1056 Pennsylvania avenue, and will be three-stories high.

MICHIGAN.

Plans and specifications have been prepared and the contract closed for the erection of a magnificent motion-picture theater to cost $15,000 at Washington and Portage streets, Kalamazoo. R. B. Barger is "the man behind" the venture and his architect is I. A. LeRoy. The promoters hope to open for business by April 1. The seating capacity of the new show house is to be 300 and the fittings and chairs are to be of the latest design. The dimensions are 26 by 80 feet and the building to be of brick with concrete foundation and composition roof. Every ordinance and state law has been obeyed in the plans and the building is said by the architect to be absolutely fireproof and modern in every respect.

Insurance Commissioner C. A. Palmer, of Lansing, is preparing a bill to be presented at the coming session, placing all moving-picture theaters in the state under the control of the state fire marshal's department. Palmer points out that many of the small theaters in the state are not affording the public proper protection against fire. He will urge that they be required to pay a state license and that the money be used to maintain the fire marshal's department.

MINNESOTA.

The Family Theater at Red Wing, which was recently purchased by J. P. Beltz, was reopened, just recently, with a splendid program of five reels of motion pictures. Beltz has made connections with one of the leading film exchanges of the country.

There is a movement on foot at Chisholm, headed by a representative of a Duluth film concern to have moving pictures of the entire Mesaba street car line taken at the time of inauguration of the service. The plan is to start the car at Gilbert, taking panoramic views of that place, then closing the film until Eveleth is reached, again opening the film to exposure and taking the main features of Eveleth and next Virginia's. Each town on the line, Mountain Iron, Buhl, Chisholm, and Hibbing are to be included.

Messrs. Junnila and Jacobson have leased the Lyceum Theater at Gilbert and started a moving-picture show with the Genderson's absence, and did it well.

MISSOURI.

Maysville suffered a fire, the losses amounting to over $50,000. The fire was started from a moving-picture show and for a time it was thought the entire town, including the residence district, would be destroyed. Investigation showed that the picture machine was in a wooden booth, which caught fire when the operator, in removing a caabon from the machine, dropped it into a basket of films.

F. M. Miller has rented the opera house at Skidmore for three nights of each week and is giving motion-picture shows there. He has taken a year's lease on the building.

NEBRASKA.

R. N. Oliver's new $12,000 photoplay house at Falls City will be ready to open in little more than a week. The theater will be in the city's finest and will seat 432 persons.

OHIO.

Foster & Gill, motion picture operators, have secured a lease on the Arcade theater, on Reading road, Cincinnati, which belongs to Joseph Lamping.

OKLAHOMA.

Contracts have been let for the construction of a $10,000 theater in Bristow.

PENNSYLVANIA.

Lewis Ahlers, Junior, will start the erection of a new moving picture theater at corner of Bridge and Richmond streets, Philadelphia. Charles D. Silcox, owner.

A new motion picture theater will be erected on Girard avenue, corner Sixth street, Philadelphia.

D. M. Wagner, of South Haven, is making arrangements for the opening of a new moving picture house at Pottsville.

Frank Hess will build a moving picture theater on corner Fifth and Olney avenues, Philadelphia.

Berman Brothers have applied for a permit to build a moving picture theater on the east side of 60th street, north of Chancellor street, Philadelphia, to cost about $50,000; and plans for another theater, at 60th street and Locust, for the Garden Realty Company; and still another theater, at1308 Girard avenue, is being planned.

The purchase by P. F. Kernan from the estate of Henry Pemberton for a theater at Philadelphia has been arranged.

Anderson and Haupt are planning the erection of a moving picture theater at Columbia avenue and Patten street, Philadelphia.

J. Fred Burhart has sold a plot of ground at the northeast corner of Fifth and Olney avenue, Philadelphia, 110 feet by 172 feet, to Frank Hess, who will build a moving picture theater on the lot.

The Henry Barndt estate properties at the northwest corner of Sixth street and Girard avenue, Philadelphia, has been sold for the Girard Trust Company, representing the estate, by John H. Sinberg, to a purchaser who intends building a large moving picture theater on the site.

SOUTH DAKOTA.

A local election at Pierre, which called out practically the full vote of the city, returned a majority of 120 for moving picture shows Sunday evenings. The plan was opposed by all the Protestant clergymen of the city.

TEXAS.

F. Bledso, who sold his interest in the moving picture show at Hearne to J. W. Pinkerton, has gone to Rockdale, where he has an interest in a show there. Mr. Bledsoe contemplates opening up two other shows next month.

W. G. Miller has bought from H. J. Shearer the Airdome at Houston and will remodel and open a new moving picture show.

Manager J. J. Brooks is converting the O. K. theater at Yoakum into a regular playhouse and it will be used for a moving picture theater.

Philip Rich is building an opera house at Richmond and will soon open it for business.

VIRGINIA.

The building in Queen street, near Church, Norfolk, formerly used as headquarters of Company No. 2 of the fire department, is to be converted into a moving picture theater, catering to colored people. The Manhattan Amusement Corporation purchased the property for $9,000 from M. Hofheimer, who in September bought it from the city of Norfolk, at the figure named.

H. C. Callaway has awarded a contract to the Graham Construction Company to erect a theater building at Graham.

Negotiations were closed recently at Richmond whereby the lease of the Lubin theater was transferred to D. L. Toney. The Lubin will continue under its present policy as a vaudeville and motion picture house. Mr. Toney is the proprietor of two motion picture theaters in the city.

UTAH.

By a deal closed by the Utah Savings & Trust Company and the Halloran-Judge Loan & Trust Company with the Liberty Theater Company, Salt Lake is to have the largest motion picture theater in the world, according to statements made by the last-named company. The new structure is to cost upwards of $150,000 and will have a seating capacity of 3,000. It is to be located just behind the Utah Savings & Trust company's building on Main street. The company is composed chiefly of Ogden capitalists, Albert Scowcroft being president. Charles Ziemer, C. W. Midgley and H. A. Sims are directors. C. W. and Rex Midgley are the local managers.

WEST VIRGINIA.

The new nickelodeon, which is being erected on Poplar avenue at Edgington Lane, Wheeling, is progressing rapidly. The building is being weatherboarded and is almost ready for the roof. The building is of large dimensions and when completed will be one of the finest out the pike.

The Park theater at Moundsville, which has been undergoing improvements, has been reopened under the management of Mr. Sybert, formerly of Marietta, Ohio. Mr. Sybert has had considerable experience in operating moving picture theaters and promises the local public some agreeable surprises.

WISCONSIN.

The Pastime theater in Kenosha was destroyed by fire.

A fire destroyed the Electric theater building in Oshkosh.

WYOMING.

Charles H. Anderson, of Rawlins, is building a theater at Rawlins to seat about 500 people, which will be used for two or three road shows a month and for motion pictures and vaudeville at other times. The building is well along, Mr. Knadler says, and will be modern in every way.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
12-26	Jack's Burglar	Melies	1,000
12-26	The Beach Combers	Pathe	
12-26	The Little Organ Player of San Juan	Selig	1,000
12-27	A Clew to Her Parentage (Sixth story of "What Happened to Mary" series	Edison	1,000
12-27	A Business Buccaneer	Kalem	1,000
12-27	The Better Man	Vitagraph	1,000
12-27	The Reincarnation of Karma	Vitagraph	2,000
12-28	The Reward of Broncho Billy	Essanay	1,000
12-28	A Mountain Tragedy	Kalem	1,000
12-28	The Blind Cattle King	Lubin	1,000
12-28	The Bear Trap	Pathe	
12-30	The Crime of Carelessness	Edison	1,000
12-30	The Power of Silence	Lubin	2,000
12-30	A Mother's Strategy	Lubin	1,000
12-30	Our Lady of the Pearls	Selig	1,000
12-31	The Caprices of the King	C. G. P. C.	
12-31	For Her	Edison	1,000
12-31	Requited Love	Essanay	1,000
12-31	The Bravery of Dora	Lubin	1,000
12-31	A Rough Ride with Nitroglycerine	Selig	1,000
12-31	A Woman	Vitagraph	1,000
1-1	The Mission of a Bullet	Kalem	1,000
1-1	A Loyal Deserter	Selig	1,000
1-1	Love Hath Wrought a Miracle	Vitagraph	
1-2	Three Friends	Biograph	
1-2	The Miner's Request	Essanay	1,000
1-2	John Arthur's Trust	Lubin	1,000
1-2	Tempest Tossed	Melies	1,000
1-2	The Frame-Up	Pathe	
1-2	Greater Wealth	Selig	1,000
1-2	The Adventures of the Counterfeit Bills	Vitagraph	1,000
1-3	The Running Away of Doris	Edison	1,000
1-3	The Treacherous Shot	Kalem	
1-3	Romeo and Juliet	Pathe	2,000
1-3	Mr. Bolter's Niece	Vitagraph	1,000
1-4	A Sister's Heart	Cines	1,000
1-4	The Red Man's Burden	Edison	1,000
1-4	Broncho Billy and the Maid	Essanay	1,000
1-4	The Flag of Freedom	Kalem	1,000
1-4	The Love Token	Lubin	1,000
1-4	The Doctor's Blind Child	Pathe	
1-4	A Bit of Blue Ribbon	Vitagraph	1,000
1-6	The Telephone Girl and the Lady	Biograph	
1-6	The New Day's Dawn	Edison	
1-6	It Is Never Too Late to Mend	Edison	2,000
1-6	The Usurer	Kalem	1,000
1-6	Courageous Blood	Lubin	1,000
1-6	Prompted by Jealousy	Selig	1,000
1-6	The Angel of the Desert	Vitagraph	1,000
1-7	A Maid's Devotion	Cines	1,000
1-7	An Unsullied Shield	Edison	1,000
1-7	The Village Blacksmith	Lubin	1,000
1-7	The Gunfighter's Son	Selig	1,000
1-7	The Wings of a Moth	Vitagraph	1,000
1-8	Peggy and the Old Scout	Pathe	
1-8	The Man Who Might Have Been	Selig	1,000
1-8	The Delayed Letter	Vitagraph	1,000
1-9	Twilight of Her Life	Lubin	1,000
1-9	Her Great Chance	Melies	1,000
1-9	The Hollow Tree	Pathe	
1-9	The False Order	Selig	1,000
1-10	The Eldorado Lode	Edison	1,000
1-10	The Wives of Jamestown	Kalem	2,000
1-10	Grandfather	Kalem	1,000
1-10	An Ambassador's Disappearance	Vitagraph	1,000
1-11	The Maid of Honor	Edison	1,000
1-11	Broncho Billy and the Outlaw's Mother	Essanay	1,000
1-11	A Sawmill Hazard	Kalem	1,000
1-13	Pirate Gold	Biograph	
1-13	A Dangerous Wager	Kalem	1,000
1-13	A Timely Rescue	Lubin	1,000
1-13	The Clue	Selig	1,000
1-13	The Little Minister	Vitagraph	3,000
1-14	A Fishermaiden's Heart	Cines	688
1-14	At Bear Track Gulch	Edison	1,000
1-14	Bud's Heiress	Selig	1,000
1-14	The Winning Hand	Vitagraph	1,000
1-15	Two Men and a Girl	Eclipse	1,000
1-15	The Girl at the Brook	Essanay	1,000
1-15	The Faithful Yuma Servant	Pathe	
1-15	A Plain Girl's Love	Selig	1,000
1-15	Off the Road	Vitagraph	1,000
1-16	An Adventure in the Autumn Woods	Biograph	
1-16	The Road of Transgression	Essanay	1,000
1-16	The Kill of Salvation	Melies	1,000
1-16	A Revolutionary Romance	Selig	1,000
1 17	Leonie	Edison	1,000
1-17	The Mexican Spy	Lubin	2,000
1-18	The Mountaineers	Edison	1,000
1-18	Broncho Billy's Brother	Essanay	1,000
1-18	A Desperate Chance	Kalem	1,000
1-18	The Girl and the Gambler	Lubin	1,000
1-18	Thou Shalt Not Kill	Vitagraph	1,000

COMEDY.

Date	Title	Maker	Length
1-1	Laughing Bill	Eclipse	400
1-1	A Four-Footed Cupid	Eclipse	600
1-1	Tow They Got the Vote	Edison	625
1-1	Seeing is Believing	Essanay	1,000
1-1	The Cowboy and the Baby	Pathe	
1-1	Casey at the Bat	Vitagraph	
1-3	Between Two Girls	C. G. P. C.	
1-3	Guilty Conscience	Lubin	
1-3	Just Out of College	Lubin	
1-3	A Curious Family	Selig	
1-3	Steak and Onions	Selig	
1-7	Love Unconquerable	C. G. P. C.	
1-7	The "Heiress"	Essanay	1,000
1-8	Kidnapping the Fiddler	Eclipse	850
1-8	Interrupted Wedding Bells	Edison	1,000
1-8	Here's Your Hat	Essanay	1,000
1-8	The Manicurist and the Mutt	Kalem	
1-8	Johnny Goes Ducking	Kalem	
1-9	The Best Man Wins	Biograph	
1-9	The Bite of a Snake	Biograph	
1-9	Alkali Ike in Jayville	Essanay	1,000
1-9	Two of a Kind	Vitagraph	
1-9	Betty's Baby	Vitagraph	
1-10	Stage-Struck Sally	Lubin	
1-10	An Accidental Dentist	Lubin	
1-10	The Cowboy Editor	Slegi	
1-10	Whose Wife is This?	Selig	
1-11	The Woes of a Peacemaker	Cines	1,000
1-11	The Artist's Romance	Lubin	
1-11	Starting Something	Pathe	
1-11	O'Hara Helps Cupid	Vitagraph	1,000
1-12	The Office Boy's Birthday	Edison	600
1-12	Three Black Bags	Vitagraph	1,000
1-14	Peter's Pledge	Lubin	1,000
1-15	The Title Cure	Edison	1,000
1-15	Red Sweeney's Mistake	Kalem	
1-16	It Might Have Been	Lubin	1,000
1-16	Mixed Colors	Lubin	
1-16	The Bringig Out of Papa	Vitagraph	1,000
1-17	What George Did	Essanay	1,000
1-17	A Hero's Reward	Kalem	
1-17	Quarantined	Lubin	
1-17	Fooling Their Wives	Lubin	
1-17	Poison Ivy	Selig	
1-17	His Wife's Relatives	Vitagraph	
1-17	The Interrupted Honeymoon	Vitagraph	
1-18	Taming the Spooks	Cines	
1-18	The Absent-Minded Lover	Cines	
1-18	The Family Jar	Pathe	

EDUCATIONAL.

12-27	French Naval Maneuvers	C. G. P. C.	
12-27	The Chaffinch and Her Family	C. G. P. C.	
12-27	Palmetto Hat Industry	Lubin	
1-3	Sand Hoppers	C. G. P. C.	
1-10	Radiography in Practice	C. G. P. C.	
1-10	The Life of Ants	C. G. P. C.	
1-11	San Xavier Mission, Tucson, Ariz.	Lubin	
1-13	Lake Geneva Camp of the Y. M .C. A., Lake Geneva, Wis.	Edison	400
1-14	The Jelly Fish and the Plankton	C. G. P. C.	
1-14	China and the Chinese	Essanay	1,000
1-17	Our Enemy, the Wasp	C. G. P. C.	
1-17	King Cotton	Kalem	
1-17	The Clay Industry	Selig	

SCENIC.

12-31	Among the Abruzzi Mountains	Cines	350
1-1	Yosemite National Park and Big Trees of California	Edison	375
1-8	Along the Coast of Delmatia	Eclipse	155
1-14	The Velino River and Falls (Central Italy)	Cines	315
1-14	The Palace of Fontainebleau	C. G. P. C.	
1-17	Along the Riviera	C. G. P. C.	

TOPICAL.

12-30	Pathe's Weekly No. 1	Pathe
1-6	Pathe's Weekly, No. 2, 1913	Pathe
1-13	Pathe's Weekly No. 3	Pathe

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.

TUESDAY: Edison, Essanay, Cines-Kleine, Pathe, Selig, Vitagraph.

WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Lubin, Pathe, Selig, Vitagraph.

THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
12-25	Tracked to the Mountains	Frontier	
12-25	Their Christmas Turkey	Powers	
12-25	The Finger Prints	Solax	
12-26	The New Magdalen	Imp	2,000
12-26	A Business Man's Wife	Rex	
12-26	Blackened Hills	American	1,000
12-27	Toys of Destiny	Powers	2,000
12-27	The Padre's Gift	Nestor	
12-27	The Woman Behind the Man	Solax	
12-28	El Capitan and the Land Grabbers	Bison	
12-28	Her Inspiration	Milano	
12-28	The Girl of the Manor	American	1,000
12-29	An Ill-Wind	Rex	
12-30	White Heron	Champion	
12-31	Dorothy's Birthday	Gem	
12-31	The Redemption of White Hawk	Bison	2,000
12-31	Jim's College Days	Majestic	
1-1	The Fight for Right	Nestor	
1-1	The Horse Race at Hawley's Ranch	Frontier	
1-1	Duty and the Man	Reliance	
1-1	The Burning Brand	Broncho	2,000
1-2	The Bearer of Burdens	Imp	
1-2	The Ride of Jennie McNeil	Rex	
1-2	Love and the Law	American	1,000
1-3	The Blackmailers	Nestor	
1-3	Wheels of Fate	Powers	
1-3	The Great Sacrifice	Kay-Bee	2,000
1-3	A Poor Relation	Thanhouser	1,000
1-4	A Maid at War	Bison	2,000
1-4	A Father's Strategem	Milano	
1-4	The Fraud That Failed	American	1,000
1-4	A Jolly Good Fellow	Reliance	
1-4	The Penalty	Comet	1,000
1-5	It Doesn't Pay	Rex	
1-5	The Little Enchantress	Majestic	
1-5	A Guilty Conscience	Thanhouser	
1-6	Strangers Not Allowed	Comet	1,000
1-6	Art and Love	Champion	
1-6	Another Man's Wife	American	1,000
1-7	Absinthe	Gem	
1-7	A Romance of the Utah Pioneers	Bison	2,000
1-7	The Boomerang	Thanhouser	
1-7	A Snake in His Bosom	Gaumont	
1-8	Gold and Dross	Nestor	
1-8	The Stranger at the Mountain Ranch	Frontier	
1-8	The Girl and the Inventor	Reliance	
1 8	In the Ranks	Broncho	2,000
1-8	A Million Dollars	Solax	
1-9	The Trail of Cards	American	1,000
1-9	Hearts of the Northland	Imp	
1-9	The Actress	Rex	
1-10	The Suspect	Nestor	
1-10	The Lie	Victor	
1-10	The Return of Lady Linda	Eclair	2,000
1-10	The Paymaster's Son	Kay Bee	2,000
1-10	The Evidence of the Film	Thanhouser	1,000
1-11	Calamity Anne's Inheritance	American	1,000
1-11	The Faithless Nurse	Comet	1,000
1-11	An Apache Father's Revenge	Bison	
1-11	A Secret of the Sea	Milano	2,900
1-12	By-Gone Days	Rex	
1 12	The Cobbler and the Financier	Eclair	
1-12	Just Hard Luck	Majestic	
1-12	The City Mouse	Thanhouser	1,000
1-13	The See-Saw of Lift	Imp	
1-13	Sins of the Father	Champion	
1-13	Their Masterpiece	American	1,000
1-14	The Ninth Commandment	Gem	
1-14	A Frontier Providence	Bison	2,000
1-14	Child Labor	Majestic	
1-14	The Tiniest of Stars	Thanhouser	1,000
1-14	The Roll of Honor	Paumont	
1-15	The Last Run of the Sante Fe Coach	Frontier	
1-15	The Wheel of Fate	Reliance	
1-15	A Blue Grass Romance	Broncho	2,000
1-15	Mother and Daughter	Solax	
1-16	A Little Mother Wants a Home	Imp	
1-16	The Flower Girl	Rex	
1-16	Nobody's Love Story	Eclair	
1-16	The Awakening	American	1,000
1-17	A Waif of the Desert	Nestor	
1-17	Face to Face With a Leopard	Lux	
1-17	Tht Tramp Reporter	Powers	2,000
1-17	The Little Turncoat	Kay Bee	2,000
1-17	Napoleon's Luck Stone	Thanhouser	1,000
1-18	Regimental Pals	Bison	
1-18	Life's Lottery	Milano	2,000
1-18	His Old-Fashioned Mother	American	1,000
1-18	The Strength of the Weak	Reliance	

COMEDY.

Date	Title	Maker	Length
12-28	As the Doctor Ordered	Imp	
12-28	A Widow's Wiles	Imp	
12-28	The Emergency Waiter	Great Northern	636
12-28	Trying to Keep Bedelia	Reliance	
12-29	Her Visitor	Crystal	
12-29	The Elopment	Crystal	
12-29	Gontran, a Kidnapper	Eclair	
12-29	A Militant Suffragette	Thanhouser	1,000
12-30	Jones' Wedding Day	Imp	
12-30	The Trap	Comet	
12-30	The Trap	Comet	1,000
12-30	The City Boarder	Champion	
12-30	The Duel	Keystone	
12-30	Knock Wood	Itala	
12-30	Mabel's Strategem	Keystone	
12-30	Two Little Devils	Itala	
12-31	The Wager	Eclair	
1-1	The Wise One	Powers	
1-1	Cousins of Sherlock Holmes	Solax	
1-2	A Tammany Boarder	Eclair	
1-2	Her Mischievous Brother	Punch	
1-2	A Near-Tragedy	Punch	
1-3	The Grouch	Victor	
1-3	Canine Rivals	Solax	
1-4	What Katy Did	Imp	
1-4	Outwitting a Rival	Great Northern	941
1-5	Her Kid Sister	Crystal	
1-5	Jones Ressurected	Crystal	
1-5	Willie, King of Janitors	Eclair	
1-6	She Slept Through It All	Imp	
1-6	Cupid's Assistants	Nestor	
1-6	Saving Mabel's Dad	Keystone	
1-6	A Double Wedding	Keystone	
1-6	Knock Wood	Itala	
1-6	Two Little Devils	Itala	
1-7	An Accidental Servant	Eclair	
1-7	The Hundred Dollar Bill	Majestic	
1-8	Almost a Hero	Powers	
1-9	Poor Boob	Punch	
1-9	Mix-up	Punch	
1-9	The Destructive Duelists	Gaumont	
1-9	To Hell, and Back	Gaumont	
1-10	Baxter's Busy Day	Powers	
1-10	The Matrimonial Fever	Lux	731
1-10	Do Not Tease the Dog	Lux	252
1-11	The Baldheaded Club	Imp	
1-11	Society Day at Piping Rock	Imp	
1-11	A Night of Terror	Reliance	
1-11	James, the Hungry One	Great Northern	
1-11	The New Boor-Cleaner	Great Northern	
1-12	Heroic Harold	Crystal	
1-12	A Night at the Club	Crystal	
1-13	Cupid Finds a Way	Nestor	
1-13	Teaching an Old Dog New Tricks	Comet	1,000
1-13	The Cure That Failed	Keystone	
1-13	How Hiram Won Out	Keystone	
1-13	Dethroned in a Well	Itala	
1-13	Serves You Right	Itala	
1-14	The Detective Santa Claus	Eclair	
1-15	The Quickest Way	Nestor	
1-15	Mammy's Chile	Powers	
1-16	Finney's Luck	Punch	
1-16	Saw Wood	Punch	
1-17	The Hypocrite	Victor	
1-17	The Quarrelers	Solax	
1-18	The Boob's Inheritance	Imp	
1-18	The Test	Great Northern	

EDUCATIONAL.

12-31	With the Mounted Police	Thanhouser	1,000
1-4	Prize Winners at the Poultry Show	Imp	
1-4	The Glove Industry	Gaumont	
1-5	Crawfish	Eclair	
1-11	Domesticated Wild Animals on Our Western Coast	Gaumont	
1-18	The Phosphate Industry	Imp	

SCENIC.

12-23	Views of the U. S. Capitol	Nestor	
1-2	Northern Egypt	Gaumont	
1-8	Akron, Ohio	Powers	
1-16	The Beauties of Brittany	Gaumont	

TOPICAL.

12-25	Gaumont's Weekly, No. 42	Gaumont	
1-1	Animated Weekly, No. 43	Universal	
1-1	Gaumont's Weekly, No. 1	Gaumont	
1-1	Duty and the Man	Reliance	
1-8	Animated Weekly No. 44	Universal	
1-8	Gaumont's Weekly No. 44	Gaumont	
1-15	Animated Weekly No. 45	Universal	
1-15	Gaumont's Weekly No. 45	Gaumont	

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Nestor, Champion.
TUESDAY: Gem, Bison, Eclair.
WEDNESDAY: Powers, Nestor, Animated Weekly.
THURSDAY: Rex, Imp, Eclair.
FRIDAY: Victor, Powers, Nestor.
SATURDAY: Bison, Imp, Milano.
SUNDAY: Eclair, Rex.

DAILY "FILM SUPPLY" RELEASES

(Independent)

MONDAY: American, Comet, All Star.
TUESDAY: Thanhouser, Majestic, Gaumont.
WEDNESDAY: Reliance, Solax, Gaumont Weekly.
THURSDAY: American, All Star, Gaumont.
FRIDAY: Thanhouser, Solax, Lux.
SATURDAY: Great Northern, Reliance, Comet.
SUNDAY: American, Thanhouser, Majestic.

VOL. IX., FEBRUARY 1, 1913. No. 3

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

JEAN FEARNLEY,
WITH
IMP-UNIVERSAL FILMS.

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CINES and ECLIPSE

RELEASES ASSURE YOU A FIRST-CLASS PROGRAM

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LOOK AT THESE HEADLINERS FOR FEBRUARY

The Flower of Love

Cines Release of February 1, 1913

The Doctor's Love Affair

The story of a good man's love and self-sacrifice, which finally meet with a just reward.

(On the same reel)

The Beautiful Falls of Marmore

(A scenic of marvelous grandeur.)

Eclipse Release of February 12, 1913

A Business Shark

An absorbing drama filled with many gripping situations, describing how the nefarious schemes of a powerful financier to wreck the happiness of his friend's home, and then to ruin him financially, are finally thwarted.

Special three-sheet posters!

Pleading for Her Husband

Cines **Tues., Feb. 4, 1913**	**A STRENUOUS COURTSHIP** (Comedy)
Eclipse **Wed., Feb. 5, 1913**	**CURING A TEMPER** (Drama)
Cines **Sat., Feb. 8, 1913**	**A DEAL IN STOCKS** (Drama)
Eclipse **Wed., Feb. 19, 1913**	**GETTING EVEN** (Comedy)
Cines **Sat., Feb. 22, 1913**	**HIS REDEMPTION** (Drama)

Send us your name to be placed upon our mailing list for advance advertising matter.

GEORGE KLEINE

166 N. State St.
CHICAGO, ILL.

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OFFICE 403 DEXTER BLDG.
39 W. ADAMS ST.
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REFERENCE: UNION TRUST CO., CHICAGO

Moving Picture Machine Operators

INTERNATIONAL ALLIANCE THEATRICAL STAGE EMPLOYES
OF THE UNITED STATES AND CANADA
AFFILIATED WITH AMERICAN FEDERATION OF LABOR
AND CHICAGO FEDERATION OF LABOR
LOCAL NO. 2 OF
CHICAGO, COOK COUNTY, ILL.
ORGANIZED MARCH 23, 1911

CHICAGO, ILL. Jan. 24th, 1913. 191

Mr. Wm. J. Robinson,
Vanoscope Company,
Manhattan Bldg..
Chicago, Ill.

Dear Sir:-

Through your courtesy we have had the opportunity of making a close investigation of the Vanoscope and the production of colored pictures, whereby you produce all colors of nature at the ordinary rate of motion picture projection.

We desire to say that the Vanoscope is unquestionably the most marvelous invention in motion picture projection, and the fact that you can allow the light to stand on the film while the film is not in motion, is almost incredible, as in every other type of machine to stop for a second, would mean a fire.

The doing away with intermitent movement, giving a continuous flow of the film and the projection of a picture on the screen without the slightest particle of flicker, we did not believe could ever be accomplished through any invention, and we would not have believed it, if we had not seen it with our own eyes.

This machine will certainly revolutionize the motion picture industry wherever it is introduced, and the fact that you are able to produce these pictures with about one half the ordinary amount of current, will make a big saving in operation in the Motion Picture Theatres.

We wish every member of our union could see this machine, and we are giving you a list today of all the members of the Moving Picture Machine Operators of Chicago Theatres, protective union, Local No. 2 of the I. A. T. S. E. of the U. S. and C. affiliated with the American and Chicago Federation of Labor, and would request that you send an invitation to each of these 500 names to call and see the Vanoscope.

Very sincerely yours,

Arthur G. Allison
Business Manager.

Hal Johnstone
Secy

J. Spaulding
Member of Executive Board.

Jas. W. Sloneker
Vice Pres.

"The Love Chase," Eclair Two-Reel Feature of February 6.

A New Arrival. From the Kleine-Cines Comedy, "One of 'Em," February 15.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, FEBRUARY 1, 1913

PUBLISHED BI-WEEKLY BY

ELECTRICITY MAGAZINE CORPORATION

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ALLEN L. HAASE, Advertising Manager

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Changes of advertising copy should reach the office of publication not less than ten days in advance of date of issue. Regular date of issue, every other Saturday. New advertisements will be accepted up to within five days of date of issue, but proof of such advertisements can not he shown in advance of publication.

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should he made hy check, New York Draft or money order, in favor of MOTOGRAPHY. Foreign subscriptions may he remitted direct hy International Postal Money Order, or sent to our London Office.

CHANGE OF ADDRESS—The old address should he given as well as the new, and notice should he received two weeks in advance of the desired change.

LONDON OFFICE .....36 Maiden Lane, Covent Garden

S. RENTELL & Co., Representatives

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CHICAGO, FEBRUARY 1, 1913

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DR. FRANK CRANE'S VIEW

OCCASIONALLY, we are sorry to say—and only occasionally, we are glad to be able to add—we find it necessary to take issue with some members of the clergy whose attacks on the motion picture betoken greater zeal than knowledge of the subject. In most of these cases the pictures may be content without calling any character witnesses, simply establishing an alibi by showing that their sincere, but misguided traducer never saw them at all.

The most unfortunate feature of these attacks is the impression created, that the clergy are the natural enemies of the motion picture—which thus becomes classed, in a few narrow minds, with the saloon, the dance hall, and other entertainments of more or less questionable order. Nothing could be more inaccurate. Every number of MOTOGRAPHY records new instances not only of the approval of pastors, but of their actual use of motion pictures in their churches and Sunday schools. These are matters of common newspaper reports, and how those who militate against the films must view these reports is material for interesting speculation.

Of all those ministers of the gospel and friends of the people who, because of their works, have attained national renown, none is better known than Dr. Frank Crane. Besides his pulpit work, he has broadened the scope of his influence by a continuous series of articles in the lay press, and now he has reached the subject of motion pictures. His title is "The Movies," but after reading the article one can forgive him even that. In reproducing his welcome encominus, the only liberty we have taken is to substitute the term "moving pictures" for the objectionable "movies":

Occasionally some one writes superciliously of the moving-picture show, of how cheap it is, hence degrading and bad for the youth.

Any time you want to secure a reputation for being a superior person, not at all ordinary, but exceeding fine-haired and high-bred and uppish, sit down and write contemptuously of something the mob likes. The very fact that the multitude loves it shows it's naughty; for the first principle of snobbery is that what the multitude likes is low.

Then, after a while, when you get more sense—which, pray God, may come soon to pass!—you will be moved to resign your seat among the forty immortal elect, scratch their motto out of your copy book, and learn that the instincts of the great mass of humanity are more to be trusted than the epigrams of the hoity-toity.

As for me and all the girls and boys in our block, we do sincerely give thanks for the Moving Pictures.

I have nothing to say against the "legit." Only, there are a lot of people who cannot afford to spend $2, or even 50 cents, on an evening's entertainment, and no shame to them.

But it's many who cannot do this, and must fain set down in a little book even street-car fare, and who have to look sharp for room rent; these need amusement more than do the residents on Easy street.

The people go to the Moving Picture Show.

Not only because they are cheap, however. There are some other things that are cheap—to them nobody goes; lectures, for instance.

We go because the Moving Pictures are Good.

Their range of subjects is high. You really absorb a deal of useful information. I never remember getting any information to speak of in a $5 seat.

They are artistic. You see real life—trees that are trees, and not painted canvas; horses actually running on mountain roads, and not on a treadmill apparatus; sure enough water, and not waves made of blue cloth, with stage hands wallowing under it.

At a Moving-Picture Show you are not tortured with the torture of the English language. There is no talking. If there is anything to say it's printed. Here the leading lady does not turn her back to you and mutter heaven knows what, nor the leading man mouth something no one can hear, and that right at the critical moment. You get all that is taking place, and hence your money's worth, even if it is only 5 cents.

If you go up in the gallery you can smoke. Thank heaven, there's one warm spot where a man may commit his genial and soothing sin without the housekeeper shooing him out to the barn, or a gentleman in a soiled white tie inviting him to leave.

The real refined gentry complain of the cinema as being low and vulgar. I can only say that I have frequented film shows in Rome, Florence and the mountain towns of Italy, in Paris and French villages, in London on the Strand and Chepstow on the Wye, in Keokuk, Saint Jo, French Lick, Chicago and New York, and never saw one indecency nor one picture I would not want my boy to see. They may have them, but I missed them.

On the contrary, I have seen Dante's "Inferno" and Tasso's "Jerusalem Delivered," and the story of Moses in Egypt set forth in fidelity and with artistic perfection. I know my Dante as well as the next non-professional person, and I went three times to see his divine comedy at the cinema in Rome (the one on the Piazza del Terme), and got more vivid impressions than I ever did from the notes of Cassini or the lectures at the Dante Foundation in Florence. And the beauty of it is that I took the little Canavaciol children and the two Casey boys (visiting), and they had as much fun as I; and glory be to the saints! that doesn't spoil a thing for me.

But it's dark in the Moving-Picture Shows, and boys and girls hold hands! More power to their arms! I myself when young held hands in church, and the upshot of it was a girl married me, and still has me, and may a like fate fall on all young villains!

I hope to see the day when there will be a Moving Picture in every school house, for I am sure they are beyond books and precepts.

COMMERCIAL FILMS.

IN this issue we print two articles on the general subject of commercial or industrial films; one by Watterson R. Rothacker, general manager of the Industrial Moving Picture Company, Chicago, the other by A. Rowden King, Chicago manager for the Ethridge Company, an aggregation of advertising experts. Neither of the articles pretends to set forth any strikingly novel aspects of the subject, but Mr. Rothacker illustrates a convincing editorial treatment with concrete examples of success, while Mr. King reviews a number of commercial films and methods of handling them that have come under his observation. One writer is a motion-picture expert, specializing on advertising work, the other is an advertising expert, paying tribute to motion pictures. They meet on common ground in agreeing that the motion-picture film is the publicity medium *par excellence*.

Advertising itself, as an art, is not old; but it antedates the picture film by a generation. Consequently motographic advertising began with the art of motion projection, and its development has been contemporaneous with that of the dramatic, comic and educational film pictures. And those familiar with both will agree that the improvement in the commercial application has at least kept step with the continual betterment of the entertainment side of the art.

Nor need it be inferred that there exists any sharp line of demarcation between the films for publicity and for amusement. It is true that those ostensibly intended solely for entertainment, which, nevertheless, carry a more or less subtle hint of advertising, are looked at somewhat askance by exhibitors, in spite of Mr. King's interest in them. But the frankly commercial film is free and independent of this somewhat ethical difficulty. Its excursions to the realms of drama and comedy may be as frequent and as pretentious as the advertiser's fancy dictates. The "legitimate" film drama, boldly to adopt a phrase, ethically may not present to its patrons any claims for the excellence of merchandise of any sort. The commercial film not only presents those claims in performing its function, but may well use dramatic means in so doing. In few words, the producer of advertising films has free rein in making his subject as attractive as possible, by any means whatsoever.

There is a certain parallelism between the motion-picture program and the modern popular magazine. The magazine editor strives to give balance to his table of contents by presenting, say, a number of dramatic stories, at least one or two good "humorous" or comedy stories, and an article or two on current topics, descriptions of great engineering feats or industrial or agricultural accomplishments. In the picture theater we have, analogously, our dramas, comedies and educational, topicals or scenics.

But the popular magazine has at least one advantage over the picture theater. In addition to the reading pages listed in its table of contents, the "program" of its entertainment, it carries a number of advertising pages. That is why the magazine can give its readers, for practically the price of admission to a picture theater, a number of dramatic and comedy and educational subjects instead of only one of each. The price of "admission," in the case of the magazine, does not pay the bill; the advertiser does that. If it were practicable to present on the picture-theater program a number of advertising films, frankly announced as such, the increased revenue to the exhibitor would enable him to give his patrons twice as much "legitimate" film for their money.

But, you object, the magazine reader does not have to read the advertisements; they are so located that he can easily avoid them. Very true; but the fact is he *does* read them, or obviously they would not be there—and very good reading they are, on the whole. It is the advertising expert's life effort to make them good reading—so good that they cannot be avoided, even if they are off in the back of the book. And it is a great tribute to the modern advertisement writer, when you stop to think about that many of us turn first to the advertising pages, before perusing the "reader" section, when we pick a magazine off the stand.

When a producer of advertising films weaves drama or comedy into the treatment of his subject, he is merely making his advertisement "good reading." In this respect he is in direct competition with the producer of regular releases, just as the writer of type advertisements is in direct competition with the writer of fiction. That the advertising film is frequently shown free does not help, but handicaps him; for it is a peculiarity of human nature that what we pay for makes the most lasting impression on us, and what we get free we regard lightly—unless its appeal be so intense that we cannot easily forget it.

And that is the task of the motographic advertising expert. A study of his product shows that he is getting away with it. For dignity and effectiveness the advertising film is on a par not only with the most excellent of entertainment pictures, but with the best work of the world's publicity artists.

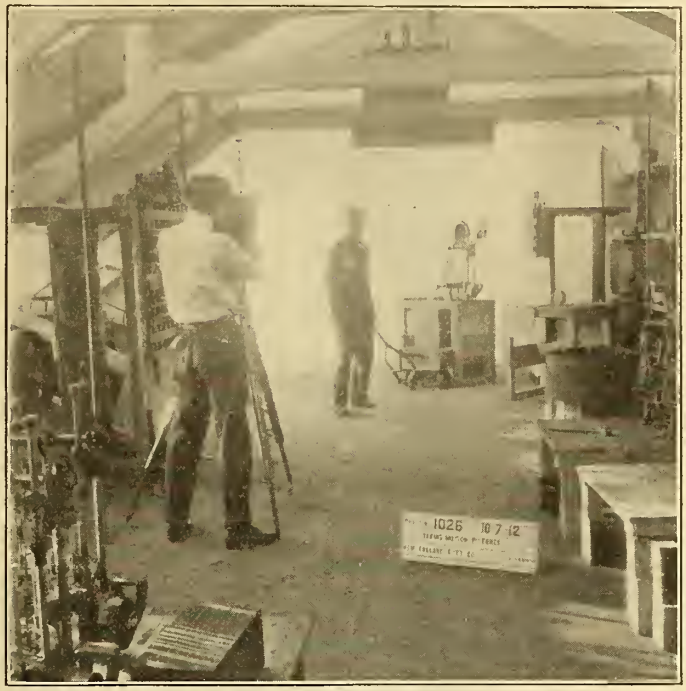
Factory Efficiency Studied by Films

New Use for Pictures

NOW the moving-picture machine has a new job, a prosaic, workaday job, where it lines upon the factory payroll as a full-fledged member of the industrial army of production. Great and spectacular as have been the strides of the film, greater use for it has within the last six months been worked out in a Providence manufacturing plant.

Hitherto the moving picture has been associated with entertainment, with advertising or, to a limited extent, with school instruction. Its latest task is to create new manufacturing processes and to reduce the cost of production by shortening and simplifying the methods of the workman.

In this, although it is still new at the work, a mere beginner as a wage-earner, it has scored more than one notable triumph and has demonstrated beyond doubt, its creators believe, that it will become an important factor in American industrial life.



Filming a Factory Workman's Motions. Note the Gilbreth Clocks.

This, though perhaps the most striking, is only one of the novel features of the new idea of scientific management, popularly known as the "efficiency system," in the first Rhode Island factory to adopt it completely, the New England Butt Company. Much has been said and written about this by its founder, Frederick W. Taylor, and by others, but the discoveries and developments achieved in the Providence plant have already added several chapters to the science.

By the combined use of the moving picture-machine and equipment devised as a result of a study of the films, for instance, one particular process which a few months ago took 37½ minutes now takes just 8½, without "speeding up" the workman. Merely a little systematic planning of his work turned the trick.

As yet the system is so new in the establishment that comparatively few new time schedules have been worked out, the one just given being the most notable. But another process, which formerly took seven or eight minutes, is now accomplished in just 30 seconds. The invention of a simple device for performing a certain task did that. In another instance the handling of incoming coal and outgoing ashes, the route to be traveled was shortened just about 75 per cent, making a conspicuous difference in the cost of labor in this item.

But since it is later and more startling in the application of radically new principles, the use of the moving-picture machine is the feature of the work which will attract most attention among efficiency engineers. Until within a few weeks nothing has been known of it outside of factory itself, since its inventor wished to develop it as far as possible before announcing it, even to other experts. Recently, however, brief references have been made about it in addresses before scientific and business organizations by John G. Aldrich, general manager of the company, and Frank B. Gilbreth, the efficiency expert who devised the method.

Mr. Gilbreth who went to Providence from New York to install scientific management in the factory, had for a long time been interested in the detailed study of the individual motions going into the performance of any task—he calls it micro-motion study. It occurred to him that by taking a moving picture of a man performing any task, the precise motions used could be studied more readily than by any amount of watching the operative at work. For one thing, motion pictures can be reproduced as slowly as wanted or stopped entirely so that any particular instant in the process may be examined indefinitely. For another, the film preserves always at hand for reference a record of the process as per-

Film Study of Hammer Motions.

Film Study of Assembling Motions.

formed by the most expert workman.

To make the study exact, a special clock whose hand revolves in six seconds is placed beside the operative. Its face is divided into spaces indicating one-thousandth of a second. Thus each film records the exact time which has elapsed since the previous one, and the time of each motion in an operation may be determined as closely as half a thousandth of a minute.

A film machine and the large clock were therefore installed in the plant and the making of records was begun. Not even Mr. Gilbreth himself cares to predict all of the ways in which this method may ultimately be adapted to factory work. It is evident, however, that it can be turned to many uses.

The new workman, for example, can be given a pictured demonstration of the method by which the skilled worker performs the task in hand. He may even be pictured himself, if his methods are faulty, and shown the record of his own work compared with that of the more skilled operative.

Experts can study the films, see where new equipment would help to simplify at any point, and provide this as well as suggesting changes in the manner of handling tools and material. This was the way in which this time reduction from 37½ minutes to 8½ was achieved.

In this case the task in hand was the assembling of one of the brading machines which are among the chief outputs of the Butt Company's plant. The various parts come from the different departments of the factory where they are made, and the essembler is confronted with the intricate task of fitting them together.

This had been done in the usual way. The assembler took the base, looked around for the first support, reached for it, placed it in position, looked around for the second, reached for it, put it in position, and so on, until the completed machine stood ready for the testers. To the ordinary observer there seemed to be no wasted time, no lost motions, no undue delay at any point in the process.

Film Study of Group of Workmen.

But the experts spent a day or so looking on. Then they took a moving picture of the whole process, and studied that. Then they devised a frame, standing at a convenient height from the floor. This frame was provided with hooks placed at regular intervals and numbered. Every part of the machine to be assembled was numbered correspondingly. An assembler's assistant, a boy, was put on the job of taking all the parts and placing them on the frame, always in the same order, an order that made each piece to be used next the most convenient one for the assembler to reach. Then a stand of convenient height was built, so that the assembler would neither have to reach too high nor stoop over.

This was all. The assembler took up the work of learning the new system with enthusiasm, and within a few weeks the completed machine was being evolved from the scattered parts in less than a quarter of the time it had been taking to do exactly the same work.

Results like these, appealing to the loyalty and enthusiasm of the operatives, helped to popularize the idea of scientific management among them. But from the first comparatively little criticism was met with, and a notable feature of the installation of the system has been a series of weekly meetings of managers, foremen and operatives, at which every phase of the system has been discussed. Not even a member of the National Guard, anxious to increase the efficiency of his company, could have studied the drills and regulations more earnestly than have many of the operatives of this industrial plant devoted themselves in their spare as well as working hours to increasing their efficiency by the new methods.

Until a definite standard has been established, no basis can be fixed by which a bonus can be awarded. In the process of readjustment, therefore, a temporary bonus system is adopted in each department, as is now done in the Butt Company's plant, until a final schedule for each operation of manufacture can be made out.

These schedules make as careful allowance for rest as they do for work. Fatigue has been studied from the new point of view, and is a phase of the system constantly being more thoroughly investigated.

"The system doesn't 'drive' the operative, as many people suppose," said Mr. Aldrich, discussing this phase of the subject. "The old-fashioned foreman, for instance, grew angry if he saw an operative stop for an instant. To see one sitting around idle would bring on a brain-storm. But under this system, if an operative is doing nothing, nobody pays any attention to it, because it is known that there must be constant resting spells. In one form of the work, loading pig iron, Mr. Taylor's investigations convinced him that the worker was most efficient if he rested 57 per cent of the time. Every task has a proportion of active work and complete rest under which it is best performed. It is the aim of everybody connected with this system to determine what that proportion is."

Co-operation is, of course, the foundation of the system. Without it on the part of superintendent, foreman and operatives alike nothing could be accomplished. The Butt Company secured this by the most careful discussion of the system that was possible. The weekly meetings were adopted and have been kept up ever since. Copies of books describing every detail of the system were distributed to the operatives. And the operatives were urged to study for themselves subjects connected with their work.

By arrangement with the public library a branch was established at the factory. Selections of books are sent at frequent intervals, placed in a window of the information room, where all the records of the plant are kept available for instant use, and the operatives are encouraged to take them out. Lists of the books are also placed in all the departments.

The question of maintaining the rate of work decided upon as the minimum for the average operative is an important one. Mr. Aldrich explained the system in this respect, by saying:

"If an operative finds that he cannot do what the

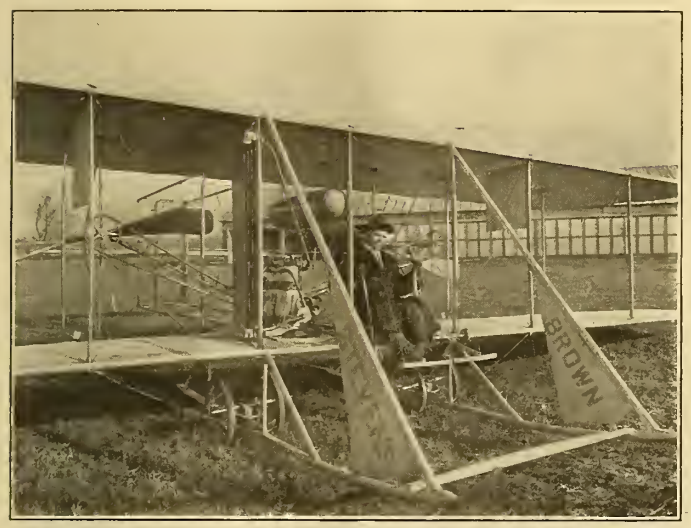
others are doing, it is fair for him to assume that he is trying the wrong thing. But this does not mean that he is inefficient. He is asked what else he can do, or what he would prefer to do. Then he is given a chance at that. In one case which came under Mr. Gilbreth's notice a workman, who failed signally in one department was transferred, failed again, was given his choice of a third department, and there became one of the best workers. Systematic management pays quite as much attention to individual aptitude as it does to any other phase of the work."

Since the New England Butt Company began the installation of the system various other New England factories have begun it, but in no other, so far as has been made known, have so many new features of it been worked out. The interest in the industrial world in it is shown in the fact that visitors from other cities have been visiting it steadily for the past two or three months.

On the Outside Looking In

By the Goat Man

CONGRATULATIONS to the Columbus convention in that it didn't attempt an official program and soak the advertiser. And again, the banquet was at so much per plate, and it was up to you to dig up to get your ticket and gather around. Ohio was always



J. V. Ritchey in George Stevens' Aeroplane. "Saved by Airship," Reliance, January 29.

a great little state to start reforms. You will remember that the League was born in Cleveland. And it only took a little over a year for these practical hunches to develop. I salute thee, thou fair Buckeye.

* * *

In this issue of MOTOGRAPHY you will find a little picture showing a three-cornered argument in the vicinity of a big post. In the left foreground, with a stick in his right hand is Billy Horne, of Los Angeles. He's the deputy goat and answers all the questions that stump me. You can imagine how busy he must be. In the picture he is pondering on the wisdom of passing the guys in or making them dig up. This accounts for the look of distress that illumines his countenance.

* * *

I hear that Doc. Rhodes, of Indianapolis, is aspiring to the M. P. E. L. of A. presidency. Well, fellows, I believe in competition and I don't want to go to New York unless there's to be some fun. However, as an honorary member of the League, I'm pledged. I would have to be that to evade the accusation of holding back for something.

* * *

What's this stuff I hear about Mandelbaum at Columbus? I don't believe a word of it. What had Virginia been taking?

There is something about a certain house organ, according to one exhibitor, that young girls like. Hortense, fetch me the smelling salts and be quick about it!

* * *

I am going to talk shop, whether you like it or not. That's what you fellows do all the time and you shouldn't care if I toot on my own little horn occasionally. First thing, I'm revising that little book "The Motion Picture—Its Making and Its Theater." The new book will be new clear through, we've exhausted two editions—all but about fifty copies in cloth. The old book needed so many things done to it, that I simply threw the plates into the melting pot and am making a new book from cover to cover. I may call it, "The Making and Exhibiting of Motion Pictures," just to have it all new. It will be real authority, too. I don't know much about the business myself, but I've learned quite a little since the first book made its appearance, and there are lots of people who have formed the habit of asking me questions. This book will make it easier for me and for them. There will be no change in price. Then that other book—MOTOGRAPHY'S Business Record—which has had a tremendous sale, is being modernized. While the changes are few they are important and helpful. Watch for future announcements.

* * *

We are also compiling MOTOGRAPHY'S Hand Book and Film Record—the fifth edition. It will contain the record of 1912 film releases—all brands. Every film maker should co-operate with us in this work. Never a day goes by that hasn't developed a new use for this little work. If the feature folks were smart, they'd in-

Here's Where Billy Horne, Deputy Goat, the Los Angeles Inspiration, is a Sure Enough Actor in Biograph's "The High Cost of Reduction."

sist upon all of their stuff going into this work. Rothacker gets credit for saying that a telephone directory is the only place to find a list of feature film men. Take the telephone books of New York, Philadelphia, Chicago and Los Angeles and check every other name to get 'em! There's so much of truth in Watterson R.'s crack that the feature films, outside of the regular programs, don't show in our compilation. But at that, the book is very much in demand and it bids fair to be a permanent fixture in the business. The work is covered by copyright; is sent free to every exhibitor who subscribes to Motography or asks for it. And when they don't ask we send it, anyway!

* * *

Then there is the motion-picture theater list. Occasionally I hear of a concern who puts up good money for somebody else's list of exhibitors and gets stung. I am sorry, but I don't waste much sympathy with them. I believe in my list of motion-picture theaters. It is good enough for my ever increasing number of customers. It is arranged for commercial use—your need, maybe. I ask more for it, in some ways, but a whole lot less in others. Or, I will do your addressing for you, at a very reasonable rate. Better try the service when you want quick work.

* * *

In other words, you fellows who are always busy in the film game, get the habit of thinking Motography when you are weighing publicity matters. You will like it. We have been developing a system that serves our customers—few of 'em we'll acknowledge—but do you observe how they stick? That's the answer. They know. We realize that we might get farther if we were right there when you *try* to think, but this is an age of conveniences and the telephone, or the telegraph, or a letter will help; if you will only *think* of us at the right time.

* * *

It would be an oversight, unpardonable, if we didn't sing the praise of Motography, too, but you can pass judgment on it yourself. If you wade through the magazine every two weeks you must like it. If you hang onto these paragraphs all the way through to here you have our thanks. Your razor will cut better in the morning; your car will run smoother; the mail will sound better; collections will come easier; the babies will sleep at night and life will be one glad song—when you let Motography in on your plans. Think it over at your lunch today.

* * *

Abruptly changing the subject—Hoogland spells it officially, "h-o-A-g-l-a-n-d," just like that. Or at least Reilly spells it that way and Hoogland O. K.'d it. Doggoned if I don't think Hoog sounds better the hoAg!

* * *

They've got me jammed into the offing again. As a rank outsider, I lead the procession. It all comes of this Kinetograph-Kennedy-Waters thing. Let me see; the Motion Picture Patents Company gave a license to Kinetograph which was formed to do a film renting business. Kinteograph buys films from the M. P. P. Company and proceeds to business. Very well. You and I have been getting our films from G. F.—the

"When the Light Fades," February 24. Copyright 1913, American Film Mfg. Co.

branch nearest our theater. Our programs didn't clash. Now you go over to Kinetograph and get your service—exactly duplicating mine. Oh, hum, I'll yawn on that. And to think that the government probe is doing business all the while. This is a fine time for such antics. The General Film Company has devoted its entire strength to prevent the things which the Patents Company now sanctions by licensing Kinetograph. I'm thinking I'll find an oculist. Something's the matter with my way of seeing things. Suppose, for example, that Kinetograph *was* a blind, which it isn't, and that G. F. was playing to lose and win by such connection, which is highly improbable, why demoralize the game even for appearance's sake? My hands are up, you can search me.

* * *

Down at Atlanta, Percy Waters is alleged to have given out the statement that his concern had procured its license from the Patents Company. There was nothing new in that.

* * *

Just to get elbow room, lets push some of this clutter off the table and shake down to the clean cloth. What interests are represented in the Motion Picture Patents Company? Of course, I haven't gone over the books,

Christmas Eve Dinner Given by Director Romaine Fielding to Lubin Players at Nogales, Ariz.

or anything like that, but you must have heard, had you listened, that an undivided half of the M. P. P. Company is owned by Edison; an undivided third by Biograph and the balance, an undivided sixth by Latham, of loop fame. It requires no financial wizard to figure out who might control under such arrangement. The officers of the Patents Company are H. N. Marvin, president; Geo. F. Scull, vice-president; William Pelzer, secretary; J. J. Kennedy, treasurer. There you have the Biograph and Edison interests in a nutshell.

* * *

When the Patents Company was formed, Frank Lewis Dyer, president of the then Edison Manufacturing Company was made president. The capital was $15,000,000.

* * *

When Mr. Dyer assumed the presidency of General Film Company, a little while ago, he severed his connection with Thomas A. Edison, Inc. General Film's vice-presidency is vacant. Paul Melies is secretary and Wm. Pelzer is treasurer. That's all plain enough, isn't it?

* * *

The Kinetograph Company? Well, J. J. Kennedy

"A Close Shave," Punch, February 13.

is president and Percy Waters is vice-president and treasurer and Dwight McDonald is secretary. The plot doesn't seem to thicken a bit. Only a little while ago two of these three gentlemen were nicely ensconsed at 200 Fifth Av. and had everything to do with G. F.'s affairs. And today they are preparing for war!

* * *

It looks like you are up against a new order of things. You can't get anything from the General Film Company except licensed films. You can get licensed films from Kinetograph Company and I'm wondering, hazy like, almost groggy, if you won't be able to get some of the independent stuff from Kinetograph. I haven't seen a thing from these folks, except a check for a year's subscriptoin, so I don't know. But I wonder. Will some kind exhibitor please find out and tip me off. In other words, there ought to be a profit for these big fellows, who might handle independent films. That profit has been going by default for several years. I just think we'll take some of that.

* * *

I am told that Edison's talking pictures will appear at the Majestic shortly. That's handy enough for me, so I'll have a look and a listen.

* * *

You will miss a bully film, if you fail to book Selig's Cowboy Millionaire in two reels. There are thrills all through it, and you'll hang on to the side arms most of the time. While much of the show is new, the first reel portrays those old pastimes of the cow-

"Tom, Dick and Harry on the Job," Punch, February 6.

puncher with such splendid zest, I rather fancy it most. It won't be many more years, if ever, that such men may be had. Their stunts are not of the kind where imitation is possible. You will travel far to find a man, who will vault into a steer's horns and stay there while the steer breaks through a fence with him.

* * *

I am sorry that Thanhouser lost its plant. We are all sorry when disaster strikes near home. But when I learn that no one was injured and that the negatives were saved, I'm ready to call it a lucky fire. Frankly, the Thanhouser plant was a fire trap. I was never inside of four walls, but once when fire entered into my calculations. That was on a hot July day last year in New Rochelle, when I tread the pine steps to the business offices of the Thanhouser Film Corporation. The building had been designed for a skating rink. What a film factory had done to it can best be imagined. And they were making three a week then. There were signs everywhere—"no smoking." They weren't necessary. I wouldn't have smoked on a bet. The out-of-doors was better. I felt that fire would get it sometime and I wasn't alone in my thought. The owners must have feared it, too, for they had in mind a fireproof laboratory and had started their plans for it. What a pity the fire might not have been delayed. The rink would have answered with safety for a studio.

* * *

You may have concluded, long ago, that there is no way for me to get in, even with a pair of good stiff horns. Now with the deputy goat, it was easy—his name is Horne—he horned in. I have hinted right along, too, that it would be easier for some of the outsiders to get in than I have found it. Well, stick around for a minute and then take a squint at a facsmile letter that I've hung up in the advertising section—to kind o' pad it up a bit. It would seem that a man you know or ought to know has set up shop over in the Manhattan building, city of Chicago, Cook county, and in his shop he has a machine of some sort—embryonic thus far—but from the dope, fellows who know are saying it out loud. And they sign it. Have a look, everybody.

Niles Cowboys Build Carpenter Shop

During G. M. Anderson's absence from Niles, J. J. Robbins has been taking advantage of the pleasant weather and is busily engaged daily superintending the construction of an up-to-date carpenter shop which will be fitted with all the modern appliances, property rooms and scenic docks.

During this time the cowboys have had few idle moments. They have been quite active when not working in pictures, riding the 2x4s with apparent glee. Although these "wooden horses" do not afford the enjoyment that the bronchos do, some of the cowboys say many times while they are astride the scantlings, it feels like their mounts are "ready to rear" at any moment.

Should a tool be dropped to the ground, the usual custom of descending for it is not thought of, but the lariat is brought into play with the result that the lost article is soon restored to its owner in less time than it takes to tell.

"The Three Wise Men," February 5. Copyright 1913, Selig Polyscope Co.

Development of the Advertising Film

By Watterson R. Rothaker

ILLUSTRATIONS speak louder than words, and in advertising moving pictures have the most persuasive illustrative force. There is at present under way a most commendable organized movement for "the truth and nothing but the truth, in advertising." Moving-picture advertising is the logical means with which to illustrate an advertising story so that it honestly portrays the subject as it actually is and moves.

Confidence is based on knowledge, and when the public sees on the screen the magnificent activity of a well-appointed factory in operation the public believes its eyes, and the eyes telegraph a favorable and positive impression to the brain.

Many of the most astute and sagacious of our national advertisers have found moving pictures to be commandingly convincing in advertising campaigns which have conclusively established the fact that moving pictures can be made actually to influence sales as well as give effective publicity to a name or trade mark.

The most extensive and notable moving-picture advertising campaign up-to-date, engineered for the Du Pont Powder Company to educate the agricultural public on the subject of "Farming with Dynamite," resulted in columns of publicity, splendid advertising results, and gave impetus to the sale of Du Pont high explosives as used in demonstrating before the moving-picture camera how land-clearing, sub-soiling, tree-planting, ditching, etc., are most economically and efficiently accomplished.

Camera Expert Ready for Work.

The following letter and commentary is reproduced from a recent edition of "The Agricultural Blaster," a house organ published by the Du Pont Powder Company. This is record of but one of the many instances where the Du Pont moving pictures actuated the farmer to buy and use the goods he saw advertised on film:

Mr. W. H. Cattelle, a Pennsylvania blaster, says:

"Your 'Farming with Dynamite' film was shown in a local moving picture house on two evenings. The exhibition brought me two jobs that will require about 100 pounds of dynamite, 200 feet of fuse and a box of caps, with prospects of more work from the same parties. The women enjoyed the pictures quite as much as the men."

There are two good points in the above letter. First, the fact that showing the films leads directly to blasting work, and second, that the films proved interesting to the women. Blasters may not realize it, but the women on the farms have a great

Plowing.

Tractor at Work.

Weighing Cotton.

Harvester and Tractor

deal to do with their losing a lot of blasting work. They are afraid as death of the mere mention of dynamite, and if their husbands or sons as much as mention having a blaster come on the premises with the explosive, the women will register objections which spike the deal for the blaster. Letting the women see the films, however, shows them what the work consists of, and thereafter they are not so much afraid of the actual work.

Another moving-picture advertising achievement, more recently added to the steadily-growing list, is the Northern Pacific Railway Company campaign. Many railroads have used, and are using, moving pictures in a casual and disconnected way, and are reaping advertising results proportionate with the investment and endeavor. The Northern Pacific campaign, however, was carefully planned and is being conducted and directed intelligently and along definite and productive lines. These pictures reveal the scenic wonders of Yellowstone Park and animated vistas of life and conditions in the Northwest with a force that impells and induces tourists, home-seekers and investors to investigate, and so associates the Northern Pacific name as to suggest a trip over that line.

Showing the Trademark (DuPont Shell).

A series of films entitled "The Clothing Industry, from sheep to wearer," have been produced and circulated to the advertising advantage of Mayer Brothers, big clothing manufacturers in Chicago.

Moving-picture demonstrations of heavy agricultural machinery, such as tractors and harvesters, have stimulated sales for the M. Rumely Company, Holt Caterpillar Company and others, while various enterprising manufacturers of soap, shoes, food stuffs and whatnot have successfully employed moving pictures with telling advertising effect.

In general advertising, publicity, merchandising and industrial exploitation moving pictures have earned an established position and there is absolutely no question but that the advertising moving picture has extraordinary power which, when properly developed and utilized, materially aids the advertiser to deliver his goods.

Quiz Official as to Picture "Trust"

The taking of testimony in the government's suit against the Motion Picture Patents Company was begun recently before Special Examiner Edward Hacker.

Henry N. Marvin, vice-president of the Biograph Company, one of the defendant concerns which are alleged to have formed a combination to control the motion-picture industry, testified that in 1908 the several factions of the industry were at war with each other. This led to the organization of the Motion Picture Patents Company.

The purpose of organizing, he testified, was not to stop competition, but to harmonize legal troubles that arose as the result of patent disputes.

Two agreements were entered into between the patents company and its constituent concerns, he said; one whereby each company assigned its patents to the Patents Company, the other by which the Patents Company licensed to the other companies the patents which it controlled.

Marvin admitted that the Motion Picture Patents Company exacted a license fee of $2 a week from all exhibitors who used films made by any of the companies in the combination. This fee, he explained, served as a royalty on machines on which patents were held, but on cross examination he admitted this fee was levied also upon exhibitors who do not use machines controlled by the Patents Company.

More than half the exhibitors in this country in 1909, he said, paid the fee, and in return the Patents Company agreed to limit the film service in each city so that there would be no overcrowding of the moving-picture business.

Marvin explained that the Biograph and Edison companies joined forces because he saw no reason for continuing their previous antagonism.

Motion Picture Export Great

Eleven thousand miles of moving-picture films, or, as a magazine statistician would put it, enough to reach from Washington to Manila, were exported by the United States in 1912.

Even to persons fairly familiar with the immense progress of this comparatively new industry such figures seem amazing. The export trade, big as it is and growing rapidly, forms only a fraction of the total business of the film manumacturers, so that it is safe to say that the entire output, if placed end to end for the purpose of popular comparison, would girdle the earth several times.

To say that the moving picture business is still in its infancy may seem over-bold, in view of the fact that so many moving picture theaters have sprung up like mushrooms all over the country. Nevertheless in many ways the moving picture business is still among the infant industries—a big, bouncing baby, growing at a prodigious rate, but not yet out of swaddling clothes. The baby is now learning to talk, but that accomplishment will only add to his attractiveness and enlarge the circle of his admirers. It will contribute to his further development and increase in stature. If he does not turn out to be a veritable giant all present signs will have failed.

Would Have Motion Pictures Licensed

Licensing the moving-picture theaters of Missouri is the purport of a bill on which Representative Wolf of Jefferson City is working, to submit it to this session of the legislature.

It probably will call for an annual tax of $50. There are probably 1,000 moving picture houses in the state and the law would, therefore, mean an annual revenue of $50,000, which money would go into the "good roads" fund.

The bill may call for the establishment of a state board of inspection, which would visit all such places once every six months, inspect the building in regard to avenues of escape in case of fire and the strength of the structure for holding a crowd.

Proper ventilation and heating would be included in the work of the board, which, by the fee system, would be self-sustaining.

A board of censors is suggested to pass on pictures before they are exhibited. All films dealing with train robbery, Indian killing and similar ones, which inflame the minds of the young would be eliminated.

Motography's Gallery of Picture Players

JOE MOORE is the "big" little boy who appears in Imp films to the tune of an admiring chorus of picture fans who see in the youthful actor the promise of a future great leading man. And Joe has ambitions of his own, which tend along the same line. He has taken for his model no less a person than King Baggot and seeks to follow his example throughout his work before the camera. It was King Baggot's sleeked black hair that gave Master Joe the inspiration to train his own gold-brown locks that way and his success in this direction is a source of much pride and pleasure to the owner. Other successes have come the way of the ambitious Joe, for the liking accorded him by the producers, others of the company and the picture patrons, testify to the quality of his talent. Still, he strives for a higher notch, for, "Keep your eye on King and do the best you can," is his motto.

Joe Moore.

VIOLET HORNER is the "little Melba" of motion pictures, and before joining the Imp company, was soloist in several Brooklyn churches. Her work in pictures dates back fifteen months when she was placed on the Imp's "extra" list. A try-out made her a "regular" and it was not long before she was playing leads. Her success in pictures Miss Horner attributes to her interest in her profession. She is especially fond of drama and makes no secret of the fact that she dislikes to play comedy roles, though no one would guess this, judging from the equally fine work she has done in both lines. Somehow, the name "Violet Horner" seems just to fit the type of girl Miss Horner is. She is blonde and pretty with fair skin and large, active eyes and is fond of swimming, golf and motoring, the last-named being her latest leisure-time occupation. And she dearly loves art.

Violet Horner.

KING BAGGOT was not always a motion picture star. In fact, that qualification is a most recent one, considering that until five or six years ago, Baggot had not even appeared in a theatrical production and had no thought of so doing. He was interested in soccer and gave more time to that than to his duties as clerk in his father's real estate office in St. Louis. His soccer fame secured him an invitation to appear in a local dramatic performance and after that, himself and everybody else, except his father, felt that the stage was his calling. He jumped from the amateur to the professional class and his last road work was with "The Wishing Ring," in which he starred. Harry Saulter, husband of Florence Lawrence, secured him to play in Imp pictures, and his work with Miss Lawrence in "The Awakening of Bess" was his first before the camera. Mr. Baggot is thirty-four years old.

King Baggot.

EDITH HALDEMAN has made glad the heart of the producer who first refused her personal application to play in Imp pictures, for she has made good with such vigor that the producer has made her his leading juvenile lady and is accounted one of Miss Edith's very best friends. It was King Baggot though who came to the rescue of the weepy Edith, on that awful first day, and by coaching her, helped in the little girl's achievement of success. Mimicry and characterization seem to come natural to her and she fits well into whatever role is accorded her. It is one year since Miss Edith became a photoplay girlie, and in that time she has appeared in the majority of the stronger dramatic pictures produced by the Imp company. In the film, "Officer 174," she was seen to especial advantage. And not only at the studio, but in the outside world where people know just her picture, is Miss Edith a general favorite.

Edith Haldeman.

Picture Houses Now "Poor Man's Club"

In Gary, Ind., the motion picture show is becoming the "poor man's club," thus robbing the saloon of a title that it has long claimed, and placing Gary on a better plane than it has ever before occupied.

There are eight small theatres in Gary, each giving two or more performances during the evening and each one playing to a full house at almost every performance. The pictures displayed are comparatively good and are getting better as time advances. Before the theaters were light as they are now, they afforded a place for the gathering of "spoony couples," but these places are now too well lighted for these couples.

This condition not only exists in Gary, but obtains throughout the civilized world as well. There is hardly a city, village or hamlet in which there is not a moving picture theater, and men who were wont to spend their evenings in a saloon can be seen with their families almost any evening viewing the pictures.

The five-cent theater provides a place of entertainment that did not exist before the cheaper place of amusement arrived—a place where the workingman could take himself and members of his family for an evening's enjoyment at little cost. Before the moving picture came into existence the man who toiled from six in the morning until six at night, felt that he must have some recreation after his day's toil, and in the great majority of cases he would go to the saloon where he would enjoy a glass of beer with other workingmen, and oftentimes would spend a greater amount of money than it is now necessary to spend to take himself and family to a good theater.

But what is looked upon as being the greatest good the moving picture show is doing is that it is providing a "poor man's club" that has already become a dangerous rival of the saloon in this respect. An evening can be spent at the moving picture show without any ill after effects such as a headache in the morning, the neglect of the workingman's family and eventually, in many cases, the ultimate downfall of those who habitually frequent the saloon.

First Intervention in Texas Filed

The first intervention in the suit of the State of Texas vs. Motion Picture Patents Company has been filed in the Fifty-eighth District Court in behalf of the Imperial Theater Company of Beaumont, a partnership. The intervention is expected to be the forerunner of similar interventions to be filed by every moving-picture show in Texas, and the intervention seeks to recover amounts paid to the Motion Picture Patents Company as royalties by the moving-picture shows under the impression, now held to be erroneous, that the Motion Picture Patents Company controlled certain patents on projecting machines. The interventions will ask recovery of amounts paid by each intervenor and will vary according to the facts. In the intervention of the Imperial Theater the amount asked is $5,278 and attorneys estimate that the total amount which will be claimed by the intervenors in Texas will be about $250,000.

Lubin's "The Lost Note," February 3.

Berlin Cinematograph Congress and Exhibition

Reported by the London Bioscope

A FESTIVAL of work is the description which we must give to the Berlin exhibition organized by the Schutzverband Deutscher Lichtspieltheater (Protective Alliance of German Picture Theaters), which was held from December 17 to 23, 1912.

It was regarded as a daring idea to attempt to collect in one place everything which would show the wonderful achievements of our trade. But see the result: from all classes the cinematograph has won a measure of respect and support which is only granted to that which is really great and important.

And so, on the 17th of December, when the first German Cinematograph congress and the exhibition organized in connection with it were opened at the "Deutscher Hof," Luckauerstr. not only members of the trade assembled there, but also a select and illustrious company of official personages, prominent scientists, society leaders, and representatives of the civil and military authorities—a great throng, whose presence was one of the principal successes of the exhibition. It is impossible to mention the names of all those who were present at the opening ceremony; among them, however, were representatives of the Police Präsidium, the Ministry of the Interior, the Court Marshal of Duke Ernest Günther v. Schleswig-Holstein, the Dresden Museum of Hygiene, the City of Berlin, and the Imperial Postoffice. The following members of the Honorary Committee were also present: Dr. Archenhold, director of the Treptow Observatory; Prof. Dr. Baginsky, school medical officer for the city; Dr. Eugen Borchardt; Dr. Fischer, of the City School Board; Prof. Dr. Glatzel, of the Technical High School; Dr. Alfred Goldschmidt, finance secretary; Herr Franz Goerke, director of the Urania; Director Haese, chairman of the Continuation Schools; Prof. Dr. Heck, director of the Zoological Gardens; Herr Herter, chairman of the Berlin Teachers' Union; Dr. Hoeninger, Waidmannslust; Diplomaingenieur Ledermann, Dresden; Dr. Lehmann, scientific adviser to Messrs. F. C. Zeiss, Jena; Rektor Lemke, publisher of *Lichtbildkunst,* Storkow (Mark); Prof. Dr. Matzdorff, Dr. Miethe, of the Technical High School; Herr Paul Müller, Berlin-Charlottenburg; Dr. Lorenz Pieper, publisher of *Bild und Film;* M. Gladbach; Dr. Pintsch; Dr. Regener; Dr. Paul Ritter, of the City Council; Herr Bastian Schmidt, publisher of the *Monthly Journal for Scientific Instruction;* Dr. Erich Schmidt, general secretary of the Central Committee for School Dentistry; Dr. Seddig, of the Frankfurt Academy; Dr. Springer, of the German Publishers' Union; Herr Schwier, Weimar, chairman of the German Photographic Society; Dr. Tretial; and Herr Robine, chief editor and publisher of the Archives of Theatrical Science.

The opening address was delivered by Herr Arthur Templiner, the chairman of the Schutzverband, who thanked all those who had supported the work of the organizers, mentioning especially the Berlin city council, which showed its interest by presenting two silver medals.

Herr Templiner was followed by Dr. Arthur Meseritzer, who explained the objects and scope of the Congress and Exhibition. The German showmen, he said, wished to prove that, of their own accord, they were gradually removing the evils which the rapid development of the trade had brought with it, and that their efforts were not due solely to the attacks which had been made upon the cinematograph. The Congress was to prove that among the exhibitors there was a large number of intelligent men of high character, who were fully conscious of their responsibilities. Poets, authors, learned men and teachers, the noblest elements in the nation, considered it their holiest duty to enter the lists against the cinematograph in defense of the good, the true, and the beautiful, and in their fight for the most sacred possessions of the nation they naturally had the sympathy of the authorities and of the elite of the intellectual classes. The campaign was especially directed against the influence of the cinematograph upon the young. Most film dramas were criticized from this point of view, as the young were, from the first, the most zealous patrons of the picture theaters and were peculiarly susceptible to theatrical influences. It must not be forgotten, however, that many adults had the same feelings as children, and on that account efforts to provide suitable theatrical fare for them was absolutely justified. The exhibitors were just as much opposed to trashy literature and films, and it was unjust to make the cinematograph responsible for all offenses committed against good taste. The film-drama was a very different thing now from what it was in earlier days, and they stood on the threshold of a period of great development, thanks to the interests displayed by German poets and authors. The drama was a necessity to the cinematograph theater, for people went there to be amused. The cinematograph theater offered endless possibilities for the education of the people by means of aesthetically beautiful art and nature films, pedagogic films, and geographical, zoological and hygienic pictures, but they must, first of all, maintain their existence, and this they could only do by attracting the public. The patrons of the picture theaters were mainly drawn from the classes which formerly attended the music halls, or passed their time in public houses, and the cinematograph might possibly prove the means of educating them to an appreciation of the stage. The drama was the life nerve of the picture theater, but they welcomed the instructive film; they wished to demonstrate the possibilities of the cinematograph educationally.

Professor Dr. Kemsies, the next speaker, dealt with the film in science and the schools, and said that the fact that pictures could be taken with an exposure of one-thousandth of a second was of the greatest value to science. He maintained the importance of the reproduction of microscopic movements which were invisible to the naked eye, and referred to the advantages of films for use in the schools.

Rektor Lemke, of Storkow, in an interesting speech, emphasized the importance of the cinematograph as a means of culture. The exhibtors, he said, wished to work hand in hand with the schools, and the latter must avail themselves in the cooperation offered. The police regulations with respect to special children's performances gave them the opportunity to do so. The cinematograph must be international; they wished to take the best which every nation had to offer. He concluded by saying that only by the cooperation of all classes could the cinematograph reach its highest development.

In spite of the shortness of the time available for the work of organization, fifty-three firms exhibited. Al-

Ralph Cannot Deny It. From the Kleine-Eclipse Comedy, "Getting Even," February 19.

though, as resolved by the Convocation, all the manufacturers, with the exception of Pathe Freres, held aloof, and there was some opposition to the Exhibition amongst the hirers in consequence, it must be described as highly successful. The following were prominent amongst the exhibitors: Pathe Freres, Ernemann, Ica, Maltheser, Zeiss-Jena, Neue Photographische Gesellschaft, Georg Kleinke, Engelke and Company, Sirius Gesellschaft, and Kartomat A. G. Especially noticeable features were the regulation projection chamber erected by the Police Präsidium, with a cinematograph with a bicycle drive, a model of a machine for coloring films, and a new optical system, by means of which a much clearer and whiter flame can be maintained. There were also some very practical novelties in cinematograph apparatus, and an extensive range of useful appliances for theaters, such as tickets, sprays, fire apparatus, etc.

The Exhibition was the first one at which the literature of the trade was represented. Separate stands were occupied by the official organ of the Schutzverband, and by Rektor Lemke's journal, *Lichtbildkunst; Film und Lichtbild* Stuttgart; and *Bild und Film,* M. Gladbach. The following foreign journals also had their own stands: *La Fotografica Artistica,* Turin; *La Courrier Cinematographique,* Paris; *L'Illustrazione Cinematografica,* Milan; *Cinephone,* Moscow; and *The Bioscope.* In the Congress Hall, popular cinematograph performances were given, in addition to the representations of scientific films, and all the latest and best films were shown to the public.

The Exhibition has been of the greatest benefit to the European trade, and has rendered the most important services to the scientific and instructive art of the film.

Selig Artists Guests At Auditorium

The leading people of the Selig Chicago stock company, to the number of forty, were holiday guests of the Selig house at a grand opera party at the Auditorium. Charles Clary, Frank Weed, A. G. Lonsdale, La Fayette McKee, Thomas Flynn, T. J. Commerford, William Stowell, C. A. Winterhoff were accompanied by their ladies. Mr. and Mrs. Kenneth D. Langley and Mr. and Mrs. Chris Lane, together with Mr. and Mrs. J. Edward Hungerford, represented the artistry of the scenario department. George Cox had a box party entertaining Winnifred Greenwood, Adrienne Kroell, Rose Evans and Lillian Leighton.

Mr. and Mrs. Oscar Eagle, Hardee Kirkland, Charles H. France and Lorimer Johnson viewed the performance from the piscatorial production standpoint with marked interest, highly approving the living pictures composed by the great French stage manager Almanz.

Of the vast audience embracing nearly 4,000 people that witnessed and approved the performance of "The Tales of Hoffman," with the graceful French tenor, Edward Warnery, in the role of the amorous, peripatetic poet Hoffman, none enjoyed it more than the delegation from the Selig polyscope plant.

Big Convention at Columbus

By A. L. Haase

THE eighth state convention of the Motion Picture Exhibitors' League of America, Local No. 1, opened on Tuesday, January 21, at the city of Columbus, Ohio, with the largest state attendance of any similar convention ever held.

Through the indomitable energy of the local convention committee, comprised of Clem Kerr, chairman, and officers John Pekras, W. R. Wilson, J. W. Swain, J. H. Maddox and Max Stearn, everything had been arranged to make this convention a decided success.

On Monday, President M. A. Neff, of the National League arrived and went into executive session with the local committee and arranged the schedule for the meetings that were to be held as follows:

TUESDAY, JANUARY 21,

1:30 p. m. Convention called to order.
5:00 p. m. Adjourned.
7:30 p. m. Vaudeville entertainment and projection of moving pictures.

WEDNESDAY, JANUARY 22.

10:00 a. m. Opening of executive session.
11:30 a. m. Adjournment for trip to state house to meet Governor Cox.
5:00 p. m. Adjournment.
7:30 p. m. Banquet.

THURSDAY, JANUARY 23.

Executive session of local committee.

Tuesday saw train load after train load of exhibitors arriving and the hotel was soon over crowded. The Cincinnati delegation arrived at 12:30 p. m., and was met by a band and the earlier arrivals. A procession was formed and a moving picture was taken of the march back to the hotel. At 1:30 the entire body met in the convention hall, where Chairman J. H. Maddox introduced his Honor the Mayor, George J. Karb, who humorously stated that Columbus in welcoming the exhibitors did not hand over the keys of the city, but had unlocked the gates and thrown the keys away.

Mayor Karb is a picture fan and said that he personally, as well as the members of his family, were frequent patrons of the picture theaters; that he was delighted with the kind of entertainment furnished, and although he had heard that officials of various cities were greatly worked up over the question of censoring the films, he had never found any occasion to worry about the matter himself in all the time he had been going to picture theaters, and that he was positive no Columbus exhibitor was showing or would show films that he would not freely show to his wife or daughter.

Regarding censorship Mayor Karb said "I know you do not object to censorship, if that censorship is properly done by men who understand what they are doing and why, and do not overstep the bounds of good judgment.

National President M. A. Neff, responded to the mayor's speech thaking him for his courtesy and the welcome of the city, and briefly stated that the purpose of this convention was to bring to the attention of the state legislature drafts of proposed legislation, that would be fair to the interests of the motion picture exhibitors—laws that would protect any business man in the community and place motography on the highest possible plane.

The speeches were frequently interrupted by cheers and hand clapping, showing that the exhibitors were in hearty accord with the views expressed. An adjournment was then taken for a short recess after which a closed meeting was held.

President Neff addressed the exhibitors seriously, saying that this convention must not be accepted in the spirit of a meeting for social purposes; that although it was his wish that the country exhibitor shake hands with the city exhibitor, they should realize that there is a common interest between them and that they are met for a serious purpose.

"Every member of this organization must realize

Banquet of the Ohio State Convention, Motion Picture Exhibitors' League of America, January 22, 1913.

Group of Members and Visitors at the Convention of Ohio State Branch, Motion Picture Exhibito

now," he said in effect "that if the M. P. E. L. of America is going to accomplish the many things which are before it, each and every member of the League must co-operate, not by a mere acquiescence, but by putting his shoulder to the wheel and giving his individual support to each and every movement that is projected. Every man must remember that he has a personal interest here and a duty to perform first to the League and secondly to the public at large. In furthering the aims and cause of the League they are bound to receive greater benefits than were ever dreamed of before joining this organization." Mr. Neff said, he was aware that many of the exhibitors had come there with grievances to relate and that he hoped they would tell them, but that, when they had he wanted them to go further and help in carrying out the plans that would ultimately work out the good that they were seeking.

"Take this convention seriously," was his injunction; "don't leave here until you have made up your mind that the things said and done here are for the good of all you exhibitors. Above all make this the greatest convention exhibitors have ever held by pledging yourselves to give the League all the assistance you can both morally and financially."

A telegram from the Universal Film Manufacturing Company extending its best wishes was read, and one from P. S. McMahon, vice-president of the Connecticut League, offering congratulations to the convention and regrets of his inability to be present.

W. S. Kasper, of Cleveland, advised by wire of his illness preventing his attendance.

E. C. Preston, vice president of the Nebraska League, wired his inability to attend on account of local legislation matters demanding his personal attention.

The following committees were appointed:

Auditing Committee: Max Stearn, Columbus; W. J. Slimm, Cleveland; W. A. Pettis, Cleveland.

Grievance Committee: S. E. Morris, Cleveland; J. G. Glassmeyer, Cincinnati; C. Reark, Sandusky.

Committee on Recommendation: Julius Kaufman, Galliopolis; M. Christenson, Cleveland; Clem Kerr, Dayton; George D. Sprague, Bellaire; W. C. Kitt, Cincinnati.

Short addresses were given by Herman Lehman of Dayton; D. A. Rhodes, president Indiana State League; F. V. Rembush, vice president, Indiana State League and adjournment was taken for the day.

In the evening an entertainment was provided, both licensed and independent pictures being shown on the screen—Simplex, Power's, Motograph and Standard machines competing for the honors.

A Reliance two-reel subject entitled "The Open Road" was heartily applauded and a three-reel universal film named "Sheridan's Ride" was also a recipient of enthusiastic approval. A Kalem, an Essanay and a Biograph completed the picture show. During intermission a chorus of thirty voices entertained with singing. It was a tired, but happy crowd that filed out of the convention hall at 11 p. m.

Wednesday was a busy day, those exhibitors who were unable to get to Columbus for the first day having augumented the serious minded chaps, who had come early, intent on getting their troubles off their minds, and the lobby of the Southern hotel would hardly hold them. Great interest was shown in the various machines on exhibition, and the specialties designed for theaters.

At about 11 a. m. a recess was taken from the convention meeting, the exhibitors forming into line for a march to the State house where Governor Cox was informally presented by Mr. Neff. A moving picture was taken of this function as also a panoramic still photograph which is reproduced here.

After the return to the hotel an executive session was held for a reading and approval of the bills which were being drafted for presentation to the state legislature.

The following were approved:

A bill prepared by Lem S. Miller, attorney for the league, with assistance of the state officers, asking that

e of America, at Columbus, Ohio, January 21, 22 and 23. Outside the State Capitol.

a state board of censors be authorized to be appointed by the governor and to consist of three members and a secretary; the chairman of this censor board to receive not less than $2,000 per annum, the other two members to receive $1,500 and the secretary $1,200 annually.

Each manufacturer of a reel of film to be exhibited in the state to be charged $1 for each and every reel inspected by the censors. The reels to be numbered and stamped as an evidence of fulfilling all legal requirements.

A bill was prepared asking that the state legislature pass proper laws calling for the appointment of a state examination board for motion picture operators, praying that no operator under 18 years of age be passed by the board and specifying that each operator so examined reach a grade of 75 per cent or better before being licensed. The petition also asked that an apprentice be allowed a licensed operator where necessary, no examination being asked for apprentices.

A third petition was approved asking that the legislature authorize the exhibition of moving pictures on Sunday.

A resolution was carried that the League's attorney prepare a petition praying for the legalization of motor driven projection machines.

After some purely local matters, President Neff thanked the exhibitors for their careful attention and close attendance and an adjournment was taken until the banquet.

W. A. Bettis, of Toledo, whom Neff had selected as the best ticket agent present, had been busy for two days disposing of banquet tickets at $1.50 per ticket, and the attendance at 7:30 proved that Neff's choice was a good one for there wasn't an empty seat when the sound of the gavel was heard in the east.

President Neff arose and announced that after the second course a flash-light picture would be taken of the gathering and the hungry exhibitors fell to on the following (the wise ones had eaten before):

Blue Points on the half-shell
Mammoth Olives *C. B. Sweet Pickles*
Cream of Celery Soup a la primrose
Fried Halibut with Tomato Sauce
Potato Croquettes
Larded Sirloin of Beef, Sauce Madere
New String Beans *Risolees Potatoes*
Salad a la Southern
Frozen Vanilla Bean *Petit Fours*
Demi Tasse

When the various courses had been brought and carried away again Mr. Neff, acting as toastmaster, announced that a special guest of the evening would address the members and introduced Governor James Cox, the guest of honor.

Governor Cox, after the customary wheezes anent the honor he felt had been conferred on him, said that in the next few months things would take place at the State house which would manifest the importance he places on the motion picture as an educator, and an amusement. It has many useful functions, he stated, but he like others felt that occasionally the film needed censoring and the best and most amicable way to have this done was by the appointment of state board of censors, a useful, practical and common-sense board.

Governor Cox said that this was the first time in history where an industry had applied to a state legislature for laws regulating their industry, and came to the capitol explaining their business.

He was emphatic in his desire for a clean, wholesome picture, saying he was a visitor at the theaters from time to time, and that now since moving picture men have come to a realization of the need for legislation in their own business they would more quickly see the need of regulating other businesses in the state.

The governor's brilliant and pithy speech closed with a reference to prosperity. "What you wan't," he said, " is not more prosperity, but a more equitable distribution of the prosperity that we have—a pro rata distribution. As a man gives so should he receive, should be the golden rule in government."

Essanay's "Across the Great Divide," February 13.

He closed his speech with the remark that he had important papers to review at the State house, and now that he was working for those present as well as the balance of the state, they ought to see that he gets on the job

The governor was heartily applauded for the common-sense arguments he made and was showered with a bouquet by a lady exhibitor present while C. L. Cobb started three cheers, which made the tables dance with the echo.

Charles R. Swain, speaker of the House of Representatives, was next on the program with the layman's idea of the wonders of cinematography. He was followed by Ex-attorney General Hon. Frank S. Monnett.

C. J. Coffman, representing the California Exhibitors' League, showered verbal bouquets at the preceeding speakers, and invited the exhibitors to the National Convention of the M. P. E. L. of A. to be held in San Francisco in 1915.

Mr. Wylie, vice president of the Missouri League, representing the states of Nevada and Oklahoma also, followed with a good speech and extended the courtesy of St. Louis for the National Convention in 1914.

Joseph Brandt of the Universal was then called on to present the manufacturers side of the question. Joe responded nobly, opening with a story well told, and as he warmed to his task he included "not only the Universal, but all the manufacturers of films are willing to cooperate with you exhibitors. We are the sellers, you are the buyers; you tell us what you want and we'll try our best to give it to you, but in judging a film story or a reel of film, if you will, do not condemn the whole reel or the manufacturer of it for a single picture in the reel."

John J. Lentz, Ohio's Demosthenes, was then introduced. John was all primed and cocked, and when he went off there was some doings. His chief topic was the injustice of closing picture houses on Sunday. After he had quoted from Greek and Latin precept he sailed into the ministry, who desired to keep Sunday for their own exclusive show, so I doubt whether there was a preacher or prelate in the state whose ears were not tingling long before John J. started in on his second wind. He was vociferously applauded by his listeners.

With the customary predilection of the M. P. exhibitor to introduce vaudeville in his house someone had wished on the banquet a "quartette of male voice,s" who interpolated songs. These were known as the Monkey National Quartette. The first word is decidedly apropos.

The toastmaster rose to announce that the thanks of the exhibitors were due to the able men, who had assisted in bringing the most successful state convention ever held to Columbus.

A moving picture of the Cincinnati delegation arriving, which had been taken on the previous day, was then thrown on the screen and the convention was over.

The following exhibits were in the lobby and on the balcony:

The Rudolph Wurlitzer Piano Company, of Cincinnati and elsewhere, with three automatic pianos and musical effects for M. P. theaters. T. P. Clancy, L. O.

Hunt, L. S. Lockwood, W. H. Herbst and T. R. Grimes in charge.

Precision Machine Company, of New York, exhibited a 1913 Simplex projecting machine. J. E. Robin representing.

Nicholas Power Company, of New York, had a motor driven Power's 6A in charge of Will C. Smith and E. W. Swett.

The American Moving Picture Machine Company exhibited a Standard 1913 model. Eric Morrison demonstrating.

C. R. Reid represented his company of the same name.

Sidney Newman of the Newman Manufacturing Company, of Cincinnati and New York, had an extensive exhibit of easels, brass rails, poster frames and box office decorations.

The Enterprise Optical Company, exhibited a 1913 model Motiograph, J. A. Kloman explaining its merits.

The American Slide Company, of Columbus, O., had a show rack full of late slides in charge of R. J. and L. J. Gardiner.

Vaughn Check and Change System was represented by W. R. Wilson, state agent.

Reliance and Majestic Film Manuafacturing Company's were represented by C. Lang Cobb, Jr., who succeeded in convincing the hotel that his twenty-foot banner was a decoration.

Joseph Brandt represented the Universal Film Manufacturing Company and published two editions of a Universal Daily.

Ike McMahon represented the Cincinnati-Buckeye Film Exchange of Cincinnati.

E. Mandelbaum represented the Mutual Film Exchange of Cleveland.

F. E. Fredericks, of Port Clinton, Ohio, had a Fredericks Auto Rewinder on exhibition which was critically examined by the exhibitors.

The Rex Film Renovating Company was represented by a local exchange. No exhibit.

MOTOGRAPHY was represented by A. L. Haase.

The *Moving Picture World* was represented by James S. McQuade.

L. W. Page was there for the *Billboard*.

The following officers and delegates were elected:

M. A. Neff, president; O. B. Weaver, first vice-president; Dr. Walter Prentice, second vice-president; John H. Broomhall, secretary, Hamilton; W. R. Wilson, treasurer, Columbus; W. A. Pittis, National vice-president.

DELEGATES TO N. Y. CONVENTION

J. M. Kaufman, Galliopolis; H. E. Vesal, Ada; G. D. Sprague, Bellaire; George Schenk, Lorain; F. W. Kinney, Cleveland; S. E. Morris, Cleveland; Mrs. Louise Schmitz, Cleveland; L. S. Miller, Cincinnati; Otto Ludeking, Cincinnati; J. A. Maddox, Columbus; Max Stearn, Columbus; Clem Kerr, Dayton; L. W. Bettis, Toledo; T. R. Reichert, Port Clinton.

ALTERNATES

John H. Huss, Cincinnati; Fred Batts, Cincinnati; W. C. Kelt, Cincinnati; W. J. Slimm, Cleveland; Ed. Kohl, Cleveland; W. Raynor, Dayton; J. A. Johnson,

"The Cowboy Heir," February 20. Copyright 1913, American Film Mfg. Co.

Troy; W. D. Clark, Marion; F. H. Stroup, Delphos; F. N. Tynes, Portsmouth; W. B. Lock, Springfield; W. D. Gaudy, Lima; A. C. Coak, Steubenville; John Gallagher, Newark.

CONVENTION NOTES

"Let's eat," says Mandelbaum.

Who led the parade around the hotel lobby at 3 a. m.

Why, how do you do, Mrs. S.! have you got two dollars?

That's right, fellows, when you find a Christmas tree trim it.

The one film that was popular was a film named fillam upagin.

Eric Morison tied it to a post. That's one way to make the bull stick.

Frank Rembush's new suit has a mirror screen beat. You can see it a mile.

Carl Laemmle didn't wire regrets. Carl knows when to stay away. Wish I did too.

Anyhow, that was the first Robin I saw this spring. Two of them I counted in the morning.

That fellow Robin is some bird at that, even if it does take a spring to make one swallow.

C. Lang Cobb says your scribe stops at feather bed lane on his next jaunt to the big town. Get me?

Joe Brandt is some picker. More exhibs were interested in the helper than in the daily. Oh you Joe!

Who tore the roll on the Wurlitzer organ? When you run out of nickles you run out of tunes, Eh, what?

And to think Ike McMahon came to Columbus, when the poultry show opened in Cincinnati on Friday!

Joe Brandt accused me of putting the oat in goat. Joe's going to help buy the oats from now on. Regards Joe.

Kloman was there when it came to boosting the Motiograph. Too bad he had to beat it before the banquet.

Daniel Webster McKinney and the missus were there. Mrs. Doc is some fine lady. Glad to mit you both.

Convention arithmetic: If it cost Cobb twenty-five to hang his banner in the air what was floor space worth?

Neff was mad Wednesday because he was kept awake by the noise next door. Must have been Seigel snoring.

Joe Brandt is swearing in Irish and McMahon talks Yiddish now. That's what comes of this convention doubling.

Just one more song and once around the lobby and we'll quit. Now all together "In the evening by the moonlight."

Did you notice the way the pile of Motog's disappeared? Some exhibs must have taken a year's subscription of the same issue.

Louisa was there with bells on (or buckeyes) and made some h-i-t. Regards to old Bill. I know somebody who was glad he stayed away.

If I presided at a banquet and called on the Universal for a speech, I'd call the others just to give 'em all a fair show, am I right, Cobb?

We have received contributions amounting to one cent to buy Clem Kerr a white jacket. The ice makes his pockets so wet. Any more donations?

The exhibs may differ about some things but they all agreed that the Southern hotel is the rotten place. Nothing left for the holdup man, and such vile junk for food.

Eric Morison and Frank Kinney look so nearly alike after four o'clock, that one can't help but make mistakes some times. Apologies, Frank old top, hope you made the 11:50 all right.

Lentz got Swain's goat for fair about this minister thing, but he did make a hit with the crowd. The Irish says the Protestant can go, the Protestant says the Jew can go, and the Jew says they can both go, but Joe Brandt says they're getting the interest on all the money. Ain't I right? Sholem molockem, Joeie.

PARTIAL ROSTER OF ATTENDANTS.

H. Q. Alexander, Edgemont Theater, Dayton, Ohio; Fred L. Adams, Favorite Theater, Piqua, Ohio; H. R. Ashbrook, Toledo, Ohio; Leslie M. Bettis, Colonial Theater, Toledo, Ohio; Charles W. Benner, Southern and Colonial Theaters, Columbus, Ohio; Thomas A. Brown, Nickelodeon and American Theaters, Iowa City, Iowa; W. D. Belknap, Royal and Bell Theaters, Columbus, Ohio; Alexander Brown, Auburndale and Nordland Theaters, Cincinnati, Ohio; W. H. Bailey, Grand Theater, Mansfield, Ohio; A. R. Boyd, Cupido Theater, Tippecano City, Ohio; E. C. Bertsch, New Broadway Theater, Jackson, Ohio; Samuel Bullock, Erie, Columbia, Sunbeam and Casino Theaters, Cleveland, Ohio; Bert Badley, Cameraman, Mutual Film Co., New York, N. Y.; John H Broomhall, Jewell Theater, Hamilton, Ohio; Pearl Bailey, Star Theater, Columbus, Ohio; Louis F. Glumenthal, Auditorium Theater, Jersey City, N. J.; J. N. Beaver, American Slide Co., Columbus, Ohio; Joe Brandt, Universal Film Mfg. Co., New York, N. Y.; Fred Botts, Cincinnati, Ohio; W. C. Bettis and family, Toledo, Ohio; Hal B. Clarke, Mystic Theater, Tiffin, Ohio; Cheek Brothers, Apollo Theater, Columbus, Ohio; A. C. Cook, Minewa Theater, Steubenville, Ohio; James N. Collins, American Theater, Janesville, Ohio; Phil Chakres, Princess Theater, Springfield, Ohio; N. E. Chaney, Orpheum Theater, Hillsboro, Ohio; R. W. Cheek, Apollo Theater, Columbus, Ohio; D. J. Chatkin, Toledo Film Exchange, Toledo, Ohio; W. E. Conner, Orpheum Theater, Toledo, Ohio; C. M. Chistenson, Dreamland Theater, Cleveland, Ohio; R. H. Colman, Empire Opera House, Washington C. H., Ohio; C. A. Crary, Wyoming, Ohio; C. Lang Cobb, Jr., Reliance, Majestic and Punch Film Cos., New York, N. Y.; C. D. Chacos, Pastime Theater, Coshocton, Ohio; A. L. Curry, Canton, Ohio; C. Coffman, San Francisco, Cal.; B. W. Davidson, Grand Theater, Wellsville, Ohio; Jack Deinhardt, Colonial and Southern Theaters, Columbus, Ohio; S. V. Dempsey, Crystal Theater, Columbus, Ohio; Willis Dawalt, Mystic Theater, Bellevue, Ohio; J. E. Doebele, West Carrolton, Ohio; Will R. Dusenbury, Colonial Theater, Columbus, Ohio; M. Fishman, Central Theater, Cincinnati, Ohio; G. Edward Finke, Star Theater, Dayton, Ohio; A. J. Freemas, Comique Theater, Columbus, Ohio; F. E. Fredericks, Arcade Theater, Port Clinton, Ohio; T. P. Finnegan, Hippodrome Theater, Dallas, Tex.; William G. Georgion, Arris Theater, Mansfield, Ohio; James C. Graciana, Princess Theater, Roseville, Ohio; Rudolph Glinski, Victory Theater, Toledo, Ohio; W. B. Gaudy, Dreamland Theater, Lima, Ohio; Clyde Gregg, Hippodrome Theater, Columbus, Ohio; J. S. Glassmeyer, Imperial Theater, Cincinnati, Ohio; M. B. Golden, Princess Theater, London, Ohio; Joseph Grossman, Delmar Theater, Cleveland, Ohio; John Gallagher, Lyric Theater, Newark, Ohio; Asa Goddard, Cleveland, Ohio; Clarence Hoffman, Bellaire, Ohio; John J. Huebner, Twin City Theater, Columbus, Ohio; Henry Hunter, Empire Theater, Ironton, Ohio; H. L. Hamilton, Pastime Theater, Barberton, Ohio; Frank Hoffman, Cleveland, Ohio; W. T. Huber, New Sigma Theater, Tiffin, Ohio; E. S. Hool, Bijou Theater, Columbus, Ohio; Harry Hill, Grand Theater, Lebanon, Ohio; Henry Herin, Gem Theater, Fremont, Ohio; G. Hill, Grand Theater, Lebanon, Ohio; B. E. Hesht, Royal Theater, Clyde, Ohio; William Hamill, Lyric Theater, Hamilton, Ohio; A. B. Hatch, Alhambra and Arch City Theaters, Columbus, Ohio; Will Hunsteger, Royal Theater, Dayton, Ohio; H. A. Hill, Grand Theater, Athens, Ohio; Fred J. Herrington, Coliseum Theater, Mt. Oliver, Ohio; R. J. Harmon, Exhibit Theater, Columbus, Ohio; Heume Bros., Princess Theater, Piqua, Ohio; J. T. Hennegan, Modern Feature Film Co., Cincinnati, Ohio; J. J. Huss, Colonial, Royal and Gem Theaters, Cincinnati, Ohio; C. C. Haddox, Empress Theater, Kenton, Ohio; A. L. Haase, Motography, Chicago, Ill.; George W. Heinbuck, Superior Theater, Cleveland, Ohio; Paul C. Henry, Grand Theater, Crestline, Ohio; Roy Hasper, Electric Theater, Pomeroy, Ohio; August Ilg, Wonderland Theater, Lorain, Ohio; Charles Johnson, Wonderland and Colonial Theaters, Cincinnati, Ohio; R. E. Jacobs, Lyceum Theater, Findlay, Ohio; J. C. Jeffries, Circleville, Ohio; J. H. Johnson, Tippecanoe City, Ohio; Paul E. Kruger, Magnetic Poster Co., Cincinnati, Ohio.

A Diamond-S Potpourri

Interesting Items from Selig's

THE ministry of the motion-picture play is vast and varied. From sensational to educational, from historic to melodramatic, the bewildering phantasmagoria of films goes on day by day, week by week. The mammoth plants thrive with equal facility to all, and a month may compose a group of releases as widely different as though they were produced in opposite corners of the globe—and sometimes they are, almost.

Take, for example, the house of Selig, and consider a few of its products for a limited term.

"The Altar of the Aztecs" is a romance opening in fashionable New York and then working out its thrilling epidodes in the ancient mines of Mexico. It teems with tense and ingenious situations.

"The Governor's Daughter" is another drama of the great desert and wild West, showing that true gallantry occasionally has its reward and the murderer and assassin generally get their dues despite the adventitious aid they may get from circumstantial evidence.

"The Three Wise Men," is a beautiful feature—released on February 5th, a tale reflecting the century-spanning influences of Biblical times. It is not a preachment, but the sort of subject that will move and make the way straight for the weak who close their eyes to the glory of the star of Bethlehem.

"The Artist and the Model," is a charming story of devotion to a high ideal and its working out through a strange source to win a victory after it seemed quite impossible.

"Sweeney and the Million" is shot through and through with the things that make and multiply the laugh. A hod-carrier who comes into a million throws it around like so much mortar—affluence piled upon ignorance makes a strange mixture; and Sweeny never feels easy until he gets back to his hod dress suit and all.

"Pierre of the North," is one of those vivid, intense stories of the pathless forests of the North where primitive men love and hate in vigorous and vengeful fashion in its planning and working out it has an element of picturesque savagery astonishingly unusual.

"The Artist and the Brute," is a wild animal story in which vengeance and romance weave a tangled web in two lives. The fight to the death with an untamed leopard gives realism to this pictorial.

"How It Happened," again incorporates the vim and vigor of the West in its love interest, and a cartridge shooting stove that serves where the ready revolver failed.

The mother song and the mother story has depth of interest that no other topic can attain—the appeal of a

"Bill's Birthday Present," February 13. Copyright 1913, Selig Polyscope Co.

"Pierre of the North," February 10. Copyright 1913, Selig Polyscope Co.

dying derelect not to let his blind mother know. This serves as the crux of a pathetic play which moves from the stale and sin noxious atmosphere of the groggery to the quiet of the country town and the sanctity of a forgotten home, and has a pretty romance to attone for its rugged and repellant moments. "Don't Let Mother Know," is bound to have a vogue of its own.

When it comes to making michief the quiet men of the plains who only make a noise and use their ferocious hardware, when the fusil oil is flowing in their viens, understand the value of a practical joke that nails through and clinches on the other side "Bill's Birthday Present." is a memory of this class and indicates how dangerous it is to buy your best girl's slippers, and then leave the package lying carelessly about before delivery. The western ranch girl is full of spirit and when she gets a pair of worn out, down at the heel cowboy boots instead of a pair of trig satin slippers she is apt to resent it in a way that makes the donor feel as if the spur sunk more than skin-deep in his system.

"Her Only Son," is a drama of real life that has its joy and sorrow every time the boy leaves the family roof tree to seek his fortunes in the great world that lies far from the peace and protection of the friends that are tried and true. The story of a good hearted country boy in a great city always has a throb of interest and this one has a grip on the heart that is appealing.

In the line of educational films the great bronze statue of Buddah, the largest in the world, has peculiar value. It represents Japanese artistry upon a most heroic scale and looks as wonderful today as it did at its unveiling seven hundred years ago.

"A Little Hero," is a western feature story that should win the admiration of the Boy Scouts, as it incorporates all those elements of thoughtfulness and fearlessness in the face of great emergency that the organization of little men essays to emulate.

Romaine Fielding "Shows 'Em"

Romaine Fielding, who manages, writes his own plays, directs them and acts in them for a Lubin western company, is one of the most fearless horsemen in photoplays, as well as one of the most expert. He is also some handler of steers. A short time ago he visited George Carter's ranch, 25 miles south of Prescott, Arizona. The men were cropping and branding steers. Mr. Carter requested that Mr. Fielding come in and help him rope and throw some of the long-horned steers. Mr. Fielding accepted the taunt and requested that Mr. Carter dismount, which he did; took his horse and with a cowman roped an extra fierce steer. There was too much slack on the ropes and the steer got Fielding's horse in the corner of the corral. There was no getting out of the situation, apparently. Fielding raised himself to a standing position in the saddle and leaped off on the neck of the steer, grabbing its horns and throwing it as it came for the horse. Whenever Mr. Carter comes to Prescott he speaks of Mr. Fielding's courage and quick-thinking box, as well as his daring and knowledge of horses and steers.

Sans Grease Paint and Wig

By Mabel Condon

Augustus Carney.

AUGUSTUS F. Carney is the kind of a man you would like to have for an uncle. He is dreadfully nice and has loads of Irish wit and one false tooth and an inclination to be shy, which inclination makes you feel that if it were the third, rather than the first time you had met him, you'd be real friends, instead of just almosts. But that, perhaps, is the reason Mr. Carney is liked so well by those who do know him; he is sincere, absolutely.

So I knew he meant it when he said, hat in hand and lunch-counterwards-bound, that he wouldn't a bit mind foregoing his lunch and remaining to tell me all he remembered about Augustus F. But a lunchless man is an awful chance, so I insisted, vigorously, that he eat. Very well, then; it would take him but ten minutes. Would I wait? I would and dropped from sight into a comfy big-armed Essanay type of chair, watched the door and reflected that "Alkali Ike" didn't look a bit wild; in fact, he seemed quite docile and—

The door flew open and admitted a black-mustached man constructed on English lines. He was in the act of opening a letter with a lead pencil and sang, with much gusto and little tune,—"I started to jump over a wire fence and tore my trou—" then he saw me and concluded with, "la, la, la, la, la."

"Excuse me, miss, excuse me. But here's a letter from a chap who wanted to borrow five hundred dollars from me last week. I open this and the first thing on the first page I see, is—three thousand dollars! Ha! ha! ha!—Well! Well!—Dear old chap!—He could have all the money I have, if I had any. Too bad I tied it up in real estate!—Well, well, well!"

He continued thusly throughout the three pages and with a final "ha! ha!", hummed himself away to a corner desk. Tipton H. Steck appeared, en route somewhere else. "Who is he?" I whispered, nodding toward the corner. "Mason Hopper, producer," he whispered back, and proceeded on his way.

Quiet reigned for all of a minute, when the door opened as though a volcano were the cause; a volcano wasn't, but Billy Mason was. I knew him by his dimple and sleek hair. Evidently somone had been trying to borrow money from Billy and evidently the somebody had failed, for Billy, too, was singing. Furthermore, he was in perfect step with the ditty which you all know and which went—

"I love coffee, I love tea—
I love the girls and the girls love me!"

and when he got that far, he started all over again. A regular optimist, Billy Mason!

Then entered a trail of pretty girls and at the end of the trail and the ten minutes, came Mr. Carney.

It had never occurred to me that "Alkali Ike's" birthplace might have been Ireland, so when he stated that Ireland it was and no other, I exclaimed, "For goodness' sake!" and he returned, "O, that's nothing; I hear there's an officer in Chicago who's Irish!" Was he laughing at Chicago, the officer or me? I didn't know so just said, "Really!" and changed the subject by asking how he happened to get so far away from home.

"I had an uncle in California and he made a visit to Ireland and brought me back to the States with him," said the man whose thousands of admirers would consider themselves slighted were they to learn that "Alkali Ike" hadn't been born a cow-boy. "I was sixteen, then," continued the narrator, the "thinking-line" in his forehead and the "backward, turn backward" look in his little dark eyes, testifying to memory's trip over many years, back to the days when he was sixteen. "I stayed on the ranch, where I learned to ride, buck bronchoes, and use the lasso, until I was twenty-one. Then I went to New York, where my touch of the brogue got me a comedy part on the stage and I have been playing comedy roles ever since.

"I played at the La Salle and in "The Goddess of Liberty" at the Princess in Chicago, three and one-half years ago, and while there, received an offer from the Essanay company to work in pictures on my off-days. I liked it so well that I left the legitimate stage and went out to California to join the company—and I'll be glad to get back there again, too!"

"Like it better than Chicago or New York?" I very unwisely wanted to know and "Do I like to live?" was Mr. Carney's reply.

"Of the two cities, though, I like Chicago the better; it's friendlier. The minute you step off the train in the Grand Central depot in New York, you wonder if it's going to snow. You don't have to guess at the chill in the atmosphere, at all; it's quite apparent. But for a person who has ever lived in California, there is no place like the golden state.

"The cowboys are a great bunch and it's fine working out-of-doors. Our interior settings are just a stage with a canvas top. I live on a ranch near the studio—just the distance of a nice horseback ride.

"I drove an auto, once. I was to play chauffeur in a scene and about a week before the picture was to be made, somebody took me out and showed me how. After several days and one or two zig-zag trips around the studio, I felt thoroughly proficient and volunteered to go to town for some necessary supplies. As there was no one else around to go, they entrusted me with the errand and all came out to watch me start.

"I whizzed along fine until the road turned; my machine didn't but went right on until it hit a pepper tree in front of a ranch-man's house and turned turtle, with me under it. I crawled out and was feeling my joints to find out how badly hurt I was, when the owner of the house and the pepper tree came out on the veranda and, after surveying the wreck, which included me, asked, very casually, "Do you always stop your machine like that?" and I replied, "No, not always; only on Tuesdays and Thursdays."

"Is that how you knocked your tooth out?" I asked

with a laugh—not that knocking a tooth out is anything to laugh at, Mr. Carney assured me—and he answered, very seriously, "No."

"Saving somebody?" I ventured.

"Not quite so heroic."

"O, a fight!"

"No; biting on a sandwich in a noonday ranch scene."

"A sandwich! What was the matter with it?"

"I didn't make it. I never knew what was the matter with it, but I know I had to gallop into town to get another tooth before the scene could be finished.

"But outside of getting my shoulder burned one day, when I was playing a female character and my clothes caught fire, I've never been hurt in picture work. But I had a narrow escape in the mountains, one time. We had finished a scene and were going further up to make the next one. I was tired and got into the stage-coach, which carried the props. Everybody else, except the leading lady, who rode with the driver, walked.

"We jogged along slowly and quietly, when suddenly there was a jolt and the coach toppled over. I could feel it going over and over, on the long drop down into the ravine, and pictured the awful plunge of the horses. I began to wonder what stopped us and crawled out and looked around for the debris; but there was none. The leading lady and the driver were picking themselves up out of some bushes into which they had jumped, the horses were standing placidly nearby and the coach, minus its front wheels, was on its side but otherwise intact. Something had broken and the two front wheels stayed with the horses and I stayed with the coach. Now, whenever we go into the mountains, I walk."

"What do you do with your spare time in Chicago?" I wondered when the incident of the coach had been illustrated by the teller and laid to rest.

And Mr. Carney explained that, after he gets done falling over chairs and off of things, out at the Essanay studio, he grabs his hat and coat, puts them on en route to the car, dashes from the car to wherever it is on the north side he is staying, hurries through dinner and migrates loopwards to the Auditorium and grand opera. Or, if the night happens to be that of Tuesday, he very often doesn't even have time for dinner but packs his suit-case with his "Alkali Ike" costume and hurries off to talk an accompaniment to "Alkali" pictures, once or twice an hour, at some motion picture theater. It is midnight when he arrives home, and he gives thanks that there is nothing to do 'til tomorrow.

"I've only had three Sundays to myself since I came to Chicago," declared Mr. Carney, "and I've been here since October. Talk at matinee and evening shows on Saturdays and Sundays and even spent New Year's eve and New Year's day that way.

"But since I've limited appearing at theaters to Tuesday nights only, I've been able to attend the opera, so I go every night. We seldom get good music out west and I'm hearing all I can now."

"Going back soon?" I inquired of the black-haired, pleasant man with the dark eyes with the twinkle in them, who was busy with a sputtery pen, autographing a photograph of himself.

"In a few weeks," he replied, and delivered a final, touching little eulogy on the beauties and opportunities of the west, concluding with the oft-heard advice, "Go west, young woman, go west."

"So long, until then," he said, as I set out into icy, slippery Edgewater, and "So long," I returned, but lacked courage to add that Aurora is about as far west as I ever expect to get.

Current Educational Releases

The Bulgarian Army in the Balkans.—Eclipse. Shows the Bulgarian forces near the town of Jardzello at the time of the beginning of the hostilities with Turkey. Many inspiring views of the troops in their preparations for war are depicted including the forward movement of the infantry and cavalry, mounted and dismounted target practice, a charge of the troops by Tsar Ferdinand. The whole world has been astounded at the fighting ability displayed by these armies of the Balkan states, in their encounters with the Turkish forces; how they have beaten, time and again, the "Terrible Turk," who has been considered almost invincible upon the battlefield. Judging from the fearless riding and the wonderful precision with which their drills and marches are executed, as is shown in this film, the Bulgarian soldiers have few superiors, if any.

The Ainus of Japan.—Selig. The Ainus of Japan represents the aborigines of Japan residing on the Island of Razu, the oldest existing people of the world, barring the cliff-dwellers of our own continent. They still preserve many of their old traits.

The Great Prayer of the Arabs.—Pathe. Amongst the Mohammedans, after the beyran or feast which follows the fast of the Ramadhan, extraordinary public manifestations and long prayers are made. In this film the Arabs assemble in vast numbers for the great prayer, and the spectacle is impressive and unforgettable. The ceremony is held in the open and the thousands upon thousands of costumed Arabs, each with his little prayer mat, make an interesting study.

Along the Columbia River.—Pathe. Scenes along the Gateway to the Northwest, including the most famous salmon fisheries in the world, and some prize specimens. Coming inland, immense agricultural projects are exposed to view, remarkable enough to hold the most elusive spectator.

The Pitcher Plant.—C. G. P. C. This film is a remarkable series of views of a remarkable plant. The pitcher plant grows, as its name suggests, in the form of a pitcher with a lid upon it. It is an unfailing trap for insects, inviting them within its folds and then drowning them in the water it contains. The trapping of flies, bees and other insects is cleverly and clearly demonstrated.

The Chameleon.—C. G. P. C. A film explaining the characteristics and nature of this well known member of the lizard family, which makes a prey of all insects, capturing them by means of a viscous tongue the length of its body. This is truly the reptile with the all-seeing eyes, for it can turn them in any direction. It is easily tamed and makes a great pet in some countries.

The Story of Bread.—International Harvester Company of America. A wonderfully interesting film is

that of "The Story of Bread," which was shown to a large number of invited spectators in Chicago one recent afternoon at the Ziegfeld theater. The film was shown through the courtesy of the International Harvester Company of America and the man who talked along with the various scenes was Frank Stockdale. Wheat, its planting, care and gradual development into bread—the toothsome white bread of the states and the unlovely, black bread of Egypt—was the theme and the advantageous use of the International-brand farm tools, the underlying lesson. An interesting lesson, that, and one actively educational.

The Opening Bud (Colored).—C. G. P. C. The different stages ere a flower is fully blown are shown in this film. If one watched a bud constantly for three weeks he would have the satisfaction of observing its gradual growth, and this is exactly what is seen here with the original coloring.

The Making of Hats.—C. G. P. C. Here we see the labor necessary and the art required in making some of the better quality straw hats. Everybody wears a hat, and for that reason everybody should be interested in the processes used in their manufacture.

Orange Growing.—Lubin. An interesting picture showing the growth and marketing of oranges. Particularly wonderful is the scene showing the orange blossoms, which without change or cutting of the film gradually turn into the golden fruit; small at first and continuing to develop in size until the orange is ready to be plucked. Next comes the gathering, washing, drying and packing. The ox teams carry the fruit from the orchard to the wrapping and boxing house and thence to the shipping station. This picture is very beautiful.

Army Target Practice.—Lubin. A picture of the army target practice at one of the government drill institutions. The targets are raised and lowered automatically and show the marvelous skill of the American marksmen. Instruments for testing sight are clearly shown, also the rapid loading and firing of the guns. To those who have never visited an arsenal, this picture will be wonderfully attractive.

The French Army Manoeuvers.—C. G. P. C. Regiments of French artillery, infantry, cavalry and an engineering corps go through a mimic war, being opposed by a force of like strength. After being forced to lay temporary telegraph lines, build pontoon bridges, and transport the cavalry across the river in small boats, the invading army is successful. The fighting men show remarkable ability and the majority of their feats are of the spectacular sort.

The Swedish Submarine Manoeuvers.—C. G. P. C. An absorbingly interesting film. A film permitting a close inspection of a modern submarine, showing the preparations for the plunge, the submarine submerged and the firing of a torpedo.

"The Artist and the Brute," February 7. Copyright 1913, Selig Polyscope Co.

Photoplays From Essanay's

The February Releases

"Teaching Hicksville to Sing."

FEBRUARY has only twenty-eight days, but it establishes a new reputation for the Essanay Company; the reason being, that the plots used in all photoplays for the month are unique in theme and novel in portrayal. Take "Identical Identities," for instance. This subject is exceedingly eccentric in its photographic portrayal. It depicts a man who is supposed to have a brother looking exactly like himself. This has been worked before by various other concerns, but never has been carried so far. The patrons of photoplay houses will be astonished when they see four men of the same height and likeness in "Identical Identities." There is no secret of the fact that all four men are one.

There are eight western dramas for the month; comedies galore—good ones, too; and dramas produced in the eastern studio. "The Three Queens," is a masterful interpretation of what the eastern studio can turn out. Five "Broncho Billy" features crown the month a banner one.

An incidental story true to life is depicted in the funny comedy, "Bound to Occur." This noteworthy story is clever in its peculiarly hilarious theme.

Mr. and Mrs. Carney are sublimely happy until Carney's father-in-law presents Mrs. Carney with a dog. The Carney household is turned into a congenial "lion's den." Mr. Carney leaves his home, goes to New York, joins a club and lives there. Several months later, Mr. Carney is presented with a telegram from his wife, stating that he is the proud father of a son, and to come home immediately. The new father packs up his belongings and goes home. His wife meets him at the door and together they go to the bedroom, where he brushes his wife aside, makes a rush for the cradle, throws the drapery to one side, and discovers the new son is a "pup." Flabbergasted, he sinks weakly into a chair. Whether Carney leaves home again or not is left to the imagination. Augustus Carney demonstrates his ability as a comedy character man, and Eleanor Blanchard, as Mrs. Carney, plays the role in a clever manner.

"Teaching Hickville to Sing," is released February 20. Predominant in this comedy of incidents are the remarkable counterplots. A fly-by-night theatrical troupe is stranded. Dolly Featherheels, the soubrette of the company, is left in the small village of Hickville, without funds or friends. The constable of the town, seeing Miss Featherheels watch the outgoing passenger trains with remorse asks the young lady if he can be of any assistance to her. She explains matters to the town's protector.

"Identical Identities."

The officer of the law, with a deep feeling in his heart for the young girl, takes her to Deacon Cogwell's home, where she is told to make her headquarters until she receives funds from the East. During her stay, the young fellows of the town become infatuated with fair Dolly. They all try to outwit each other in gaining an introduction to her. They all manage to be introduced. One, the village cut-up, suggests that Dolly form a singing school. This she does. The cut-up, Augustus Carney, commonly known in the village as the "Shrimp," creates a furore at the first meeting. He is ejected. Later he annoys Miss Featherheels by serenading her with a flute beneath her window. He is captured by his rivals and locked in the woodshed. Dolly disappoints the "natives" by returning to New York with her sweetheart, who had come on to take her home. Shrimp is released from his prison and, not knowing of Dolly's departure, plays again beneath her window. He is surprised when a hand comes forth from under the window shade. He kisses it fondly. He is more than surprised when he discovers the owner the hand is the old maid, Sue Simpkins. At this moment, Shrimp's four rivals arrive on the scene. They make Shrimp promise to marry the old maid. It's an ill wind that blows nobody any good. Miss Beverly Bayne, as Dolly Featherheels, brings out all of her clever characteristics. Augustus Carney, as the "Shrimp," gives many laughable moments. Eleanor Blanchard, in the role of the old maid, plays her part in her comical characteristic manner.

In "Identical Identities," released February 21, Andrew and Bill, twins of different caliber, live in the same apartment. Andrew is of the goodly sort, while his brother is a full-fledged sport. Bill, while out with two or three of his friends, accidentally brushes against a building, which has been freshly painted. Returning to his home he sends for a cleaner, who comes and gets the suit. Andrew complains to his brother of a severe headache. A note is delivered to Andrew, requesting that he call at his sweetheart's home to discuss arrangements with her father for the church fund benefit. Bill suggests telephoning that Andrew is too ill to attend. A better idea comes to him, however. He puts on his brother's suit, discards his cane, and goes to his brother's sweetheart's home. He is requested to play a piece on the organ, and shocks his new acquaintances, who have taken him to be Andrew, by playing ragtime. In the meantime, Bill's suit arrives at his apartment, and Andrew dons it. The good brother is met on the street by several of Bill's friends, who, not detecting the difference, insist that Andrew join them in a drink. The two brothers return to their apartment, where they retire. They both dream of their experiences of that day. The two brothers are played by one man. The confusion that develops in the brothers impersonating each other is very funny. The dream, which shows presumably four men of the same likeness, is quite a revleation in the art of photography. E. H. Calvert, as Bill and Andrew, the twins, plays his part "doubly" well.

"Broncho Billy and the Sheriff's Kid" is released

"Bound to Occur."

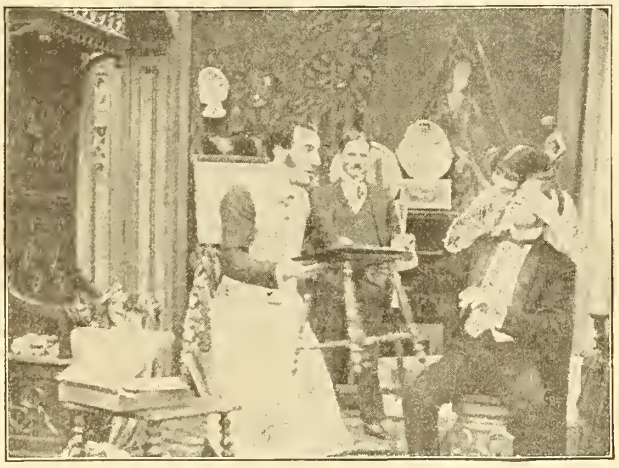
"Broncho Billy and the Sheriff's Kid."

February 22. A pathetic story of the West is depicted in a gripping and powerful drama of the above title. Gilbert M. Anderson, as a rough western outlaw, but with a heart full of love for children, gives a remarkable interpretation of his most appreciable talent. Broncho Billy, having disturbed the laws of the state, is thrown into jail. The warden hands the outlaw a cup of water and a piece of stale bread. The latter grabs the warden's hand, pulls it through the bars and threatents the former with a broken arm, unless he unlocks the door. Broncho Billy, having gained his freedom, takes to the woods. The sheriff is notified of Broncho Billy's escape and goes after him with a deputy. Broncho is surprised at hearing the fall of a body at the foot of the ravine. Pulling his gun from his holster, he rushes in the direction of the noise. He finds a child, about five years old, unconscious from a fall. He takes the young girl to her home, where the mother thanks Broncho Billy from the bottom of her heart. Broncho Billy returns to the woods. The sheriff discovers Broncho Billy in the underbrush and fires at him, and shoots him in the wrist. Broncho then returns to the child's home, where the mother bandages his wound and promises him protection. The sheriff returns to his home, where he finds the child in bed suffering from the fall. Broncho Billy, in the next room, trying to reach for a glass of water, accidentally knocks over the wash pan. This arouses the sleuth instinct in the sheriff. He demands that his wife tell him who is in the room. She refuses. Broncho Billy, taking a shotgun and holding it up with one hand, enters the room and covers the sheriff. The sheriff's wife explains to her husband how Broncho Billy had helped the injured child. Broncho Billy backs out of the room into freedom. Baby Audrey, as the sheriff's kid, demonstrates her juvenile talent in this pathetic feature. G. M. Anderson, in his world-wide character role of "Broncho Billy," gives a splendid and interesting performance from beginning to end.

Of Interest to the Trade

Cines and Eclipse News

George Kleine promises a first-class program of releases for the week ending February 8, 1913, consisting of two splendid dramas and a split reel made up of two



A Critical Moment. From Kleine-Eclipse "Curing a Temper."

comedies filled with humorous situations and plenty of vigorous action.

The Wednesday Eclipse release, entitled "Curing a Temper," is worthy of a special mention. It deals with a crisis in the domestic affairs of a young couple whose ship of happiness would have sailed in perfectly tranquil seas if the husband had not possessed an uncontrollable temper and the wife had not had many little habits which tended to irritate it. The plot is well worked out to a strong climax; the acting and photography are above reproach. As the story goes, Gilbert Parker waits impatiently for his wife, whom he has invited to the theater that evening, but she delays interminably at the dressmaker's, trying on her many costly gowns. Gilbert's anger does not decrease with time and when later she does appear his patience is entirely exhausted. A loud quarrel ends in his abrupt departure from the room, leaving her in tears.

Her grief is soon interrupted, however, by a visit from her old friend Harold Moore, the artist, who, after hearing the story of her woe, comforts her and soon conceives a plan to teach her husband a lesson. Under his dictation she writes a letter informing her husband that she cannot endure his terrible temper any longer and has gone away with his best friend. Leaving the note on the table, they go to the artist's studio, knowing that Gilbert will seek his wife there. They then array a wax model in the new dress that has caused all the trouble and seat the figure at the dinner table. Half an hour later Gilbert comes and, impatiently entering the room, beholds what appears to be his wife, in the fond embrace of the artist. Roused to a terrible fury he discharges his revolver at his wife and then, realizing what he has done, sinks prostrate upon the sofa. He is permitted to believe the worst for a few moments and then cautiously his wife creeps up behind him and, throwing her arms about his neck, explains that it was all a plot and that she is safe. Gilbert has learned a lesson that he will never forget and eagerly promises to control himself in the future.

This story has a strong appeal and teaches a little moral lesson in an interesting and effective way. The many beautiful lace dresses worn by the wife at the dressmaker's will prove exceedingly interesting to women in any audience.

For the Tuesday Cines "A Strenuous Courtship" is a real comedy, describing the wooing and winning of

At the Dressmaker's. From Kleine-Eclipse "Curing a Temper."

the charming Leah. Her sweetheart, Bloomer, is madly in love with her, but before he can gain the stern parents' consent to the marriage he is put through a series of the most trying ordeals, many of which are extremely ludicrous, especially his attempts to roller skate. However, he is determined to win the girl and his persistence is finally rewarded in a most unexpected manner.

"An Invincible Sleuth' 'is on the same reel. This is a short but unique comedy containing a number of clever illusions, showing how a detective, aided by the police, captures a gang of burglars at their work. Just how he does it must be seen to be appreciated. His methods are as ingenious as they are comical.

For the Saturday Cines, "A Deal in Stocks," is a pleasing society drama of the better class. An accident brings two young people together and it is not long before Dan Cupid gets busy. One day, however, the young man learns that his fiancee is very rich and regretfully informs her that his principles will not permit him to marry a girl better off in this world's goods than he. She is greatly disappointed and appeals to her father, who manages to manipulate the stock market so that the securities belonging to the young fellow rise very rapidly in value and he becomes rich in a very short time.

Sumptuous Western Home for American

J. C. Pool, the architect, is now so well along on the plans for the American Film Company studio at Mission and Chapala streets, Santa Barbara, that a study of them reveals what a truly artistic home the moving picture concern will have in that city.

Beauty and utility was never better combined than in this plan. There will be a general mission effect. Along Mission street will be an eight-foot arched brick or concrete wall and at the east corner the office building which will be surmounted by a mission tower. The main entrance will be midway between the east and west corner. After entering the heavy iron gateway two roads will diverge, finally leading to either side of the glass and concrete studio in which interior pictures will be taken. This studio will vary in height from 18 to 26 feet and be 40 by 60 feet in dimension. The structure will be of steel frame, with three of the sides portable, of sections that may easily be taken out, the purpose being to make easy the adjustment of light. The property and scenic rooms will be immediately back of the studio.

The administration building, with its mission tower, will be at the corner nearest State street, while on the south corner, at Chapala street will be the lounging room and dressing rooms for the players. This latter building will run back a considerable distance with sufficient number of dressing rooms so that the players will have every convenience to make up for plays. There will be running water in every room and the most modern system of heating.

The development plant, about 30 by 40 feet, will be immediately back of the administration building. The projection room will be in the administration building, thus conveniently located as related to the development department. Every negative is run off before sent to Chicago.

There will be a garage for five machines, back of the dressing rooms, and immediately behind it the stables. The carpenter shop, etc., will be located in that part of the ground.

While the exterior is immensely pleasing to the eye, the interior is even more so, every foot of building and grounds of a style that will lend themselves to the taking of moving pictures. The corner between the administration room and the driveway will be a "set" garden. Immediately adjoining it will be a reservoir 18 by 36 feet. This will all be used in the taking of pictures. As far as it goes, it will be as handsome as any Montecite estate. The reservoir will be given a pond effect, with grass growing to the very water's edge. It will be possible to take pictures in this garden, with the water, mission towers and the real though distant mountains.

To the left of the main entrance will be a grape ramada and back of it a rose garden. The property wall as well as interior wall of the dressing room will add a rustic effect and be of sufficient height to obstruct views of wire poles that may rise in the street.

Between the dressing room and garage will be a tropical scene. The purpose is to plant only trees typical of this section in the "set" garden, but the others will be varied in character.

The Mission street frontage of the property will have a wide parking.

S. S. Hutchinson, president of the American, is in Santa Barbara and will give personal attention to minor details, after which work on the plant will be started. It is understood that Mr. Hutchinson is anxious to show Santa Barbara that he appreciates the setting and wishes to make the entire ground a credit to the company and community. This comparatively new industry in Santa Barbara will assuredly be along the line of the city beautiful.

Yellow Journalism and Thanhouser Fire

The New York *Times* admitted in a story on the recent Thanhouser blaze that there was "nothing the matter with the details" printed in various New York newspapers, "except that they weren't true!" Some of these "details" follow:

The Thanhouser Kid slid down water pipe to safety. (*Eidtor's note*—The Kid actually was in Cleveland, Ohio.)

Marguerite Snow seized an axe in the projection room, chopped a hole through the roof and rescued the three machine operators. (*Editor's note*—Miss Snow actually was eating her lunch in a nearby restaurant.)

Mrs. Hattie McCroskery yelled, "I'll save the films if I lose my life," stayed behind to save them, was penned in by flames, fainted and was carried from the building aflame. (*Editor's note*—Mrs. McCroskery was too busy saving negatives to yell anything and when the fire got real bad, calmly went down the stairs with fifty others. Maybe she fainted when she read the newspapers.)

Grace Eline, the Kid's sister, was saved by Frank Capparelli, an aged employe, at the risk of his life. (*Editor's note*—Capparelli, who is Bert Adler's office boy, has still to meet Miss Eline, who isn't employed at Thanhouser studio and hadn't been in it for a week.)

Girls leaped from the blazing windows. (*Editor's note*—They left the building five minutes before the windows began to blaze and down the regular stairway, even stopping to carry out negative films with them.)

All three companies of actors, working at the studio, were thrown out of employment. (*Editor's note*—With the middle western company producing at Chicago and the Los Angeles company busy at the Fairview Place studio, there was but a single producing company at New Rochelle for a long time before the fire. This lone company had its hands full making the fire story based on the actual blaze and staged on the still-warm embers.)

Details of the Thanhouser Fire

As reported in Motography for January 18, the plant of the Thanhouser Film Company, including the studio, indoor theater, and dressing rooms, at Grove, Warren street and Crescent avenue, New Rochelle, was destroyed by fire 1:30 o'clock Monday afternoon, January 13. The flames started in the perforating room and spread to every part of the big two-story building within five minutes. Fifty employees, mostly women, remained in the offices on the second floor with J. C. Hite, the owner, in an effort to save films and apparatus, and got out just in time. Mr. Hite, Bert Adler, the publicity agent, and John Desmond, a boy, were cut off from the stairways and had to jump from a second-story window. Mr. Hite was the last to leave the building, but even in his excitement, did not overlook his cane, a recent gift from Mrs. Hite.

The fire was a spectacular one, as the chemical contents of the building burned like powder, and there were several loud explosions. Fire Chief James Ross was on the scene two minutes after the alarm was sounded. The chief placed the damage at not more than $75,000, but Mr. Hite's estimate of his loss slightly exceeded that sum. There was no insurance on the building or any of its contents.

None of the actors or actresses employed by the film company were in the building at the time of the fire. Six or eight of them, including Miss Marguerite Snow, the leading woman, and James Cruze, the leading man, were at dinner in their hotels when the alarm was sounded. Mr. Hite, who is president of the Mutual Distributing Company, which controls the Thanhouser plant and four others, said that he would at once begin the erection of a new plant at New Rochelle. He promised employment in one or another of his companies for all of the actors and actresses until the new plant was completed.

The Thanhouser Producing Company in the middle West, under Mr. Heffron, was to be back at New Rochelle this week, but was wired to go right on to Los Angeles to the Thanhouser Company's studio, where a company under Mr. Henderson has been working for a month past. This makes two companies at work there turning out the regular "three-a-week." As all the negatives were saved, they will not even miss one single release.

Lawrance Marston, the producer of the "Star of Bethlehem," and other Thanhouser features, is busy furnishing a studio at New Rochelle and is even now at work on a picture right on the ruins of the fire, entitled "A Thanhouser Heroine." To have the factory and offices completely destroyed and still be able to make the regular schedule of releases without a single interruption is surely a remarkable part of the unfortunate fire. With the two companies at Los Angeles and Mr. Marston already at work in New Rochelle, the company could soon make four releases weekly instead of three.

Four Rocky Mountain pumas have been added to the Selig wild animal farm in Los Angeles. These are exceptionally fine specimens of the great American panther, and their savage vivacity promises exciting results in the pictures in which they are to be used.

A new system of Cooper-Hewitt lights is being installed over the main stage floor at the Selig Polyscope plant.

Vanoscope Company's Camera Man

Freeman H. Owens, a well known camera man to the trade recently with the Industrial Motion Picture Company, lately resigned to take charge of the new factory and studio of the Vanoscope Company. Mr. Owens is one of the plucky and fearless camera men of which we hear so little. They often risk life and limb to procure pictures which will interest and thrill the public. It was acknowledged by the citizens of Cincinnati some weeks ago that Mr. Owens could make fifty yards and scale a twelve foot fence in two seconds flat with a handicap of tripod and camera, and he came away with the goods.

Freeman Owen, the New Vanoscope Cameraman.

Reorganize Universal Scenario Department

A new system in the handling of its scenarios has been put in force by the Universal Film Manufacturing Company of New York, and hereafter increased prices, a more prompt method of accepting or rejecting manuscripts and the incorporation of the author's name, together with the cast of the characters on the screen, are a few of the new departures to be made in the scenario department.

Basing their action upon the truth that the working forces of the company hinge about the scenario department, officials of the concern determined upon a complete reorganization scheme. As a result the Universal is now in the field with definite purposes, and definite promises, the violation of which not be tolerated.

Henceforth all unavailable scripts will be returned to

the authors within a week. Scenarios held for consideration will be passed upon within three weeks. This will establish a new standard in the quick handling of manuscripts, and greatly facilitate the work of both authors and editors.

The minimum price for script will be $25 for a one-reel story with a graduated scale upward, varying according to excellence of plot, perfection of technique and strength and novelty of story. Expert editors and directors will pass upon all scenarios submitted.

The best and most competent writers in America and abroad are being solicited to contribute to the Universal Company. As an innovation in photoplay work, announcement is made that hereafter the name of the scenario author will appear in connection with the picture as a finished product.

With twenty-one companies in the field, making pictures every day, the Universal demands a wide diversity of plot and story in the scenarios.

The various producing organizations are distributed throughout the north, south, east and west, and scenarios requiring scenes typical of any part of the United States or Panama can be utilized. Bright, snappy comedies, virile dramas of eastern and western environment, military and cowboy comedies and dramas are among the principal requirements of the company. Particularly for the mammoth western organization are desired one, two and three-reel scenarios, requiring casts with large ensembles of Indians, cowboys and miners. For the eastern companies comedies and dramas, with a majority of interior settings, together with split reel comedies, are in demand.

The stipulation is made that each plot be submitted in regular scenario form only, typewritten on ordinary publishers' "copy" paper, and accompanied by a synopsis not exceeding three hundred words, and including the essential points of the plot, clearly and concisely described.

In no instance will an unoriginal scenario be accepted unless the author admits the source from which it is taken nor will consideration be given to an infringement upon a copyright book, magazine or play.

As a part of the new plan authors' estimates of the financial worth of his individual productions may be included with the script, and a price will be figured with that stipulated sum as a basis.

Famous Players Are Legal Victors

The Famous Players Film Company won its suit against the General Film Company, by which the Selig Polyscope Company is restrained from selling, renting or exhibiting its production of Monte Cristo, on the ground that the film was an infringement on the version of the play copyrighted and owned by James O'Neill, the film production of which is controlled by the Famous Players Company.

The decision has a far-reaching effect in that it establishes a legal precedent that indicates the copyright status of a dramatic production in its relationship to the motion picture, a question which has heretofore been entirely equivocal, and places the motion picture in a definite and distinct position as a dramatic production.

The decision eliminates the assumption prevalent in the film circles that a manufacturer had an ethical and legal right to produce in motion pictures a work which had been copyrighted in play or book form, as long as the film production departed from the copyright version in such scenes or details of action upon which the copyright may have been based, but reproducing the work in essence and spirit without any visible hindrance. By the text and spirit of the present decision, legal authority is advanced which grants a popular novel or play complete copyright protection as respects the work in its entirety and automatically prohibits the film production based upon the theme in question or the original from which it may be derived to so close a detail as the title of the work.

Universal Officers and Exchangemen Meet

Eleven members of the Independent Exchange Corporation met in New York last week in conjunction with the board of directors of the Universal Film Manufacturing Company to discuss the business relations between the Universal and the exchanges and set forth their demands in regard to future business.

The principal objects of the exchangemen's trip to New York were to set forth to the Universal their desire to have more power in the selection of the films they purchase, to have more opportunity to purchase outside films and to secure contracts from the Universal Company which would guarantee them against being put out of business by the Universal at any time the latter saw fit to take over the exchange business in cities in which these men had exchanges.

Carl Lemmle, president of the Universal Company, stated that he believed the demands of the exchanges could be met in their entirety and that he thought the contract idea only fair and just. He has arranged for a form of contract to be drawn up at once. These contracts are to be of two years' duration.

The meeting was attended by William Oldknow of Atlanta, Joseph Hopp of Chicago, Underwood of Dallas, Tex., Frank Drew of Detroit, I. W. McMahon of Cincinnati, L. Davis of Pittsburgh, S. Markowitz of Los Angeles, J. R. Plough of Chicago, A. F. Beck of St. Louis, Frank Bailey of Butte, Mont., and Joseph L. Marentette of Atlanta.

Los Angeles Diamonds Increasing

The week of January 13 saw the beginning of another extensive improvement in the plan of the Selig Polyscope Company's western branch in Los Angeles. Property recently acquired immediately north of the studio will be utilized in extending the grounds clear to Duane street, thus giving the plant a fine frontage on three side of the block. The great concrete mission wall which is such a distinguishing feature of the Edendale valley, where the studio is located, will be extended to and along Duane street, and will be parked inside and out, as is the older wall, with grass and flowers. It will encompass a number of new ornate concrete buildings, which are needed to house the increasing equipment and additional acting force of the Selig Pacific Coast establishment.

Laughs That Cost Company $25,000

When the Keystone Company releases "The Battle of Who-Run" on February 6, it will claim the distinction of turning out the most expensive comedy reel ever issued to the exhibitor.

Fred Mace, the well-known comedian, will play the leading role, and the cost of producing the reel is estimated at $25,000. One of the features is a battle scene with two large armies in opposing array. It is said that $1,000 alone was expended for powder and blank cartridges.

Lubin to Film Charles Klein Successes

Siegmund Lubin has closed a deal with the famous author, Charles Klein, for the exclusive motion-picture rights to all his productions. Included in these are "The Lion and the Mouse," "The Third Degree," "The Cipher Code," and other equally well known plays.

Negotiations have been pending for several months, and the consideration entailed will mark an epoch in the history of consideration paid for motion-picture production. It is the intention of Mr. Lubin that all these plays shall be made into feature films—some to constitute an evening's entertainment.

Arrangements are already under way for the building of such massive scenery as will be needed. Many of the actors who took leading parts in the original plays will be engaged and these pictures will show a new departure in picture making.

The basis of the picture is the play. With this great foundation upon which to build, and the wonderful artistic material at Mr. Lubin's command, it may safely be said that these films will undoubtedly entitle him to keep his place in the front rank of great motion-picture producers.

Photoplayers' First Ball Ticket Brings $75

The Photoplayers Club of Los Angeles is to dance, on St. Valtine's night, at the Shrine Auditorium. The first ticket to the club's first ball brought seventy-five dollars, David Wall securing the ticket and the honor its possession entails. There was sharp rivalry for the purchase of the ticket by Frank Montgomery, James Young Deer and Mr. Wall, the two latter each bidding the purchase price and Mr. Young Deer losing out on account of his not yet having signed a membership blank. Before his extended fee of five dollars could change hands, Mr. Wall was declared owner of the disputed ticket. W. E. Wing is chairman of the entertainment committee and other committees were appointed by President Mace.

Pictures Mean "Pin Money" to Indians

The picture business has proved a veritable bonanza to the Indians of the western reservations. The demand by western film makers for real redskins has largely solved the problem of tobacco and firewater at least. The Kay-Bee and Broncho companies, owned by Messrs. Kessel and Baumann, have a large number of Indians under service. Over 100 Sioux Indians from the Pine Ridge Reservation are working for them and with every five, a chief is required. The Indians receive from $7 ot $10 per week and their expenses, while the chiefs are responsible for their various bands and are paid from $10 to $12 per week.

Free Repairs to Machines

A new departure recently organized by the projecting machine department of the Kleine Optical Company is a free repair service department instituted by Frank Hough. A circular letter is being used to call attention to this repair service. It states that if any exhibitor who is having trouble with his projecting machine, it will be repaired free of charge by Mr. Hough's department, using standard repair parts made by the manufacturers of the machine being repaired. While there is no charge for the repair service, each exhibitor is expected to pay the regular price for the different repaired parts used in making his projection machine up-to-date.

Mistakes Carney for "Wap;" Fires Him

Augustus Carney, known the world over as "Alkali Ike," was fired last Friday. But "Alkali" should be annoyed. In the costume of a tramp he walked down a busy thoroughfare in Chicago, where laborers were putting in new gas pipes. Carney stood, five or ten minutes, watching the men at their work and waiting for the camera man. The boss of the gang, seeing Carney idle, asked why he was not working. The clever comedian, carrying out the misunderstanding, informed the boss that he had a severe headache. A bottle of Halsted street whiskey was offered Carney, which he refused. "If you won't drink the whiskey to cure your headache, so you'll be able to work, you can quit right now!"

Having been fired, Carney strolled on to the next corner where he met the camera man.

Cleveland Now Has Censor Board

Censorship of moving picture films under the direction of City Censor R. O. Bartholomew has been begun. H. K. Hunter, sociological expert and former athletic instructor, is his assistant.

As first assistant Hunter will be employed regularly in the inspection of films and the general character of vaudeville performances. Bartholomew and Hunter will inspect from ten to thirty films that are released daily from three exchanges and Hunter will make the rounds of the moving-picture houses to determine the general character of performances.

Hunter is a graduate of Shelby (O.) high school and Western Reserve university. While at college he took part in the Alta house social settlement work. Later he became playground director at the Children's Fresh Air camp.

The cost of the moving-picture censorship will be borne by the moving-picture proprietors. They will pay censors fifty cents per film.

Luck Favors Essanay

"WHEN A FELLER NEEDS A FRIEND."
From the Chicago *Tribune*.

Brevities of the Business

PERSONAL NOTES.

It was no trick at all for him. He couldn't help adopting the slogan, "A Live One," for he's that every minute. At least every minute that he is out in the open among his fellows. Ten to one, though, that he's the kind that rips off his collar and tie and slides into his slippers and takes the count on a comfy couch when he reaches home. So many are like that. But even so, you'd have to chloroform him to keep his mind from working. For Joe Brandt *is* alive and for one who doesn't make memorandums, he's a wonder. Few people know very much about Joe. Carl Laemmle is responsible for him as it concerns the film business, but that is all. Joe found the girl he married without Carl's help and did several things before he began to open Carl's mail. Joe Brandt says that that is his full name, but he signs it J. Brandt. It is still shorter that way, which suggests that in a rush for brevity, he might have lopped off more of it. As a matter of record, he did, but that was Joe's business, urged on by Horsley. Dave gets on smilingly with only one arm and for the same reasons he thought a syllable or two in Joe's name wouldn't matter. If you never tried running around a cut, you will hardly understand why so many words are required to say so little. Thus far you haven't any dope on Brandt. You may not have known where Joe was born. Troy, N. Y., was the place—where all the collars come from. But Joe got his education in the New York city schools, public, including high, and acquired L.L. B. from the New York University, where you got to earn 'em. As early as—confound this absence of dates—well, anyway, Brandt did seven years with Hampton's Advertising Agency as copy-grinder, copyrighter, space buyer and campaign inaugurater for such accounts as American Tobacco, Regal, United Cigars and other big ones. Just why he left Hampton to assume the management of the New York office of the *Billboard* hasn't been given out, but like as not there was an allurement of money. Money, you know, is quite as acceptable to Joe Brandt as it is to the rest of us. Though he works like an oscillator, he's human, very much so. Typhoid fever got him when he was with the *Billboard*, and while it came nearly getting him, it didn't quite. It only got the job. Then he joined the forces of the *Player* and after six months of it, he went over to the *Dramatic Mirror*. He was hustling advertising wherever he went, with the title of advertising manager. It must have been interesting, that meeting when Joe tried to slip Carl Laemmle the outside back cover of the *Mirror*—in two colors. Carl settled it by hiring Brandt—made him his secretary. Joe has been close to Laemmle's elbow ever since. Right now he is publicity and advertising manager of that program you are asked to demand and he is also editor of a live house organ—a seven-column folio with an illustrated supplement of the same size. This publication issues weekly and Joe does most of the work at night. When he goes to conventions he gets it out *daily*, just to keep going. Say, you poor tired dopesters, when you think you are all worked to death, refresh yourselves by thinking of Joe Brandt!

Miss Maibelle Heikes Justice, of New York, who will have a novel, "The Velvet Glove," in a spring number of the *Smart Set* magazine, and stories shortly in the *Cosmopolitan*, has joined the ranks of photo playwrights. Gifted with a natural dramatic instinct, this young writer attempted photoplay work, with the result that the quality of her work has raised her in a very short time to the ranks of professionals, and she has now nine scenarios in the hands of producers, making this record since the middle of last October. Miss Justice is at present in Chicago for the winter. While here she has met the representatives of the large film companies, and placed much of her work. The Selig Polyscope Co. has secured some of her work, having five or six of her plays under production at present. The first to be produced by The Selig Company is "The Governor's Daughter," released February 3.

The moving picture business gained and the advertising business lost when R. H. Cochrane relinquished his important position with the Cochrane Advertising Company, Chicago, to participate prominently in the conduct of the Universal Film Manufacturing Company at New York. Mr. Cochrane associated with his famous brother, Witt K. Cochrane, originated the Cochrane style of ad-copy and guided a whole flock of big advertising campaigns to success. It was as an advertising agent that Mr. Cochrane met Carl Laemmle. The meeting was epochal; it marked the inauguration of a business association which has continued uninterrupted all these years while the knowing ones have pointed out Mr. Cochrane as Carl Laemmle's silent partner. The silence is now to be broken, and while the film world need not expect to hear the Cochrane horn blatantly and frequently tooted the Cochrane influence will be noticeable in the achievements of the Universal Film Manufacturing Company. With Carl Laemmle as his sponsor Mr. Cochrane will have the benefit of the famous "Laemmle Luck" in addition to his natural knack of doing things and doing them right. Mr. Cochrane now occupies an office at the New York headquarters of the Universal Film Manufacturing Company and is making that office a place of business.

Frank Dayton in a rehersal last week at the Essanay studio of "A Wolf Among Lambs," while playing the role of a vicious Spaniard, was supposed to stab a rival—and he did. So real was the stab that a doctor was summoned to dress his opponent's wound. The opponent was Howard Missimer, the man of Mascara fame.

George Greenbaum has sailed to Berlin to transact business in the name of the Vitascope Company.

J. Slevin has resigned his position as scenario editor with the Pathe company, but at yet has not announced his future plans.

Charles C. Pyle, who recently organized the Satex Film Company of Austin, Texas, stopped over at Chicago on his return trip from New York and declared himself much pleased with the arrangements made in the eastern city as to the marketing of the company's films. March 1 will be the release date of the first Satex, which will have Miss Martha Russell (Mrs. Pyle) as leading lady.

Bernard M. Corbett has resigned from the traveling staff of the Thomas A. Edison Inc. of East Orange, N. J. He takes with him the good will and wishes of the Edison people. Mr. Corbett is remembered as an active representative of the Edison people both in the field and at conventions. Before making other connections, Mr. Corbett is enjoying a vacation at Rowley, Mass.

John Bunny scored a success in his week at Hammerstein's, and was responsible for the over-large attendances at every performance. His sketch consisted of the relating of incidents which occurred during the Bunny trip abroad.

Jack Nelson, one of the most popular leaders in the pictorial line, having served with noted success, has been engaged by the Selig stock company for juvenile leads.

Miss Mabel Normand, the diving girl, formerly leading lady with the Biograph Company, and now one of the foremost players with the Keystone Comedy Company, is said to be one of the highest salaried women working in pictures.

Kurt W. Linn, general manager of the firm which has been conducting business under the name Cosmopolitan Films, will hereafter use the name Eclectic Films and abandon the old name. Mr. Linn stated that he discovered the use of the name Cosmopolitan elsewhere and decided to change the name before it became too well known to be changed without injury to business.

Edwin B. Hesser, who directed the publicity and advertising of the Kinemacolor Company, severed his connection with that concern recently. Mr. Hesser is preparing to break into the show business on his own account, and will announce his plans in the near future. William W. Hines has been named as Mr. Hesser's successor. He is known as one of the best press agents in America. He has directed the publicity of some of the greatest

stars in the theatrical firmament—Sarah Bernhardt, Ethel Barrymore, William Gillette, Frank Daniels and several others, and was at one time press agent for B. F. Keith.

Thomas H. Ince, director of the Kay-Bee Company, now located at Los Angeles, Cal., is reported to receive $500 a week and twenty per cent of the receipts of the Kay-Bee Company.

E. Germain is sole proprietor of a new feature film company and has opened an office in the Fifty-fifth Street Exchange building, New York. The company is known as the Eagle Feature Film Company. Mr. Germain withdrew from the Lion Feature Film Company, leaving F. C. Leibow as owner. Both concerns will market feature films of foreign make.

Mary Pickford is a lovable Juliet in the Belasco cast of "The Good Little Devil," and a successful career on the legitimate stage is predicted for her.

Gene Gauntier, Sidney Olcott, Jack J. Clark, Arthur Donaldson, Robert Walker, John Vincent, Allen Farnham, Herbert Tracy, Helen Lynn, Florence Donaldson, Herman Obrock (cameraman), Ross Fisher and William Bailey comprise the roster of the Gene Gauntier Feature Players. Two old southern homes, at 737 Talleyrand avenue, Jacksonville, Fla., have been remodeled and provided with a laboratory and stage and the company is settled there for the winter.

Lillian Logan is a new lead secured by the Selig Polyscope Company for its Chicago studio. She acted the leads three years ago for the Oliver stock company in South Bend, Ind., assuming the parts of a continually varying repertoire. She took the role made vacant by the death of the incomparable Lottie Faust in Lew Field's "The Girl Behind the Counter," and had the singing leads in "The Girl Question," "The Time, the Place and the Girl," and "Mme. Sherry." For two years past she studied for grand opera in Berlin under the direction of Jules Lieban. Since her return to this country she has taken leading parts in films.

Director Henry McRae of Selig's Los Angeles studio is producing a line of one and two reel wild animal specialties which promise to surpass any hitherto released. Miss Kathlyn Williams is playing the adventurous female leads in these exciting pictures, and Hobart Bosworth is appearing with her.

George Hernandex, the well-known comedian of the Selig Pacific Coast forces, is again portraying droll characters before the camera, after a serious illness which kept him away from the studio for eight weeks.

Charles H. France is about to produce under the Selig auspices the famous Hoyt comedy, "A Midnight Bell." It will be a three-reel production carefully picturized by Kenneth D. Langley and will be presented with studied regard for every detail of the striking situations.

Ira M. Lowry, general manager of the Lubin Manufacturing Company, and H. A. D'Arcy, director of publicity of the same company, have been elected members of the Pen and Pencil Club of Philadelphia, which affiliates with the Friars.

William Walthall of the Biograph company has joined the Los Angeles colony and made application for membership in the Photoplayers' Club.

Jean Barrymore is president and M. S. Cohen secretary and treasurer of the Barrieco Film Company, which has opened offices just recently.

Carl Laemmle made a flying trip to Chicago last week on business connected with his exchange interests. While in the city he arranged with Mr. Fleckles for innovations in his branches which he claims will make them even more efficient than they now are.

M. L. Markowitz of the California Film Exchange, San Francisco, Cal., spent a few days of last week in Chicago on business. Mr. Markowitz while in the east secured several big features for his exchange.

Charles Weston, the director who puts the punch in "Punch" comedies, has taken his string of blooded comedians to Jacksonville where the balmy air makes it easy to laugh. Among the high steppers of class who sailed with "Punch" was the diminutive midget actor, Herbert Rice, Arthur Finn, Clifford Saumes, Virginia Westbrook and Alice Inward.

Miss Hazel Neason of the Kalem Company, is now Mrs. Albert E. Smith. Mr. Smith is treasurer of the Vitagraph Company of America, and a few years ago Miss Neason was the "leading lady" in the Vitagraph plays before the camera. She left that concern to take an engagement with the Kalem Company that ended with her wedding. Miss Florence Neason attended her sister at simple nuptials, and Victor Smith, brother of the bridegroom, was his attendant.

George Austin, manager of the Temple Theater at Hopkins has gone to Omaha to look after his interest in a film exchange. From there he will go to Kansas City. He is making a special study of the picture-show business and will add many new features to his show in Hopkins.

ROLL OF THE STATES.

ALABAMA.

The Gurley Realty Company is having the old city hall transformed into a playhouse and W. J. Austell of Scottsboro has rented the building and will put in a moving picture show.

The Mobile theater at Mobile was burned at a loss of $200.

ARKANSAS.

A contract has been let for the basement and foundation of the new moving picture theater at Capitol avenue and Spring street, Little Rock, to be built by Abe Stiewel. Theo. M. Sanders is the architect. The building will be 65 by 150 feet, with an auditorium seating 1,500. There will be 14 exits from the auditorium, opening on one side to Spring street and on the other into a garden, 85 by 150 feet. This garden will be fitted up with trellises and fountains and will be a pleasant waiting place should the theater be overcrowded. From the auditorium, stairways will lead to the women's parlor and the men's smoking room and these rooms will be arranged to open out on the auditorium. The operator's box will be located so as to give a direct throw upon the curtain. On each side of the proscenium will be located the boxes and above will be a pipe organ, operated from the orchestra pit. The building will be of absolute fireproof construction.

CALIFORNIA.

Architects Morgan, Walls & Morgan have plans for a theater building to be constructed at corner of Pico street and Figuere avenue, Los Angeles.

Plans for a forest theater to be built in a natural amphitheater, near Saratoga, were announced by officers of the San Jose Symphony Orchestra.

The Modesto Choral Society of Modesto has taken over the new theater recently leased by W. J. Poland of San Francisco, and they will open it on February 6.

DISTRICT OF COLUMBIA.

The Lyric theater of Washington, which lays claim to being the largest, newest and finest motion picture house in the District of Columbia, opened its doors to the public, January 20. It seats 500, has an arcade entrance 20 by 45 feet, auditorium space 40 by 92 feet and is beautifully decorated. A Powers 6A machine is the one in use and the screen is large, a Gold Fibre, made by the American Theater Curtain Company of St. Louis, Mo. The theater is owned by the Lyric Amusement Company of Washington, which has J. M. Swanson as its president and which proposes to build other theaters in Washington and in other large cities in its neighborhood. S. Greenburg, who formerly managed the Acme theater, is the manager of the Lyric.

FLORIDA.

Mr. and Mrs. J. C. Ewing and Mr. and Mrs. P. L. Awalt are arrivals in Jacksonville from Ocala, and came to manage the new moving picture show to open in the old Orpheum building.

The opening of the new playhouse, the Grand, at Orlando, was a recent event of great pleasure and interest to the people of Orlando. Built primarily for a moving picture theater, it has a large stage with dressing rooms, scenery, etc., so that it can be used by theatrical troupes at any time. The interior furnishings and finish are of rare beauty and design and the decorations are elaborate. Over 500 seats are placed. Before the first film was shown there was a general felicitation and talk fest indulged in by prominent citizens, including church officials, doctors of divinity and Church of England dignitaries.

The firm of Key & Woodback, managers of the Pastime theater at Kissemmee, has been dissolved, John D. Woodbeck having acquired the interest of F. S. Key. Mr. Key will remain at the Pastime as operator of the motion picture machine for Mr. Woodbeck. Mr. Woodbeck will continue to manage the Pastime and is doing his best to give the theater-going public a line of attractions that are high class and worth the money. It remained for Key & Woodbeck to make the motion picture business a success in Kissimmee. They are experienced managrs and have taken the pride and interest in their business that makes for success.

GEORGIA.

Montgomery, the moving picture man, with theaters in several cities, who has made his attractions highly popular through his progressive methods, announces that there will be a complete change daily of pictures at his theater at Atlanta, as well as at his places in other cities.

Motion pictures and stereopticon views are fast gaining popularity in Atlanta churches. Another church has begun to show pictures Sunday nights, preceding sermons. This is the Harris Street Presbyterian, which follows the lead of the Wesley Memorial with its pictures. The services start at 7:30 p. m. at each church.

A moving picture show opened recently at Eastman with

a good attendance. Motion pictures are new in Eastman. The show is operated by Percy Lyon, a local musician.

IDAHO.

Nampa has a third theater, and incidentally it is the largest in the state. The Nampa theater, with a seating capacity of 1,200, owned by J. L. Jolley, Jr., of Emmett, has been completely painted and decorated and a machine room and other equipment installed. At the same time the house will remain in the theatrical circuit and on nights that good attractions can be booked they will take the preference. The Orpheum, another picture and vaudeville house, undergoes a change in management. It has been sold by Alexander & Tschumy to Messrs. Charles E. Freine and Austin E. Anson.

ILLINOIS.

The Ryan building will be remodeled into a theater for moving pictures Located on South California street, Sycamore. John Peterson, manager.

Plans are being made to open up a new moving picture theater in the Joachim building at Smithfield.

The New Main street theater in Galesburg which is being prepared for the public by W. H. Sullivan, Joe Johnston and city clerk Ben Huff, is rapidly being completed and the interior will be most ornate. The proprietors are sparing no pains to make the interior the best and most attractive moving picture theater in the city and in the remodeling of the building some extra masonry work has been necessary on the rear to make needed room.

Plans are being considered for the erection of a new moving picture theater to be erected at Springfield by Allardt Brothers, of Chicago. George L. Rapp, architect.

Colonial Photo-play Theater Company, Joliet, capital $12,000, moving picture business. Incorporators, F. L. Scheidt, R. C. MacMullen, L. H. Sandford

The Colonial Theater in the Colonial Hotel building at Jerseyville opened under the management of Robt. O. Bell who was almost the pioneer in the picture show business in Jerseyville. He has purchased Mr. Stephenson's new picture machine. Five good reels of pictures will be given every night.

Forest Fletcher, son of Mr. and Mrs. James Fletcher, of Springfield, has purchased the Princess Theater in Peru and will continue conducting it as a moving picture house.

Lloyd Longcor has purchased the interest in the Felsman moving picture show at Pallas City.

St. Joseph is to have a moving picture theater.

INDIANA.

Repesentative John B. Jones of Marshall county has prepared a bill for introduction in the House to provide for the appointment of a state board of censors, consisting of two members, which shall pass upon and approve or reject all moving picture films before they are exhibited in Indiana. The bill is likely to meet with stubborn resistance from a local organization of moving picture theater proprietors.

Slater and Patten will open a moving picture theater in Warsaw.

An order to make several alterations in the moving picture theater at 504 East Washington street, Indianapolis, has been sent to William Kirchner, proprietor, by Thomas A. Winterrowd, city building inspector.

E. A. Thompson of the Thompson Amusement Company, Chicago, is looking for a site for the erection of a moving picture building and was considering the purchase of the Princess Theater at La Porte.

The ban of the Indiana Motion Picture Association has been placed on the proprietors of motion picture houses of South Bend, because they have refused to assist in the state-wide campaign to legalize the Sunday opening of theaters. The theater owners in South Bend refused to get into the fight because the local municipal authorities permit the places of amusement to operate on the Sabbath, and for that reason they decided to let well enough alone and keep on neutral ground.

IOWA.

Justice C. H. Jackson has leased the Auditorium at Mount Pleasant from the owner, Dennis Moreny, and will operate a moving picture show.

Charles Curl will convert his restaurant at Bloomfield into a motion picture house.

E. W. Johnson has sold his moving picture business at Coin to Frank Dutton, who will take possession.

Milo will have a picture show. J. D. Banning of Des Moines has leased the opera house and installed a picture machine.

J. E. Anderson has sold his moving picture show at Logan to George Wood.

Manager Krauth of the Germania Opera House at Denison said the opera house would be converted into a motion picture theater.

C. J. Morris, manager of the Electric Theater at Ellsworth, will remodel same.

Because 500 feet of moving picture films in a theater in Hampton were too close to a stove that became overheated, the material exploded, causing a bad fire and wrecking the building.

The ladies of the Progress Club of Iowa Falls went to the moving picture show in a body one recent night at the invitation of the proprietor, the attraction being pictures of factory scenes portraying child labor.

J. E. Benton will now have a monopoly practically on the picture shows in Albia. He will conduct two shows, using both the Comet and the Scenic.

KANSAS.

The new Umstot building, which is being erected at 103 North Main street, Hutchinson, for a theater building, has been leased by E. Wayne Martin who will conduct the playhouse. The theater will be nicely arranged for both motion picture purposes and as a vaudeville house. There will be a large stage, a sloping main floor, and a balcony for overflow purposes.

A fire completely destroyed the Reid Opera House building at Lebo. Loss, $12,000.

The Columbia Theater, Coffeyville, was sold to M. O. Houlden of the Star Theater, 804 Walnut street.

LOUISIANA.

The Princess Theater, a moving picture house at Monroe, was put out of business recently by a fire that had its origin in a burning reel. The reel was on the rewind and not in the picture machine when it caught fire. The helper in the operating room thought to save the room and other reels by throwing the burning film into the auditorium, but instead he made matters worse. The celluloid film flashed up, setting fire to the rear seats and the heavy curtains in front of the entrance. The young lady ticket seller was forced to climb out through the window of the ticket office. Less damage was done inside the operating room than on the outside. The accident happened just as the theater was opened for the night and there was no one in the house at the time. The damage was about $3,000, partly covered by insurance.

Plans are being prepared for the erection of a theater at Longville, Lake Charles.

MARYLAND.

The work of erecting the new motion picture parlor and vaudeville theater on the site of the Maryland Medical College at 1110 West Baltimore street, Baltimore, will start at an early date. The plans for the structure, which were prepared by Architect J. C. Spedden, call for a one-story building 78 by 124 feet, which is to have a concrete foundation and an ornamental brick facade. The interior will be designed after the fashion of the latest structure of its kind and will be large.

MONTANA.

Miles City is to have a new $15,000 moving-picture playhouse.

Protection of theater audiences from fire is the purpose of an ordinance passed at Bozeman by the city council, which prohibits smoking within the walls of a theater or moving-picture house while an audience is present or an exhibition is going on. The passage of the ordinance was at the instance of the fire department. It is aimed at the stage hands, performers when behind the scenes, and the public who bring in lighted cigars or throw lighted stumps on the floor.

NEBRASKA.

The Happy Hour Theater, a moving-picture show which has been located on N street, Havelock, for two years, has been sold by Mrs. J. S. Willan to Young and Middlecomb, owners of the Joy, another moving-picture show, the fixtures removed and the show discontinued.

NEW JERSEY.

A moving-picture theater is soon to be constructed at 94 Hamburg place, Newark, for Albert T. Sessing. Cost $8,000.

NEW YORK.

The theater which W. P. Murphy is constructing on the site of the former Nichols house, in Pulteney square at Bath, is nearing completion, and will be used for the first time at the Masonic fair, the last week in January. Its formal opening as a theater will be one week later.

The ownership of the Motion World, the picture theater in the Smith block at Geneva passed from the control of M. L. Walley & Company to William Bisons of Syracuse. Charles F. Rodock of Syracuse will be the manager. Mr. Bisons announced that the policy of the house will be the same as it has been in the past few months, and that it will be devoted to high class pictures, interspersed with vaudeville and special features.

The Sun Film Corporation has been incorporated in New York for the purpose of producing and marketing films of multiple reel length. The officers are: Tobias A. Keppler, presi-

den; H. A. Spanuth, vice-president. Other members are: J. H. Drayer and Sidney Ascher.

Nostrand avenue, west side, 20 South Fulton street, Brooklyn, new walls, etc. 1 story, moving pictures; cost $10,000. Owner, Bero Company; architect, Shampan & Shampan, 772 Broadway.

Fire started in the Plattsburgh Theater at Plattsburgh during an exhibition of moving pictures at 9 o'clock on a recent night. The blaze, which was caused by a short circuit of electric wires, lasted about fifteen minutes and was confined to the lamp house of the theater in the corridor. There was a large audience, but no one was injured. Many rushed into the halls or down the outside fire escapes. Through the prompt action of the theater employes a stream of water was playing almost instantly upon the flames. The manager of the house shouted that the fire was confined entirely to the film house and the more courageous remained to watch the work of subduing it. After about three-quarters of an hour the performance was resumed.

On Saratoga avenue, Brooklyn, a moving-picture building will be erected at a cost of $10,000. Owner, Faiber Construction Company, 1715 Park place; architect, Alexander Faiber.

Dreamland Theater at Auburn was threatened by fire shortly after six o'clock, when a motion-picture reel, which one of the proprietors, E. C. Day, was testing, became ignited. The fire spread to the booth and to articles on a shelf. The firemen arrived in time to extinguish the blaze before it made headway outside the booth. The theater was empty at the time. The film had given trouble when exhibited in the afternoon.

NORTH CAROLINA.

Otto Haas has made arrangements for the overhauling and remodeling of the Theater moving-picture place at Charlotte at an expenditure of several thousand dollars.

OHIO.

Curt Jones of Zanesville is reported to have bought the Star moving-picture theater in Mansfield.

A motion-picture theater is to be built at the corner of Mills and Main avenues in Norwood, Cincinnati. A. C. Dinglestedt, owner.

Because they paid a license of $150 in 1910 for operating a moving-picture theater for one year, owners of the Princess, Royal, Crown and Jewele Theaters in Toledo will not have to pay for a license fee in 1913. Council adopted a resolution to that effect at its most recent meeting. The four theater owners paid promptly in 1910, when the ordinance provided for a license of $150. Later the fee was cut to $50 and the delinquents did not pay the same price as the owners of the four theaters mentioned. For the past two years the owners of the four theaters tried to have the $100 remitted, but a compromise was effected and the owners were satisfied with being relieved from securing a license for next year.

Plans are being made by Architects Zettel & Rapp for a theater of the motion-picture type, to be built adjoining the northeast corner of Pearl street and Broadway, Cincinnati, facing on the former thoroughfare. It will contain about 300 seats and may be called the Coliseum. The owner is the Broadway Realty Company, which will be headed by Real Estate Broker Wilson.

A motion-picture theater to cost about $30,000 is to be built at Camp Washington, Cincinnati, by Lawrence Bueche, owner.

For the first time in the history of Springfield, the motion-picture theaters were opened for business on a Sabbath, December 22 and were not disturbed by the authorities. The proprietors announced that they would give 12 per cent of the receipts to the District Tuberculosis Hospital and hope to evade the state law governing common labor on Sunday. Recently they made a test case, and Judge Busch, of the Police Court, held that the selling of tickets for a motion-picture show was common labor, which is prohibited by the law on Sunday unless it is done in the interest of charity.

PENNSYLVANIA.

Ernesto Carbone was granted a permit to demolish the old hall building, Nos. 763-65 South Eighth street, Philadelphia, preparatory to the erection there of a moving-picture theater.

Keno Feature Film Company, Pittsburgh; capital, $5,000. Incorporators: Manfred Feitler, Adolph Klem and M. Teplitz, Pittsburgh.

Samuel Schulz, alterations to moving-picture house, southwest corner Franklin and Clearfield street, Philadelphia, for M. Zessey; cost, $4,500.

Anderson & Haupt are preparing plans for a moving-picture theater at the northeast corner of Twenty-fifth and Carbria streets, Philadelphia, for the Interstate Film Company.

Plans have been prepared for the erection of a new moving-picture theater by the Nixon-Nirdlinger interests in Germantown, Philadelphia.

Contracts for the erection of a new motion-picture theater for William H. Snyder of Lancaster has been awarded to L. V. Wright, contractor.

SOUTH DAKOTA.

Capitalists of Broadland are figuring on erecting a modern opera house in that town.

TEXAS.

Arangements have been made to open a new playhouse at Goliad. The Von Dohlen building will be converted into a motion-picture theater.

The wok of putting in a raised floor and making other improvements on the building next to the postoffice at Belton is under way. The building, when improvements are completed, will be occupied by a moving-picture show operated by Walter King of Houston.

J. F. Morris has just completed the construction of a $10,000 theater building on Commerce street, Jacksonville, which will be used by the "New John's Theater" is exhibiting moving pictures.

C. T. Mahler and associates will erect a moving-picture theater at Temple; cost $25,000; on Avenue A, 5th and 3rd streets.

The Crystal moving-picture theater, at Temple, has been closed and the room remodeled as a storeroom. The theater was owned by Campbell and Winch, who built the new Wigwam theater, across the street.

The Baker Moving Picture Show Company at Gonzales has leased the Reuter lot and will erect a building.

Plans are prepared for the erection of a row of brick buildings at Postoffice and Twenty-fifth street, Houston. The buildings are to be put up by Dr. E. B. Kenner, and one of them is to be a modern theater for colored people, which will cost $20,000. The theater has been leased to the Lincoln Amusement Company for five years and $5,000 has been paid on the lease.

Cliett & Bledsoe have disposed of their moving picture show at Houston to J. W. Pinkerton, who has taken charge of same. Messrs. Cliett & Bledsoe have a picture show in Rockdale and intend opening another in Southwest Texas.

VIRGINIA.

Thoroughly remodeled and rearranged, equipped with powerful moving picture machine, steam heated and well ventilated, the Lyric theater at Suffolk has opened its doors under a new and progressive management, that of Messrs. Matics and Spence, who so successfully managed the Academy for the past year or more. Four reels of pictures are shown each night at this pleasant playhouse, the only five cent show house in Suffolk. The program is changed nightly.

WASHINGTON.

Construction has been completed on a new motion-picture theater in South Tacoma, at South Tacoma avenue and 54th street. The theater itself opened for business previous to completion, construction being far enough along to permit with out violating the city building odinances. Fred Yorktheimer is the owner of the new building, and the owner of the theater is R. R. Pratt. C. F. W. Lundberg is the architect. The building is wired on conduit, and otherwise constructed to conform strictly with the ordinances of the city of Tacoma. Its cost is $4,000.

WEST VIRGINIA.

A house about to be razed is being looked for by the Royal Film Company at Wheeling. The house will be set on fire and moving pictures taken of the Wheeling fire laddies at work.

F. H. Lange, Lou Gutman, Samuel Ungerieder and others are reported to erect a theater at 14th and Market streets, Wheeling.

Considerable inquiry is being made by citizens of Warwood relative to the time of erecting the building to be used as a nickelodeon, at the corner of Twenty-first and Main streets. C. D. Thompson, of Wheeling, who represents the company which proposes to establish the moving picture show stated, in answer to an inquiry, that work on the building will be commenced shortly after the first of the coming year, and it is expected to open the show for business next spring.

W. G. Baxter and Geold & DiVall will open a moving picture theater at Montfort and the opera house is being remodeled for it.

WISCONSIN.

Paul R. Philleo of Tomahawk has purchased the Bijou at Rhinelander. P. J. Hanson, the former proprietor, is to retire from the business.

Disliking the idea of providing Sunday amusement in Eau Claire, Leon Shumway has purchased the Rex Theater. He intends to run the pictures six days a week and make a profit.

The Marinette Film Company has been organized with a capital stock of $5,000 at Marinette. The incorporators are Horace C. Baker, E. D. Galineau and L. J. Evans. The new company will produce moving-picture plays.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
1-8	Peggy and the Old Scout	Pathe	
1-8	The Man Who Might Have Been	Selig	1,000
1-8	The Delayed Letter	Vitagraph	1,000
1-9	Twilight of Her Life	Lubin	1,000
1-9	Her Great Chance	Melies	1,000
1-9	The Hollow Tree	Pathe	
1-9	The False Order	Selig	1,000
1-10	The Eldorado Lode	Edison	1,000
1-10	The Wives of Jamestown	Kalem	2,000
1-10	Grandfather	Kalem	1,000
1-10	An Ambassador's Disappearance	Vitagraph	1,000
1-11	The Maid of Honor	Edison	1,000
1-11	Broncho Billy and the Outlaw's Mother	Essanay	1,000
1-11	A Sawmill Hazard	Kalem	1,000
1-13	Pirate Gold	Biograph	
1-13	A Dangerous Wager	Kalem	1,000
1-13	A Timely Rescue	Lubin	1,000
1-13	The Clue	Selig	1,000
1-13	The Little Minister	Vitagraph	3,000
1-14	A Fishermaiden's Heart	Cines	688
1-14	At Bear Track Gulch	Edison	1,000
1-14	Bud's Heiress	Selig	1,000
1-14	The Winning Hand	Vitagraph	1,000
1-15	Two Men and a Girl	Eclipse	1,000
1-15	The Girl at the Brook	Essanay	1,000
1-15	The Faithful Yuma Servant	Pathe	
1-15	A Plain Girl's Love	Selig	1,000
1-15	Off the Road	Vitagraph	1,000
1-16	An Adventure in the Autumn Woods	Biograph	
1-16	The Road of Transgression	Essanay	1,000
1-16	The Kill of Salvation	Melies	1,000
1-16	A Revolutionary Romance	Selig	1,000
1 17	Leonie	Edison	1,000
1-17	The Mexican Spy	Lubin	2,000
1-18	The Mountaineers	Edison	1,000
1-18	Broncho Billy's Brother	Essanay	1,000
1-18	A Desperate Chance	Kalem	1,000
1-18	The Girl and the Gambler	Lubin	1,000
1-18	Thou Shalt Not Kill	Vitagraph	1,000
1-20	The Man He Might Have Been	Edison	1,000
1-20	The Nurse at Mulberry Bend	Kalem	1,000
1-20	Literature and Love	Lubin	1,000
1-20	The Ways of Destiny	Pathe	2,000
1-20	The Lipton Cup	Selig	1,000
1-20	What a Change of Clothes Did	Vitagraph	1,000
1-21	She Shall Not Know	Cines	1,000
1-21	The Ambassador's Daughter	Edison	1,000
1-21	The Thirteenth Man	Essanay	1,000
1-21	Who is the Savage	Lubin	1,000
1-22	The Sheriff's Child	Essanay	1,000
1-22	The Boomerang	Kalem	1,000
1-22	The Unfilled Oath	Pathe	
1-22	A Blackhand Elopement	Selig	1,000
1-28	The Tender Hearted Boy	Biograph	
1-23	The Old Oaken Bucket	Lubin	1,000
1-23	A Ballad of the South Seas	Melies	1,000
1-23	The Half Breed	Pathe	
1-23	A Little Child Shall Lead Them	Selig	1,000
1-24	False to Their Trust—(7th story "What Happened to Mary")	Edison	1,000
1-24	The Farmer's Daughter	Essanay	1,000
1-24	The Vengeance of Durand	Vitagraph	2,000
1-25	Plot and Counterplot	Cines	1,000
1-25	The Lorelei	Edison	
1-25	Broncho Billy's Gun Play	Essanay	1,000
1-25	The Cub Reporter's Temptation	Kalem	1,000
1-25	The Insurance Agent	Lubin	
1-27	A Misappropriated Turkey	Biograph	
1-27	The Dancer	Edison	1,000
1-27	The Turning Point	Kalem	1,000
1-27	The Guiding Light	Lubin	2,000
1-27	The Girl of Sunset Pass	Lubin	1,000
1-27	The Miner's Justice	Selig	1,000
1-28	A Lesson from the Past	Cines	1,000
1-28	A Day that is Dead	Edison	1,000
1-28	On the Threshold	Lubin	1,000
1-28	When Mary Grew Up	Vitagraph	1,000
1-29	The Melburn Confession	Essanay	1,000
1-29	The Pride of Angry Bear	Kalem	1,000
1-29	The Empty Studio	Selig	1,000
1-30	Aileen of the Sea	Melies	1,000
1-30	Saved by His Horse	Pathe	
1-30	The Sheriff's Story	Essanay	1,000
1-30	The Lesson	Selig	1,000
1-30	The Smoke from Lone Bill's Cabin	Vitagraph	1,000
1-31	A Perilous Cargo	Edison	1,000
1-31	The House in the Woods	Lubin	1,000
1-31	A Tale of Old Tahiti	Melies	2,000
1-31	The Altar of the Aztecs	Selig	1,000
2-1	The Doctor's Love Affair	Cines	
2-1	The Princess and the Man	Edison	1,000
2-1	The Making of Broncho Billy	Essanay	1,000
2-1	The Senator's Dishonor	Kalem	1,000
2-1	Private Smith	Lubin	1,000

COMEDY.

Date	Title	Maker	Length
1-12	Three Black Bags	Vitagraph	1,000
1-14	Peter's Pledge	Lubin	1,000
1-15	The Title Cure	Edison	1,000
1-15	Red Sweeney's Mistake	Kalem	
1-16	It Might Have Been	Lubin	1,000
1-16	Mixed Colors	Lubin	
1-16	The Bringing Out of Papa	Vitagraph	1,000
1-17	What George Did	Essanay	1,000
1-17	A Hero's Reward	Kalem	
1-17	Quarantined	Lubin	
1-17	Fooling Their Wives	Lubin	
1-17	Poison Ivy	Selig	
1-17	His Wife's Relatives	Vitagraph	
1-17	The Interrupted Honeymoon	Vitagraph	
1-18	Taming the Spooks	Cines	
1-18	The Absent-Minded Lover	Cines	
1-18	The Family Jar	Pathe	
1-20	The High Cost of Reduction	Biograph	
1-20	Kissing Kate	Biograph	
1-21	A Matrimonial Deluge	Selig	1,000
1-21	Ma's Apron Strings	Vitagraph	1,000
1-22	Just Missed Him	Eclipse	
1-22	The Power of Sleep	Edison	
1-22	The Joke on Howling Wolf	Vitagraph	1,000
1-23	The Laird of McGillicuddy	Essanay	1,000
1-23	The Volunteer Strike Breakers	Vitagraph	1,000
1-24	One on Willie	Kalem	
1-24	Making a Baseball Bug	Lubin	
1-24	Pizen Pete	Lubin	
1-24	The Suffragette	Selig	
1-24	The Widow's Might	Vitagraph	1,000
1-25	The Elusive Kiss	Pathe	
1-25	Everybody's Doing It	Vitagraph	
1-25	When Bobby Forgot	Vitagraph	
1-27	Two Sets of Furs	Vitagraph	
1-28	Max Joins the Giants	C. G. P. C.	
1-28	The Voice of Giuseppe	Essanay	1,000
1-28	A Canine Matchmaker	Selig	1,000
1-29	Hubby Does the Cooking	Eclipse	500
1-29	A Serenade by Proxy	Edison	1,000
1-29	Hubby's Polly	Pathe	
1-29	And His Wife Came Back	Vitagraph	1,000
1-30	The Masher Cop	Biograph	
1-30	What is the Use of Repining	Biograph	
1-30	What's in a Name	Lubin	
1-30	She Must Elope	Lubin	
1-31	Hypnotism in Hicksville	Essanay	1,000
1-31	The Horse that Wouldn't Stay Hitched	Kalem	
2-1	It Made Him Mad	Vitagraph	1,000

EDUCATIONAL.

1-14	The Jelly Fish and the Plankton	C. G. P. C.	
1-14	China and the Chinese	Essanay	1,000
1-17	Our Enemy, the Wasp	C. G. P. C.	
1-17	King Cotton	Kalem	
1-17	The Clay Industry	Selig	
1-21	The Birth of a Dragon Fly	C. G. P. C.	
1-21	The Making of a Book	C. G. P. C.	
1-24	The Part Played by Air in Respiration	C. G. P. C.	
1-24	The Genet	C. G. P. C.	
1-24	The Possum Hunt	Kalem	
1-24	The Ainus of Japan	Selig	
1-27	Coke Industry	Vitagraph	
1-29	The Bulgarian Army in the Balkans	Eclipse	500
1-31	The Chameleon	C. G. P. C.	
1-31	The Making of Hats	C. G. P. C.	
2-1	The Great Prayer of the Arabs	Pathe	

SCENIC.

1-14	The Velino River and Falls (Central Italy)	Cines	315
1-14	The Palace of Fontainebleau	C. G. P. C.	
1-17	Along the Riviera	C. G. P. C.	
1-22	The Manchester Ship Canal	Eclipse	
1-31	St. Augustine, Fla.	Kalem	
2-1	The Beautiful Falls of Marmore	Cines	
2-1	Along the Columbia River	Pathe	

TOPICAL.

1-20	Pathe's Weekly, No. 4	Pathe	
1-27	Pathe's Weekly, No. 5	Pathe	

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.

TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Pathe, Selig, Vitagraph.

WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Pathe, Selig, Vitagraph.

THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
1-11	The Faithless Nurse	Comet	1,000
1-11	An Apache Father's Revenge	Bison	
1-11	A Secret of the Sea	Milano	2,000
1-12	By-Gone Days	Rex	
1 12	The Cobbler and the Financier	Eclair	
1-12	Just Hard Luck	Majestic	
1-12	The City Mouse	Thanhouser	1,000
1-13	The See-Saw of Lift	Imp	
1-13	Sins of the Father	Champion	
1-13	Their Masterpiece	American	1,000
1-14	The Ninth Commandment	Gem	
1-14	A Frontier Providence	Bison	2,000
1-14	Child Labor	Majestic	
1-14	The Tiniest of Stars	Thanhouser	1,000
1-14	The Roll of Honor	Paumont	
1-15	The Last Run of the Sante Fe Coach	Frontier	
1-15	The Wheel of Fate	Reliance	
1-15	A Blue Grass Romance	Broncho	2,000
1-15	Mother and Daughter	Solax	
1-16	A Little Mother Wants a Home	Imp	
1-16	The Flower Girl	Rex	
1-16	Nobody's Love Story	Eclair	
1-16	The Awakening	American	1,000
1-17	A Waif of the Desert	Nestor	
1-17	Face to Face With a Leopard	Lux	
1-17	Tht Tramp Reporter	Powers	2,000
1-17	The Little Turncoat	Kay Bee	2,000
1-17	Napoleon's Luck Stone	Thanhouser	1,000
1-18	Regimental Pals	Bison	
1-18	Life's Lottery	Milano	2,000
1-18	His Old-Fashioned Mother	American	800
1-18	The Strength of the Weak	Reliance	
1-19	He Never Knew	Rex	
1-20	The Death Trail	Champion	
1-20	The Bridegroom's Offense	Comet	1,000
1-20	When Destiny Guides	American	1,000
1-21	The Scapegoat	Gem	
1-21	The Girl Detective's Rush	Thanhouser	1,000
1-21	The Genius of Fort Lapawai	Bison	2,000
1-21	The Gallop of Death	Eclair	
1-21	The Dungeon of Despair	Gaumont	
1-22	The Riot	Nestor	
1-22	The Surveyor and the Pony Express	Frontier	
1-22	The Open Road	Reliance	2,000
1-22	A Shadow of the Past	Broncho	2,000
1-22	The Coming of Sunbeam	Solax	
1-23	Rags and Riches	Imp	
1-23	The Symphony	Rex	
1-23	The Spectre Bridegroom	Eclair	2,000
1-23	The Silver-Plated Gun	American	1,000
1-24	His Brother's Keeper	Nestor	
1-24	On Burning Sands	Powers	2,000
1-24	The Mosaic Law	Kay Bee	2,000
1-24	Her Fireman	Thanhouser	
1-24	The Road that Leads Home	Solax	
1-25	A Gambler's Last Trick	101 Bison	
1-25	A Rose of Old Mexico	American	1,000
1-25	The Masqueraders	Reliance	
1-25	A Child of Nature	Comet	1,000
1-26	After the Shipwreck	Eclair	
1-26	Saved from Sin	Majestic	
1-27	A Dinner Bell Romance and the Footpath to Happiness	Nestor	
1-27	The Marked Card	Champion	
1-27	The Latent Spark	American	1,000
1-27	The Contest	Comet	1,000
1-28	A Northwoods Romance	Gem	
1-28	Sheridan's Ride	Bison	3,000
1-28	The One Who Had to Pay	Eclair	
1-28	When the Last Leaf Fell	Majestic	
1-28	The Dove in the Eagle's Nest	Thanhouser	1,000
1-28	Life or Death	Gaumont	
1-29	White Man's Firewater	Nestor	
1-29	The Wild Flower of Pine Mountains	Frontier	
1-29	Saved by Airship	Reliance	
1-29	The Struggle	Broncho	2,000
1-30	Gold is Not All	Imp	2,000
1-30	The Angelus	Rex	
1-30	Little Mother of Black Pine Trail	Eclair	
1-31	The Trifler	Victor	
1-31	The Highgraders	Nestor	
1-31	The Rugged Coast	Powers	
1-31	When Lincoln Paid	Kay Bee	2,000
1-31	Psychology of Fear	Thanhouser	1,000
1-31	The Scheming Women	Solax	
2-1	A Winning Ruse	Imp	
2-1	A Man's Woman	Mecca	
2-1	Women Left Alone	American	1,000
2-1	A Wife's Battle	Reliance	

COMEDY.

Date	Title	Maker	Length
1-6	Saving Mabel's Dad	Keystone	
1-6	A Double Wedding	Keystone	
1-6	Knock Wood	Itala	
1-6	Two Little Devils	Itala	
1-7	An Accidental Servant	Eclair	
1-7	The Hundred Dollar Bill	Majestic	
1-8	Almost a Hero	Powers	
1-9	Poor Boob	Punch	
1-9	Mix-up	Punch	
1-9	The Destructive Duelists	Gaumont	
1-9	To Hell, and Back	Gaumont	
1-10	Baxter's Busy Day	Powers	
1-10	The Matrimonial Fever	Lux	731
1-10	Do Not Tease the Dog	Lux	252
1-11	The Baldheaded Club	Imp	
1-11	Society Day at Piping Rock	Imp	
1-11	A Night of Terror	Reliance	
1-11	James, the Hungry One	Great Northern	
1-11	The New Boor-Cleaner	Great Northern	
1-12	Heroic Harold	Crystal	
1-12	A Night at the Club	Crystal	
1-13	Cupid Finds a Way	Nestor	
1-13	Teaching an Old Dog New Tricks	Comet	1,000
1-13	The Cure That Failed	Keystone	
1-13	How Hiram Won Out	Keystone	
1-13	Dethroned in a Well	Itala	
1-13	Serves You Right	Itala	
1-14	The Detective Santa Claus	Eclair	
1-15	The Quickest Way	Nestor	
1-15	Mammy's Chile	Powers	
1-16	Finney's Luck	Punch	
1-16	Saw Wood	Punch	
1-17	The Hypocrite	Victor	
1-17	The Quarrelers	Solax	
1-18	The Boob's Inheritance	Imp	
1-18	The Test	Great Northern	
1-19	A Dip Into Society	Crystal	
1-19	The Fake Gas Man	Crystal	
1-19	Funnicus Marries a Hunchback	Eclair	
1-19	Harry's Lesson	Majestic	
1-19	The Commuter's Cat	Thanhouser	1,000
1-20	Love's Lottery Ticket	Imp	
1-20	The Taxidermist	Nestor	
1-20	In Peaceful Hollows	Nestor	
1-20	For Lizzie's Sake	Keystone	
1-21	Cabby and the Demon	Majestic	
1-22	A Bitter Dose	Powers	
1-23	Tom, Dick and Harry	Punch	
1-23	A Double Life	Gaumont	
1-24	Sunny Smith	Victor	
1-24	The Magic Carpet	Lux	301
1-24	Detective Knowall on the Trail	Lux	678
1-25	The Hero of the Hour	Imp	
1-25	Fixing the Flirts	Imp	
1-25	John Steals a Furlough	Great Northern	679
1-26	Becky Sharp	Rex	
1-26	Pearl's Admirers	Crystal	
1-26	The False Alarm	Crystal	
1-26	His Uncle's Wives	Thanhouser	1,000
1-27	A Double Deception	Imp	
1-27	The Mistaken Masher	Keystone	
1-27	The Deacon Outwitted	Keystone	
1-29	How He Won Her	Powers	
1-29	The Wrong Box	Solax	
1-30	Their First Baby	Punch	
1-30	Fair Weather Friends	Gaumont	
1-31	Faint Heart Never Won Fair Lady	Lux	
1-31	Arabella as a Chimney Sweep	Lux	

EDUCATIONAL.

1-5	Crawfish	Eclair	
1-11	Domesticated Wild Animals on Our Western Coast	Gaumont	
1-18	The Phosphate Industry	Imp	
18-18	The Walnut Industry	American	200
1-19	A Few Million Birds	Thanhouser	1,000
1-23	French Alpine Maneuvers	Gaumont	
2-1	Cowboy Sports	Bison	

SCENIC.

1-8	Akron, Ohio	Powers	
1-16	The Beauties of Brittany	Gaumont	
1-25	The West Coast of Jutland	Great Northern	294
1-26	Los Angeles, the Beautiful	Thanhouser	1,000

TOPICAL.

1-20	Sir Thomas Lipton	Keystone
1-22	Animated Weekly, No. 46	Universal
1-22	Gaumont's Weekly, No. 46	Gaumont
1-29	Animated Weekly, No. 47	Universal
1-29	Gaumont's Weekly, No. 47	Gaumont
1-30	Building the Great Los Angeles Aqueduct	American

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Nestor, Champion.
TUESDAY: Gem, Bison, Eclair.
WEDNESDAY: Powers, Nestor, Frontier, Animated Weekly.
THURSDAY: Rex, Imp, Eclair.
FRIDAY: Victor, Powers, Nestor.
SATURDAY: Bison, Imp, Milano.
SUNDAY: Eclair, Rex, Crystal.

DAILY "FILM SUPPLY" RELEASES

(Independent)

MONDAY: American, Comet.
TUESDAY: Thanhouser, Majestic, Gaumont.
WEDNESDAY: Reliance, Solax, Gaumont Weekly.
THURSDAY: American, Gaumont
FRIDAY: Thanhouser, Solax, Lux.
SATURDAY: Great Northern, Reliance, Comet, American.
SUNDAY: Thanhouser, Majestic.

VOL. IX. FEBRUARY 15, 1913. No. 4

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

FLORENCE E. TURNER, VITAGRAPH

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Kleine-Eclipse Feature Film

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	VIEWS OF NARNI AND LAKE TRASIMENO	(Scenic)
Eclipse February 19, 1913	GETTING EVEN	(Comedy)
Cines February 22, 1913	HIS REDEMPTION	(Drama)

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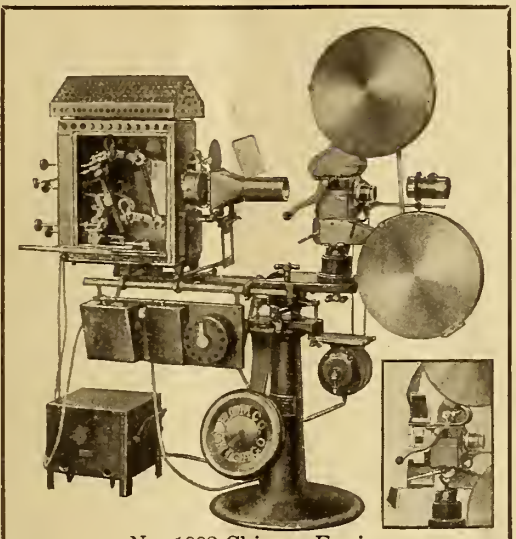

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Above, "Love Is Blind," February 22. Below, "The Finer Things," February 17. Copyright 1913, American Film Mfg. Co.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, FEBRUARY 15, 1913

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ALLEN L. HAASE, Advertising Manager

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NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made hy check, New York Draft or money order, in favor of MOTOGRAPHY. Foreign subscriptions may he remitted direct hy International Postal Money Order, or sent to our London Office.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

LONDON OFFICE .....36 Maiden Lane, Covent Garden
S. RENTELL & Co., Representatives

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CHICAGO, FEBRUARY 15, 1913

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FILM COMPANY NEED NOT SERVE.

A TEMPORARY injunction against the Motion Picture Patents Company and the Biograph Company, requiring them to sell films to the Greater New York Film Company, was issued by Judge Hand of the Supreme Court of New York on July 15. This also restrained the Patents Company from interfering with the Greater New York Company's customers.

In an opinion, Judge Hand stated that while he believed that a man could do as he pleased with his own patent, he did not believe that a number of individual patent owners could combine their patents and restrain trade. William Fox, plaintiff, was granted the privilege of continuing his case, and the injunction was made permanent until the case could be decided.

On February 4, Justice Edward E. McCall in the Supreme Court denied the application made by the Greater New York Film Rental Company to compel the Motion Picture Patents Company, et al, to admit it to membership in its organization for the distribution of films. Justice McCall said:

Greater New York Film Rental Company vs. Motion Picture Patents Company et al. The determination of the motion for an injunction pendente lite adversely to the plaintiff with affirmance upon appeal is fatal to the plaintiff's case as presented by the motions for judgment on the pleadings. The opinion of Justice Bijur, which I follow as indicating the law of the case, proceeds from the discussion of an underlying infirmity in the cause of action by reason of the irrevocable character of the license given to the plaintiff, without which license he has no rights to assert as the complaint is framed. He cannot have a decree for a new or reformed agreement for a license since, as pointed out in the opinion, the collateral oral understanding had with respect to the written agreement could not alter what was expressed as a complete contract with full knowledge of what it contained and accomplished, and every ground which is suggested upon the present argument as supporting a cause of action in equity was involved in the decision expressed.

The proposed amended complaint, as I read it, does not make a better case. Nothing is alleged which could support reformation of the license agreement, for there was no mutual mistake in its execution nor even a unilateral mistake.

The contract was made as intended and as understood, and at best the plaintiff relies upon a promise by the licensor not to enforce its accepted and undoubted legal rights. Specific performance of that promise is not open to the plaintiff, as ruled upon the motion for an injunction and whatever the result of the issue sought to be tendered as to the alleged conspiracy out of which the licensor obtains its control of the patents or rights in question, no relief to the plaintiff can follow without the giving of a license to which it has no right and which the court cannot, directly or indirectly, compel any person to extend.

Upon the general subject of an alleged conspiracy the case presents features common to those existing in the Motion Picture Company vs. Motion Picture, etc., Sales Company (*Law Journal*, October 19, 1912), where it was said by Mr. Justice Bischoff: "The plaintiff, engaged in the manufacture of moving picture films, seeks relief against the result of an agreement between the defendants whereby the sale of its product in the market enjoyed by the defendant Moving Picture Distributing and Sales Company is restricted. The theory of the action is that the agreement in question is unlawful as tending to restrain trade.

"From the allegations it appears that this defendant corporation has built up a trade of distributing motion picture films in the interests of firms affiliated with it, and has refused to the plaintiff the use of its channels of distribution, except at a rate

of payment excessive of the charge made to its affiliated firms for the same service. In other words, the plaintiff asserts the right to compel those concerned in a private lawful enterprise to receive it as an associate and give it the benefit of a trade built up for its own independent benefit.

"In matters closely touching the public interest a monopoly of trade to the exclusion of one whose service might further the public good may be regulated or restrained; but the subject matter of this action—a distribution of motion picture films—is not within the class of public utilities. The case of Resoneau vs. Empire City Circuit Company (131 App. Div., 429) is in point and is controlling."

My conclusion is that the defendants are entitled to judgment on the pleadings and that no case of sufficient merit is presented by the proposed amended complaint to justify the granting of the motion for leave to serve it. Defendant's motion is granted with costs and plaintiff's cross-motion denied.

The decision seems to dispose, for the present at least, of the theory that a manufacturer of films may be forced to sell to whomsoever elects to buy. The power to select or reject customers might also be supposed to extend to the organization of exclusive selling agencies and branches. This, of course, is apart from any individual contractual relations between seller and buyer.

Another phase of the question is the sale and purchase of raw film stock. At present the Eastman Kodak Company supplies stock to the "licensed" manufacturers and declines to supply "independent" manufacturers. The latter, however, are able to secure Eastman stock through a New York selling agent. This relation has been regarded with some suspicion by the independents; but the fact that motion picture films are not "utilities necessary for the public good" appears to render the arrangement eminently proper and legal.

TALKING PICTURES.

SYNCHRONIZING appropriate sounds with the action of projected motion pictures, producing what is popularly known as talking pictures, has absorbed the attention of inventors since the first real drama appeared on a screen. The history of the industry is littered with the fragments of unsuccessful talking picture machines, while here and there have appeared a few with all the apparent attributes of success. The names of the Cinephone, the Cameraphone, the Chronophone, are well known to the trade. The new Edison Kinetophone, therefore, is not the first solution of the problem, but merely the latest. Being the latest, it may be supposed to have some advantages over earler attempts; although it is too early to form an opinion on any basis but the reputation of the inventor.

That the name of Thomas Alva Edison carries prestige in almost every field is almost proverbial. And it is quite evident that such weight may be attained only by long years of consistently "delivering the goods." So the Edison talking pictures ought to be satisfactory as talking pictures.

The impression we want to correct is that the talking picture is at all likely to replace or supersede the silent picture in the very near future. That idea is one of the kind that come naturally to laymen and newspapers—for no talking picture promoter has made such a claim, or is apt to, if he is familiar with the present art. The perfect talking picture is, primarily, an act of high class vaudeville—and that is exactly the use that will be made of it.

The possibilities of the talking picture are, of course, enormous, and so apparent that there is no need of cataloging them here. Edison, himself, has dwelt upon them at some length in the interviews he has granted to the public press. But large projects, like large bodies, move slowly, and there is no reason to expect an immediate revolution in the exhibition of films. Granting that the Edison device may be perfectly satisfactory, there is still the inertia of established practice to be overcome before talking pictures become universal.

There are at present many people who, though ardent admirers of the motion picture, do not view with great enthusiasm the advent of the vocal addition. There is a piquant charm in the very silence of the silent drama. Only recently some one has said, "At a sudden burst of sound the eyes close; and if the tumult continues, they grow watery and uncritical. We view the silent drama in silent, absorbed enjoyment. It must be so that the gods sit on Olympus and observe the mortal activity below, while the sounds of struggle and strife reach them not"—or words to that general effect.

All this argument does not deny the talking picture its place in the scheme of human entertainment—and a big place it is destined to be. The reproduction of an entire opera, action and song, or of a classic drama in all its harmony of expression, is a project that may well hold us breathless.

Technically at least, the talking picture represents a combination of two of the most marvelous manifestations of the laws of nature. The cinematograph and the phonograph are both examples of the wonderful principle that every action has its reaction, and the primary manifestations of energy are reversible. An electric dynamo, rotated by mechanical power, generates electric current. Reverse the process and feed the dynamo with electricity generated elsewhere, and it rotates itself and becomes a motor. Turn an electric current into a storage battery, and it causes chemical changes in the battery. Presently the battery becomes itself a generator of electricity, and puts forth a current in the opposite direction until its chemical condition has changed back to its original form. Turn a ray of sunlight onto a surface of barium sulphide, and subsequently in the darkness the chemical will return a ray of its own light. Direct the vibrations of sound against a diaphragm at whose center a sharp point bears on a moving gravable surface, and later the moving surface will return through the diaphragm exact reproductions of the original sounds. Focus a lens on a series of photographically sensitive surfaces which succeed each other faster than the dissolution of the image in the human eye, and when the process is reversed the light transmitted through the photographic surfaces and the lens will reproduce exactly the action originally produced. So after all, the motion picture and the talking machine depend on one and the same general principle, and are sister manifestations. And since motion and sound are inseparable, talking pictures are inevitably a coming form of entertainment.

But on the other hand the talking machine is today, and has been for years, a household institution. It is complete in itself. If we sometimes wish while listening to the voices of Caruso and Alda issuing in such volume from the little box that we might visualize the prison scene in Il Trovatore, at least we are content with but the auditory impression. And the same satisfaction is even more manifest in motion pictures—for few of us pause, in the enjoyment of a good film, to long for its vocal accompaniment. It is that present satisfaction that forms the greatest obstacle to the sudden achievement of popularity by the talking pictures.

Now, and probably for some time to come, motion pictures are one thing and talking pictures another, each with its own place to fill.

A Hundred Thousand Pictures a Second

Ultra-Rapid Cinematography

THE remarkable sensitiveness of the photographic plate has allowed phenomena of extremely short duration to be fixed, especially by using electric sparks as an instantaneous lighting of great intensity. Although such sparks only last an extraordinarily short time, they give a perfectly sharp picture of even the most rapidly moving bodies. Lucien Bull at the Marey Institute was the first to design on this basis a cinematographic method allowing rapid motion to be decomposed into its phases and reconstituted on a screen. By means of an induction coil he produced 2,000 sparks per second, recording the phenomenon in a series of cinematographic pictures on a film wrapped round a drum. A further advance was made some years ago by Prof. Ganz, whose ballistic cinematograph allows 800 views of the same phenomenon to be taken at a frequency of 5,000 per second. This apparatus is worked with a high-frequency alternate-current generator and a resonance induction coil. The film band wrapped round two drums, travels at the maximum speed of about 120 meters per second. While the frequency of pictures can be varied between given limits, the apparatus should always be readjusted to resonance.

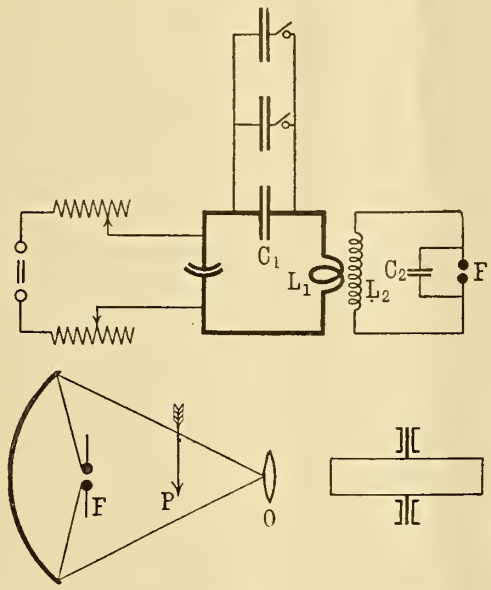


Fig. 1—Diagram of Apparatus Which Allows Frequency of Photographs Up to 100,000 per Second.

The latest advance in the same direction, is the apparatus recently submitted to the German Physical Society by Prof. C. Cranz and B. Glatzel. This is practically independent of any resonance adjustment and allows the frequency of pictures to be varied within much wider limits, viz., from about 200 to 100,000 per second. This enormous higher limit, if necessity occurred, could even be extended.

In designing their new apparatus, Messrs. Cranz and Glatzel have endeavored to avoid any drawbacks inherent in previous methods, such as the difficulty in altering the frequency of sparks, a limitation in the available energy and defects of insulation connected with the use of statical charges.

High-frequency vibrations generated in the well-known manner by means of a damped spark-gap and vibratory circuit, in connection with a direct-current circuit, serve to produce the electric sparks. C_1 (Fig. 1.) is a capacity consisting of mica condensers variable between 25,000 and 600,000 centimeters. The self-induction L_1 is very small and accordingly insures a dead-beat impulse as pure as possible in the primary circuit, coupled to the secondary which comprises the self-induction L_2 and the small capacity C_2 (1.800 centime-

Fig. 2.

Fig. 3.

Fig. 4.

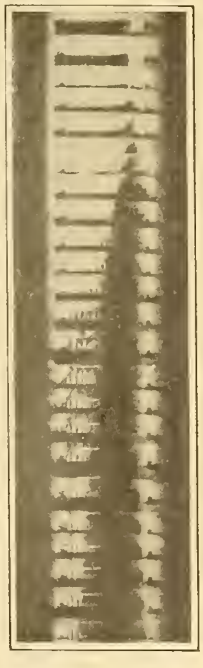


Fig. 5.

Fig. 2.—*a, b, c,* shows records of a self-charging pistol at 10,000 sparks per second; and working of pistol-lock and discharge of empty cartridge. Fig. 3.—Shows frequency of 6,400 sparks per second; a piece of wood in front of pistol mouth being gradually crushed during shoting. Fig. 4.—*a, b, c-d,* represents records at different frequencies, *a,* 52,600 sparks; *b,* 72,000; *c,* 92,000; and *d,* 40,000. Fig. 5.—Views of the piercing of a lead tube, water filled, taken at rate of 8,400 sparks per second.

ters). Flat coils applied immediately on one another are used in the primary and secondary circuits, thus warranting a coupling as close as possible. The spark-gap *F* used for lighting is arranged close to a short-focus concave mirror and connected up in parallel to the capacity. The concave mirror projects a picture of the spark-gap on the photographic objective *O*, which in its turn reproduces the phenomenon of motion occurring at *P* on a rotating film wrapped round a drum 89 centimeters in diameter which is driven at a maximum speed of 9,000 revolutions per minute. The number of turns is determined by a tachometer.

The number of impulses in the primary is dependent on the capacity (being directly proportional to it) and on the direct-current intensity and the length of the damped spark-gap. The last in the case of the Scheller alcohol spark-gap, is adjusted micrometrically. The tension of the available direct-current being about 700 volts, the frequency of primary impulses is readily and safely adjusted to any figure desired.

In arranging the secondary, a special point was made of reducing the inertia of the lighting spark-gap sufficiently to produce sharp instantaneous views on the rotating film, even at the highest spark frequencies (100,000). Messrs. Cranz and Glatzel use an air spark-gap

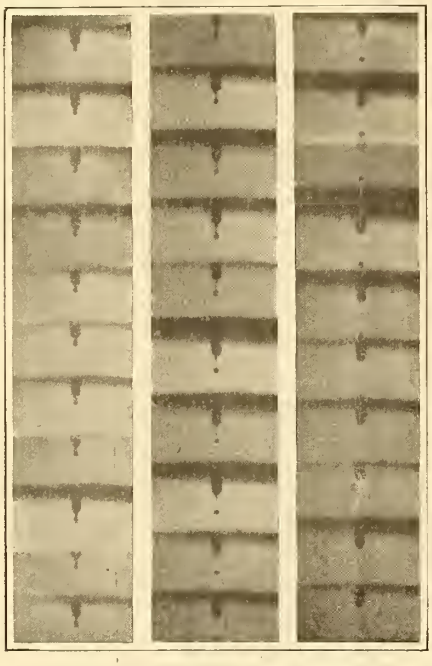


Fig. 6.—*a, b, c,* shows cinematographically the falling of a drop, at spark frequency of only 250 per second.

actuated by a lively air current. While magnesium electrodes would have been especially suitable because of their intense photographic effects, they had to be replaced by copper electrodes on account of their insufficient damping.

This method has been applied to the recording of all sorts of ballistical as well as physical processes. The ballistic phenomena of a self-charging pistol were, for instance, recorded with a normal charge, the initial speed being about 280 meters per second, the trigger being released by electro-magnetic means. Fig. 2 *a, b, c,* show such records taken at a frequency of about 10,000 sparks per second, representing the working of the pistollock and especially the discharge of the empty cartridge. Fig. 3 has been taken with 6,400 sparks per second, a piece of wood in the front of the mouth of the pistol being gradually crushed during the shooting process. This crushing is seen to occur much more slowly and to grow on continually, even after the projectile has long left the wood.

Fig. 4, (*a, b, c*) represents shooting records at different frequencies, *a* corresponding to 56,600 sparks, *b* to 72,000, *c* to 92,200 and *d* to 40,000 per second. Part of the powder gases is seen under the enormous pressures to leave the barrel before the projectile, the last, and then the bulk of the gases, only following after some time. The different speeds of propagation of the powder gases and the projectile are distinctly recognized.

This method will be used for elucidating a number of problems connected with the working of small arms, such as the determination of recoil and the piercing of armored plates.

Fig. 5 represents the piercing of a lead tube filled with water which is provided at its upper side with a number of holes allowing the water to escape; its ends are closed with caoutchouc membranes. The projecting water jets show most forcefully the propagation of pressure in the water on the entrance of the projectile. These views have been taken at the rate of 8,400 sparks per second.

Fig. 6 (*a, b, c*) finally represent by cinematographic means a comparatively slow process, viz., the falling of a drop, the frequency of sparks being only about 250 per second. This is only intended to show how simply physical processes can be recorded by the new method in all their various phases.

Messter to Show Talk Pictures

Eugene H. Kaufman of Los Angeles, Cal., says, as the representative of the Messter Projection Company of Berlin, he will have talking pictures talking in a local theater within a month, thereby beating M. Meyerfeld, Orpheum president, and his Edison kinetograph, and Oliver Morosco with his Cort-Kitsee kinetophone, by a matter of weeks into the Los Angeles field.

"The talking picture is already four years old in Europe," says Mr. Kaufman, who says he formerly was with Edison in his laboratory and later worked with the Messter Company in Berlin, where he declares he helped to perfect the synchronizer.

"European capitals have witnessed the Messter 'Biophone' grand opera performances regularly and the talking pictures have been a great success.

"We have been barred out of the United States by the Berliner disc phonograph patents, which have been controlled by two companies operating in America. These patents have now expired and the Messter Company, which, next to the Pathe Freres Company, is the largest in Europe, is to put its talking pictures in every city in America.

"Los Angeles will be the beginning point and it is probable the only American factory for the manufacture of the Messter synchronizer will be established here.

"But our first move will be to show the pictures. We want to convince the public that we have 'the goods.'"

Kaufman exhibited a cablegram from the Messter Company, stating that complete talking-picture records of ninety operas were ready for shipment. The records were made by the Berlin Grand Opera Company and the Italian Opera Company at La Scala, Milan.

"Our talking pictures run twelve minutes to a disc," says Kaufman, "and larger instruments will make a twenty-minute record possible. I am negotiating with two theater managers and expect to have the Messter 'Biophone' in operation, giving grand opera in German and Italian at popular prices within four weeks."

Sans Grease Paint and Wig

By Mabel Condon

Louise Lester.

EVERY ice-trimmed breeze Chicago had held in reserve for a month was loosed the day I set out for North Edgewater and the American Film company's plant with a cold in my head and a determination to learn everything Mr. Richard R. Nehls could tell me about Louise Lester.

After the wind had blown me a block or two out of my way I managed to bring up in front of the American plant by walking behind a fat man who served as a windshield and — but the worst was not yet. It came when I looked for a door and couldn't find one. A little tailor shop, snuggling in out of the weather in the shadow of the big plant, was my court of appeals and I brought into it with me a gust of wind that set the counter's array of paper patterns dancing and brought the tailor hurrying out from a back room.

A door? Yes, on the side. So I thanked him, admitted some more breeze, as the door rang me out and, after sliding down an incline from the sidewalk and crossing a prairie, came to a gate that flaunted a "no admittance" sign; but below it and partly worn off was the amendment, "except on business." I pushed open the gate, crossed a little courtyard—quite in imitation of those you read about in the days of old—opened a door and faced Mr. Nehls so unexpectedly that I gasped. He asked "What's the matter?" and I truthfully replied, "Nothing."

"We've just moved our offices out here from the loop and are not settled yet," he said in explanation of the carpenters and painters and ladders and things that were making an awful racket all over the place. "They're putting that canopy up over my desk so I'm barred out and while we're waiting to get in there and dig up the life of Miss Lester we'll take a trip through the plant." I fished two handkerchiefs out of my handbag and we started.

It was quite a wonderful trip and began with the sunny glass studio, deserted by its company for the sunnier clime of California; the dressing rooms with their now purposeless little mirrors, a discarded costume or two of jungle grass and other individual and ownerless possessions. Then on into the factory with its ruby and sun-lighted rooms and busy workers and back to the office where the canvas covered desk was reached by walking under two ladders, over two tool chests and around a pane of glass resting against two chairs.

Mr. Nehls brought forth a number of photographs of Miss Lester, showing her in a variety of character roles, and propped them up on the desk and told me her history as he knows it from Miss Lester herself. It is two years, though, since she has been in Chicago and it will probably be longer than that before she comes again, as she is so in love with the West and her work there that she has no desire to leave. And besides, she owns considerable property out there, so she guesses she'll stay.

And who, seeing her as "Calamity Anne" or the timid little mother of big Warren Kerrigan, would ever imagine her to be fond of Balzac? She is, nevertheless, and reads and reads and reads every spare moment she gets. They are not over-many, though, as she is in almost constant demand in the pictures made at the Santa Barbara studio and besides that she likes to fuss around the kitchen and rearrange the furniture every three or four days in the pretty little bungalow she calls the "Louise" and where the other players love to be invited for tea or to spend a homey evening on the pleasant veranda.

For the knack of hospitality is Miss Lester's and she is generous in its exercise. Another quality of hers which has made her dear to those with whom she has worked and played out at the Santa Barbara ranch studio for the last three years is her unfailing sympathy. This accounts for her being general confidante of the studio family.

But Miss Lester cares not even the tiniest bit for athletics of any kind. She learned to ride because that was so necessary in her work. She doesn't swim, doesn't care to learn and knows she never could anyhow, because she's dreadfully afraid of water. Tennis is the last game in the world she would set herself to play; it's so jumpy and muscle tiring, and as for golf, it is her last thought on nothing to do.

But she can listen beautifully to the others enthuse over "a peach of a set" or a " bully drive," as she dispenses iced lemonade in the awninged coolness of her veranda and hopes the girls haven't played themselves tired nor the men late for the evening scene the director has arranged and invites them all to come again. And they do.

Philosophy interests Miss Lester, but woman suffrage gets no portion of her attention whatsoever. She likes to write and has to her credit a number of scenarios that have already been produced. She claims no ambition to be a noted writer of film stories, though she intends to follow up her modest success with others in the story line, because she enjoys the work so thoroughly. She is an advocate of educational films and believes that many more should be produced than the picture market now offers.

In the "Calamity Anne" series in which she plays the character of that name, she is becoming world known. The role is a difficult one and the character—that of a hanger-on of mining camps, more masculine than feminine in attire and actions, though possessed of a warm, womanly heart—is genuinely pathetic. There have been four of these releases, the fourth, "Calamity Anne's Vanity," being sent forth recently. It took Miss Lester quite some time to learn to smoke the horrid old clay pipe that is almost as much a feature of the picture as she is and the way she handles a gun makes you realize that she knows how to use it, too.

From the character of "Calamity Anne" in the "Vanity" film to that of a lady of title in the release, "A Blind Love," is a chasm easily bridged by Miss Lester's ver-

satility and the art of knowing how to wear her clothes.

Both these films Mr. Nehls and I viewed in the studio theater and, returning to his desk, he produced a letter from a motion picture company which contained much praise for Miss Lester and her work, saying it was greatly enjoyed "from the janitor down to the management."

Miss Lester's hair is brown, her eyes blue and her age—unknown. The age question, even as officially put from the desk of Mr. Nehls, is one she absolutely refuses to answer. But that doesn't make her any the less likeable, and people who have come out of the West declare she is that.

"She must be awfully independent," I commented at the end of the Lester seance.

"She is," Mr. Nehls replied, replacing the photographs in the second left-hand drawer of his desk, from which he produced a "Flying A" souvenir fob that I took back to the office with me.

"Come out when we're all settled," Mr. Nehls invited as we crossed the courtyard and he swung open the "no admittance" gate and I scarcely had time to reply "I will, thank you," when I was blown across the prairie to the North Edgewater station, where I waited ten minutes for a loop express—and when it came it was a local.

The Gaumont Co. announces the issuance shortly of a big catalog of educational films, covering about 30,000 feet of science, 25,000 feet of industry and 90,000 feet of geography.

Bus Drivers Taught By Pictures

By means of a novel display of moving pictures, some 400 employees of the London General Omnibus Company who will eventually become drivers were able to obtain useful hints on how to avoid street accidents.

The demonstration took place at the Theater de Luxe, Camden Town, England, and among those who witnessed it were Lord George Hamilton and Sir Edgar Speyer (directors of the company), Mr. A. H. Stanley (managing director), and Captain Dumble (general manager). The men first listened to a lecture, which occupied about three quarters of an hour, dealing exhaustively with the rules of the road and the company's regulations for the guidance of drivers.

The company has recently had moving pictures taken on the route from Piccadilly to Liverpool Street, and the return by way of Holborn and New Oxford Street, with the object of showing drivers of buses the difficulties they will experience in the ordinary course of their duty. All the films were wonderfully clear and steady, and the demonstration was singularly successful from the point of view of the object lessons it conveyed.

"Father's Finish" is a rollicking good comedy to be released February 27 by the American Film Company. Father being a minister and a bit over-particular, took a decided dislike to Bob. So they thought out a plan and the two blackened up their faces in such a way that no one could recognize them. They then went to papa and asked him to marry them. Papa, in his ministerial capacity, performed the ceremony—then the denouement.

"Yankee Doodle Dixie," February 26. Copyright 1913, Selig Polyscope Co.

Perpetuating Childhood's Fleeting Hours

By Watterson R. Rothacker

A Study in Expression

"MAKE me a child again, just for tonight!" You've heard it, haven't you? The old-time melody sung by grandma in the gloaming while, with glistening eyes, that grand old lady rocked reminiscently and turned over memory leaves, each page replete with intimate pictures and homely scenes, conveying to the mind's eye vague vistas of the gone forever yesterday.

To grandma each scene is a throb, each picture a friend; to you, to me—we hear but the sob as when her mist covered eyes are recalled to the present and the mind book is closed with a cheery "My boy, my girl, those days will be again."

A retentive memory is a wonderful storehouse. From it may be taken beautiful gems which, in years gone by, glistened brightly and were real; but the luster and warmth are unseen and unfelt by all but those who in the dim past were actually part of the real picture.

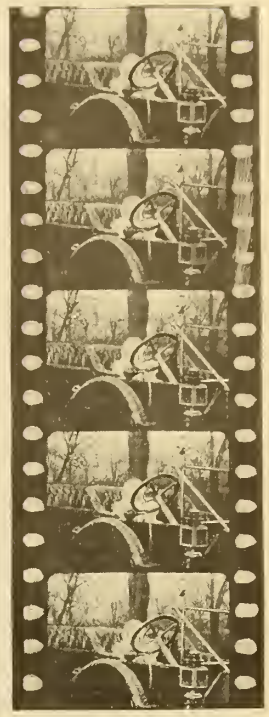
Until the advent of moving pictures we had to depend upon mere memory to see again yesterday's realism and action; for, while "still" photography served well its purpose, it failed to catch the easy expression, the changes of expression, the animation, which put the personality mark on an individual and the worth remembering touch to an incident.

In moving pictures the power of that fairy, memory, is exceeded and surpassed. The fortunate grandmother of tomorrow whose youthful pranks and pastimes are "caught" today by the moving picture camera can, later in life, with grandchildren and great-grandchildren as the wondering audience and with husband, sister son and daughter, share the beautiful sentimental pictures which, if in the mind alone, are as a closed book to all but her.

Moving pictures detract not one whit from the lonely pleasure of unshared reverie, while they give to the family and friends an enduring record of loved ones and cherished happenings and keep alive associations and incidents truly valuable.

More than a few Chicago people have had moving pictures taken of their children and are, every six months or so, securing additional scenes which, assembled, make a progressive record of youth. For instance, Witt K. Cochrane, R. H. Cochrane, Jesse Matteson, C. C. Fogarty, W. E. Rollo and others have employed the moving picture camera to "catch" their young hopefuls at play and doing a hundred and one cute, unposed stunts; all this with expression and movement utterly beyond the grasp of the ordinary camera.

Samuel Hatch of the Illinois Central Railway not long ago had a moving picture record made of a children's party at the South Shore Country Club, where Master Sinclair Hatch was the host. On film the fathers and mothers of these embryo society bells and future business men found, and have for all time, an opportunity to keenly enjoy the unhampered pranks of the little folk, who, unembarrassed by the camera, romped in gay freedom. Just think how Master Sinclair Hatch, then Mr. Hatch, will feel when, in his middle age, he sees this film roll back the curtain twenty years and disclose a moving page from the early life of Master Sinclair, the boy.



Baby at the Wheel.

S. W. Child, president of the Yellowstone Park Transportation Company, treasures as his most valued possession a roll of film showing his two grandchildren playing on the parade ground at Fort Yellowstone. Ask Mr. Child what he considers the most wonderful things in the world and he will tell you "Children, moving pictures and Yellowstone Park." We can all agree at least in part.

The other evening at a Chicago north side theater a crowd of people were assembled by special invitation to a "baby party." There wasn't an actual baby in the house, but when the light was projected from the machine and the film rolled past the lens, the screen was covered with babies, and the house was filled with the laughter of delighted parents and admiring friends who roared with merriment as they saw the little people smile and cry and pout and play on the canvas.

At the Party.

Moving pictures are taken at the rate of one foot per second. There are sixteen separate pictures on each foot of film. The average reel of moving pictures measures approximately one thousand feet in length and takes about twelve minutes to exhibit.

Little Virginia Rothacker, a Chicago baby not yet two years old, has, since she was three months young, played before the moving picture camera at regular four-month intervals. The first time she could do little but smile and coo at the camera. The second time the expression was better. The third time the smile was more contagious, and she waved her tiny hands. The fourth time she could creep and even toddle a bit; while the fifth time, just last week, she celebrated her nineteenth month by taking a big interest in the proceedings and performing all of her cute parlor stunts just as though she knew that they were all being recorded.

When little Virginia has her second birthday she will again engage the attention of the moving picture camera operator and from then on the film record will be suitably augmented at regular but less frequent periods. Following this scheme, one can have on a little over 1,000 feet of film an animated record covering a child's life, which, when put on the screen, will show the growth of a helpless baby to an independent "Miss" or "Master" in about fifteen minutes, each minute an age of joy, each picture a priceless gem to the mother and father and other dear ones whose "baby" visions are saved for all time.

Disagree on Film Censorship Plan

A race to the legislature for presentation of bills, with the Motion Picture Exhibitors' League of Minnesota and the Women's Welfare League of Minneapolis as competitors, probably will be staged if present indications of the state censorship proposition hold good.

Both organizations favor state censorship, but they do not agree on the manner of obtaining. The exhibitors want a board appointed whose members would be non-salaried members of the National Board of Censorship. The Welfare League is in favor of a purely local board of paid censors.

The Women's Welfare League of Minneapolis was represented at the convention by Mrs. T. F. Kinney, who said:

"We do not favor the establishment of a state board which is in any way connected with the national board During our investigation into the matter we found films already passed by the National Board of Censorship containing, to our, minds, objectionable features."

"As the National Board of Censorship passes upon 99 per cent of the films manufactured, we feel they are capable to judge of good subject matter for all states," said President Raths. "We are just as anxious as any class of people in the state to have all objectionable features eliminated from the films. With the judgment of the national board passed upon a picture we do not see the need of further censorship by local boards on the same films."

Illinois League Elects Officers

At the last meeting of the Moving Picture Exhibitors League of Illinois, State Branch No. 2, held Monday, February 3, the following officers were elected for 1913:

For president, Julius A. Alcock; vice president, C. A. Anderson, (re-elected); treasurer, William J. Sweeney (re-elected); recording secretary, Sidney Smith (re-elected); financial secretary, Miss Sarah Colson, in place of S. Katz, who resigned; sergeant-at-arms, R. C. Valentine.

Executive committee, C. C. Whelan (chairman), I. Natkin, J. D. Rose, F. O. Nielsen, M. Choynski, H. A. Ruebens (Joliet), John Duffin.

The meeting was a very large and enthusiastic one and attended by over one hundred exhibitors.

Bassanio Wins Fair Portia. From Eclipse-Kleine "Shylock," March 3.

On the Outside Looking In

By the Goat Man

THERE are too many secret executive sessions in the film game. Too many of the individuals who engage in the business have their eyes riveted on the all-mighty dollar. Too many openly declare: "Give me two more years at the present clip and I'll give a dang what happens." A business cannot hope to grow bigger or better than the men behind it. There are some big men in the film business—men who are big because they are good. I don't know of any who are good because they are big! These men, through timidity, or possibly through policy, are silent. And therein lies the danger. No good can come from a silent man or from the secret executive session—no good for the whole business. You never know about either. The views of a silent man, even though he is good, may be dead wrong. You have no opportunity to correct him. Your suggestions are apt to be going in one of his ears and out of the other. The difference between a publisher who tries to help the film business and the silent man who makes films is clearly apparent. The publisher never lived whose stock in trade was marked by silence.

* * *

And when the big men are silent, it affords more scope to the bad men. The film business has some of both kinds of men—the good and the bad. The bad man is eternally vigilant. The silent man gives the bad man opportunity to work out his selfish ends. I have no chance to start an argument along this line. You and I know that there is a coterie of men in the film game who should be removed.

* * *

I have been working right along, among the good and silent and the bad and boisterous. I have tried, by all decent means, to conduct myself without antagonizing either faction. I am clearly in sympathy with every attempt to improve the business as a whole. In my efforts I deplore the silence. Most of the men worth while hedge themselves in and seldom write letters. I am hoping that the good and the bad will get together, eventually, and in open conference a leader may be chosen who will actually stand for improvement in film conditions. I'll stake my chance that such a leader will come from the best forces. What shall be good for the whole game will be still better for all the individuals who are associated with it.

* * *

When you jimmy your gaze from the glistening coin long enough, you are bound to see where we are drifting. I write hundreds of letters in an effort to clarify the confusion among the curious. I can read in the letters I get, an honest desire for instruction. I do my best to help. I'll get my reward, sometime, somewhere. That isn't worrying me. For example, right on top of the heap I find the sales manager of a tremendously big concern asking me where he can get in touch with the men higher up who own all the theaters. This writer tells me he knows that Cleveland is headquarters for the licensed makers, but he wants the throne-room of the syndicate that owns the exhibition places. I could fill column after column of stuff like this and it might be interesting to the fellows who have time to read. Very few film men let George do it, when it comes to making the money, so they have no patience with the Goat. The Goat believes in co-operation all along the line. I can see with half an eye that the independents are struggling in deep water, wholly due to splitting up into different factions. I can see where the licensed manufacturers have found a larger market by a very shrewd move, but this is only a temporary condition. The boomerang always comes back. The only way to improve film conditions must rest with all the film makers and renters and exhibitors. It must be out in the open. The secret executive session will always be followed by suspicion.

* * *

Hector Streyckmans blew into the Screen Club last Saturday night, seated himself at the piano and sang this: "And then they'd row, row, row—and Horsley'd shiver when they'd row, row, row—and Carl would quiver! Mark'd cry! Then they'd whang around and bang

G. Sereno, in the Cines Films.

around and then they'd scrap again! And then they'd row, row, row, a little faster I'd allow, ow, ow, ow, ow! Then they'd drop all asides and go after others' hides, and then they'd row, row, row."

* * *

As a matter of truth, it's the Universal all the time when it comes to the spot light thing. I never knew a crowd who could rough it so much and smile all the while. I have fifty-seven varieties of story—from the inside looking straight into my eyes and from the outside all the way from the Pacific ocean right up to the Hudson river. I don't believe anybody cares but Henkel!

* * *

The Chicago *Examiner* has announced a Sunday

section with that familiar "Doc" Brighton in charge and all devoted to films. Get your copy ready, fellows; it's only 75 cents an agate line. And by the way, Doc, whoinel are you, anyway?

* * *

Those bloody pirates way off in Australia are still horning text and illustrations out of MOTOGRAPHY in lieu of anything better to fill the pages of *The Photoplay*. What a nerve some folks have.

* * *

They make no bones of it in Europe. Here's the proposal: Pathe, Gaumont, Cines, and two others to be

The Cameraphone Theater at Cleveland, Ohio, on "Kings of the Forest" Day. C. E. Cochard, Manager.

chosen are to be known as "Constituting Companies." The "Adhering Companies" will be those concerns elected by the constituting companies to adhere. It is the polite way they have across the pond to talk and form trade combinations. To get service under the proposed new order of things, every renter or exhibitor who buys or rents films which are not manufactured by the "constituting companies" will be boycotted for a period of a year. What a mess of it Wickersham could make if he was turned loose on the continent!

* * *

Of course we'll all agree with the Supreme Court that motion pictures are not public utilities, but I am wondering what the public would do if they couldn't get 'em any more.

* * *

Here is Neff's big chance. Hike to Europe and lead the forelorn hope against Charles Pathé. The league emblem shows the film entwined about both hemispheres. The flowers are blooming in London and the fare is cheap and the eats over there are good. Go to it, Neff —more power to you.

* * *

They dragged King Baggott down to Hotel Astor and filled him up to the guards, Tuesday night. He'll show groggy in the pictures for ten days; see if he don't.

* * *

If there is any one thing in partciular that I can point out as being my own exclusive guess, it's the promoter. He's here like a thousand of brick. New York claims him. For a ten dollar note you can have a share in the biggest aggregation ever conceived. Its object will be to make and market films. It has discovered a remarkable road which leads to sure money. Every paragraph of the prospectus breathes riches. It knows how to give everybody a first run service without middlemen. It will make a scintillating line of subjects at the uniform price of $1.50 a foot and declare a dividend every day—a mere incident before going home to the evening meal. Your chance to get in is limited, because according to the dope, the gang is holding Wall street and Milk street out to give the little fellow a chance. It is all down in the heralds—everything you don't know about film making, renting and exhibiting. The dream has come true. Here is a concern that promises to make thirty a week —fifty prints of each, and they'll all earn a hundred every seven days—that makes a net of two and a half million, etc., etc. My! I'd like to get in, but I've only saved $7.98 for my next investment and the time is too short. Keep your ear on the ground to hear the stampede rushing for this new Eldorado.

* * *

Every time I mix with a bunch of exhibitors I marvel at their wisdom. They know a film by the flutter that precedes projection of the first title. You can't slip these fellows anything phoney. By which is meant, when they can help it. Of course, they take lots of the stuff under protest, and feel sorry for the patron who sits out the show, but they wouldn't have it that way if it was up to them. They book the best that's offered—do it all the time. Suppose the exhibitor can take first choice of first run every day. Does he wholly approve his show? He does not, because it is never quite up to his expectations. Then what about the little fellow with the best he can get for his money. Is he pleased? Not by a long shot. The trouble as I see it is due to the footage basis of making and leasing. I have never been able to comprehend this phase of the business. Getting back to my critical friend, the exhibitor, who knows film values from every viewpoint, don't you think

The Fear of the Bandits. From a Gaumont Feature.

he would prefer to make his bookings on a subject valuation rather than on a footage basis? And wouldn't the film manufacturer himself prefer the arrangement?

* * *

Suppose we bought our paintings by the square inch —the inch being fixed as a price basis. Say eleven cents a square inch, less ten per cent for cash. Would it be any incentive for better work among artists? Not that you could notice. Then why a $10,000 reel and a $1,500 reel at the same price, $110, less ten per cent? And why the same reels at the discretion of the exhibitor—some-

"The Bank Messenger," February 27. Copyright 1913, Selig Polyscope Co.

times—and at the same rental? I don't get it at all. That holds back the really big productions—makes features of them, at a slightly increased selling and rental value, to be sure, and not nearly adequate. It gives the maker a chance to show what he can do, if he dares. It permits him to sell territorial rights in foreign lands and release his subject abroad far in advance of the home release date, and all that, getting him the money by a circuitous route that nets well in the end. But a price on the picture would work better from the jump. The exhibitor knows right off whether it will go—depend on him for that. He knows to the last cent what it cost. He knows what it would mean to him if he could have it when he wanted it. And without further parley, wouldn't the price per subject clear up the atmosphere and eliminate a lot of this rubbish that is wearing out the sprockets on projecting machines? I tell you, my brothers, the really great audience for motion pictures hasn't been touched yet. It is a baby game daring money to flirt with it.

* * *

They tell me that this Goat stuff gets by. Well, that's sweet music, all right, and I hope it's true. It is more than I can say for the talking pictures I saw at the Majestic a few days ago. If exhibitors will have any confidence in what I have to say, they won't lie awake nights about this "marvelous performance." A phonograph as a phonograph does fairly well, but it is a poor affair when it comes to filling a theater with the tone of a human voice, or a grand piano, or a violin or breaking crockery. Give 'em fifty years to make pictures talk and you'll be called upon for more margin.

* * *

In my den the other night—thinking of the newest plight that concerns the Universal, down the way; I decreed it wasn't kind, that you and I should mind what the bunch did to each other in their fray. If Carl Lemonly and Stern contemptuously spurn P. Aloysius Powers in his bubble cart; let 'em pay Mark's pastry cook—everybody have a look—crowd up closer, they are just about to start! Henkel led 'em to the rack—see his cunning little pack? There are sixty pages where it's written in and Bill Swanson can be seen over there behind a screen—Gee! I didn't know that Bill had grown so thin. Engle's there behind the door; Horsley's jumping on the floor and the tension's getting tighter, as you see. You are breathing very fast—cut it, this'll never last, for it's going to be as tame as tame can be. Here comes Laemmle with his smile—you can see it for a mile and his courage you will note is running high. "Come on, boys," you hear him shout, "we will shove this Henkel out—we must resolute again before we die." So you see how clean 'twas done, pessimistic little one? It is silly to opine there'll be a fight. Let 'em pay the nurse's bill, slip a little from the till—Mark will need it when he saunters out tonight. You and I, e'en though we'd try, never, never would get by, should we hope to rope the servants into line for the coin that comes today in the ordinary way—we get out and dig—at least I do for mine. But the Mecca Building folk

look upon us as a joke—they can pickle every kind of funny show—and they love to hear us rant as they race around and pant while they keep on piling up the shining dough.

Dustin Farnum Considering Picture Work

"I am thinking seriously of acting for picture show concerns for the next two years," said Dustin Farnum, the leading man with the "Littlest Rebel" company, when questioned as to what he thought of the picture show as a field for theatrical work. "That is how much I think of it," he continued. "In fact an offer has been made me by a concern in California.

"About two years ago in a club at New York I insulted a number of my friends by saying: 'Never mind, we will all be working for the picture show man before five years are out.' When I said it I had no idea how near the truth that random prediction would prove to be, nor did I have any idea what a tempting field would be opened in that line of work. A person in my position rarely makes a change unless it is for increased comfort or more money. This proposition that has been made me offers both. The idea was suggested to me while in Los Angeles. Out there they have a film company that is the most wonderful thing I ever saw, and I have traveled over the country to some extent. The most interesting thing about it to a man who is weary of Pullman cars and changing hotels, is the fact that the members of the company, of which there are two hundred, live in cosy bungalows of their own and ride back and forward to their work—just three hours a day—in their own automobiles, they live like real human beings.

"They also get paid better than they ever could in other lines of the profession, besides living infinitely better. While I was in California, this same company made me a very flattering offer that I have until September to accept or refuse. They wish to use my name on the films also. I could make twice as much there, that is, unless I could get hold of another such play as "The Virginian.'"

Thanhouser Fire in Thanhouser Film

The blaze that destroyed the eastern studio of the Thanhouser Film Corporation at New Rochelle has been recorded on celluloid by the Thanhouser producers. Under the title "When the Studio Burned" was released Tuesday, February 4, a picture that shows the fire as the press of the country described it, not even missing the thrilling rescue of the Thanhouser Kidlet by Marguerite Snow. The film is a rare stroke of enterprise, but likely is to be expected of a producer who has been "on the spot" of every fire in his vicinity for many years.

Selig Produces Inauguration Week Picture

The Selig company has completed production of a particularly strong and timely picture entitled "A Change of Administration," which will be released during the week of March 4, at which time the present republican incumbents will go out of office and Woodrow Wilson and his party will take up the reigns of administration. The story was especially written and produced for the occasion. Gilson Willets is the author of the scenario.

A Biograph film of one or more reels for each Saturday will be released, beginning March 8. That will increase the number of Biographs to three weekly.

Some Don't Want Sunday Shows

It is understood that a number of the managers of the smaller motion-picture houses in Utica, N. Y., held a conference with the managers of the larger motion-play theaters one recent evening. The conference on the part of the managers of the smaller houses was for the purpose of inducing the big managers to join the others in an attempt to open the motion-picture theaters on Sunday. The Orpheum, Shubert, Lumberg and Alhambra managers, it is said, refused to go into the attempt to keep open on Sunday. One of the managers said that this opening of moving-picture houses is likely to bring the houses into bad repute with the public. He cited as an instance the case in Brooklyn. When the moving-picture houses there decided to keep open, a number of speculators hired stores and lofts used for other purposes during the week, and gave moving pictures in them on Sundays. So cheap became these houses, that the general public, in disgust, put a ban on all and refused to attend the shows on any day.

To Make Traveling Collection of Pictures

To supply the public schools of Wisconsin with educational motion-picture films the extension division of the University of Wisconsin proposes to establish a loan collection of 150 of these films. Competition has brought the price of moving-picture machines, Dean L. F. Reber declares, within the reach of almost any school, but only through access to a traveling collection could the average public school of Wisconsin afford the necessary films. For places where the purchase of a machine will be impossible it is proposed to lend the school a machine.

The extension division has already tried the plan in co-operation with the Wisconsin Anti-Tuberculosis association. These have been in use in all parts of the state. The recommendation that sufficient funds be appropriated to secure an adequate educational film supply is, declares Dean Reber, therefore not a proposal to enter upon an untried field, but a justified extension of work already begun.

To Protest Poem Infringement

H. A. D'Arcy, of the Lubin company, author of "The Face Upon the Floor," and many other ballads, has been much aroused by the receipt of a copy of that poem from Ohio. It is exactly the same as the original poem written by Mr. D'Arcy in the eighties, with the exception of one or two lines and a change in the title to "The Picture on the Bar-Room Floor." The authorship of the printed copy received by Mr. D'Arcy is attributed to James W. Whires and it bears his portrait, with the statement that it was copyrighted by him in 1912. The Ohio Oral-Cinematograph Company of Lima, Ohio, is given as the publisher. Mr. D'Arcy says he will take legal measures to suppress the selling of this copy of a work that made him famous and which has been used by performers for over twenty years.

Board of Education Wants Kinemacolor

The Board of Education of Arlington, N. J., has applied to the Kinemacolor Company of America for a service of its educational films in natural motion photography. The board wish to give a Saturday matinee and evening exhibition of the educational films in a hall in one of the schools, the hall seating about 800 people.

A Theme from "The Merchant of Venice"

The Eclipse "Shylock"

TWO reels entitled "Shylock," an adaption from Shakespeare's drama "The Merchant of Venice," and an eclipse special feature, George Kleine will release on March 3. Few of us are not more or less familiar with the story of the unfortunate merchant, and will be greatly interested to see it reproduced upon the screen.

After introducing the leading characters in costume, utilizing some very clever dissolving effects, the film opens, showing us the scene on the Rialto in Venice, where Bassanio is relating to his friend, Antonio the merchant, his love for Portia, a rich heiress dwelling in Belmont. The story then progresses much the same as the original text, with several of the minor parts, which would only tend to confuse those not very conversant with the story, eliminated.

The principal scenes have been admirably handled. The gorgeous interior of Portia's home, where the suitors come to try their fortune at the test for the hand of the beautiful heiress, is a magnificent picture, and is

The Wedding Ceremony from "Shylock."

carried out with all the necessary dramatic effects, as will be remembered, according to her father's will Portia must be won in the following manner: "Each suitor must make his choice of one of three caskets of gold, of silver, and of lead. He that selects the one containing her portrait is to be rewarded with her hand in marriage. It is interesting to note the proud bearing and extreme confidence of the two haughty suitors, the Prince of Morocco and the Prince of Aragon, and their utter consternation when they in turn select the gold and silver caskets and discover their complete failure, and the pleasure expressed by Portia when Bassanio, her favorite suitor, wisely selects the leaden casket, which proves to be the one containing her portrait. She congratulates her future husband with these words:

This house, these servants and this same myself
Are yours, my lord.

The famous trial scene marks the climax to the play, and is always thrilling, as no more dramatic situation in any play has ever been developed. Shylock's terrible

Shylock Tormented by the Crowd.

hatred of all Christians has made him deaf to all pleas; he cannot be swerved from his determination to wreck vengeance upon Antonio, in this opportunity. The climax is reached when the learned young doctor with these words

Take then thy bond, take thou thy pound of flesh;
But, in the cutting it, if thou dost shed
One drop of Christian blood, thy lands and goods
Are, by the laws of Venice, confiscate
Unto the state of Venice.

turns the tide of the case, which ends in the utter mortification of the Jew.

The part of Shylock is ably taken by Harry Baur, of the Athenee Theatre of Paris. His interpretation of the role is done with a remarkable skill, and shows him a finished actor. Mr. Joube takes the part of the unfortunate merchant. Miss Pepa Bonafe makes a beautiful and bewitching Portia. Mr. Harve of the Odeon Theatre, whose remarkable work in the Eclipse production "The Taming of the Shrew" will be remembered by all who saw it, portrays a gallant Bassanio.

Bassanio and Portia Are Reunited.

Essanay's "A Battle of Musk," March 11.

Picture Men Protest Fire Bill

Moving picture men and film producers are making a determined fight against the King and Rozenkrans bills calling for supervision by the fire marshal of the state of Michigan of all moving picture houses and other theaters and for the censorship of all films.

Representatives of the motion picture interests of the state and of the big film producers of the country were on hand for the recent hearing and all voiced objections. They claim the King bill, originating in the insurance department, would put most of the motion picture theaters out of business. Commissioner Palmer explains, however, that it would not affect Grand Rapids, Detroit, Saginaw, Bay City, Kalamazoo, Jackson, Lansing, Flint and the other cities having local regulations. But the motion picture people are going to have a substitute introduced to cover their needs.

They say the cost of motion picture exhibitions will be doubled if the film censorship idea is applied and they insist it is unnecessary.

Auto Operates Motion Picture Machine

"Every now and then the automobile is seen and heard of serving in some other way than the means of transportation," says H. L. Miller of Los Angeles, Cal. "Frequently the gasoline motor in an automobile is seen on the streets of a city sawing wood and again one sees one used to operate a grind stone, but the latest use known for the auto is the operating of a moving picture machine, which has been adapted by L. S. Davidson of Portland, Ore.

"Davidson purchased a Little Giant truck and with the power from the gasoline motor operates a 110-volt electric dynamo, which generates the electricity to run the motion picture machine and one arc light. Davidson has left on his first trip and will show in all the small towns throughout the state where they have no electric light."

Loft Theaters Closed in Chicago

The battle that has been waged by Building Commissioner Henry Ericsson against the loft theaters of Chicago was lost by the theaters when Judge Honore in the Circuit Court sustained the ordinance of July 22 abolishing this type of theater in Chicago.

The four places were closed at the request of Building Commissioner Ericsson and were those affected by the ordinance directed against theaters above the first floors of non-fireproof buildings.

Judge Lockwood Honore entered the formal order dissolving the injunction under which three of the houses had been operating since the passage of the ordinance last year. Commissioner Ericsson "refused to be the goat" for further violations of that law. No one else in the city administration would shoulder the responsibility for allowing any of the theaters to remain open.

Policemen were sent to all of the theaters affected by the order, but after formal notice was served on the management in each case there was little protest.

Current Educational Releases

St. Augustine, Fla.—Kalem. Many interesting views of the oldest settlement on the American continent are presented in this entertaining subject. We see the Old Fort Marion drawbridge and watch tower; St. George street; the old Franciscan Monastery, built prior to 1586; the Spanish Cathedral; the burial place of 1,460 victims of the Seminole War; Old Spanish gates, built in 1743; the narrowest street in the world; the house of history; old Spanish missions; the slave market and many other picturesque scenes.

Bathers in Ceylon.—Eclair. You know they grow tea in Ceylon. But did you know what a beautiful land it is? In the summer season the natives spend most of their time in the water. In a most interesting travelogue on the same reel as "The American Niece" you see the dusky islanders using the waterfalls for shower baths, and other decidedly unusual views.

Views of Narni and Lake Trasimeno (Central Italy).—Cines. After witnessing several unusually interesting panoramic views of Narni, we are shown scenes along the River Nersa and the famous Lake Trasimeno. A visit to a pheasant preserve on the Isle of Polvese concludes the subject.

Snakes and Frogs.—Eclipse. A remarkable nature study subject, showing how snakes are captured and the venom extracted; interesting specimens of Green Tree frogs, conclude the film.

The Panama Canal.—Vitagraph. The construction of the Panama Canal by the United States Government is an engineering accomplishment to which the whole world is looking forward. Comparatively few persons know how it is being done. Time and distance prevent familiarity with its workings. This panoramic film, giving a full and comprehensive view of the great achievement being performed and depicting its general appearance, it will enlighten thousands who are anxious to know more about it.

The Great Centipede.—C. G. P. C. The centipede is a well-known venemous and vicious insect which derives its name from the number of its legs. It is the terror of all other insects, being capable of paralyzing them immediately they come in its path. Its bite is poisonous to human beings so that, although it is not a good thing to meet personally, a study of its nature on the screen is profitable and entertaining.

Famous Illinois Canyons and Starved Rock.—American. The beautiful scenery and historic spots shown in this film will awake the curiosity of many as to the wonders of nature to be viewed in the vicinity of Starved Rock, Illinois, which place is but a few hours' ride out of Chicago. In the film are shown the Illinois river, the falls known as "Lover's Leap," the monstrous "Starved Rock," which gave the little city its name, "Wild Cat Canyon," "Horse Shoe Canyon," "Fishburn Canyon," the famous salt well and "Cave of the Winds." Located about one hundred miles from the metropolis of the West are the solid rock pyramids covered with beautiful vegetation in endless variety. Nature alone has been the architect and has shown its master hand in a very marked manner. One canyon adjoins another and each seems to excell the other in the beauty of the rock formation as well as the lavish display of decorative and romantic forests and vegetable life. Natural springs abound in the region and the various strata of rock seem to have been permeated with vari-colored chemicals which add to the overwhelming beauty. Much of the early history of the state of Illinois was enacted at this location and it was here illustrious Marquette planned to establish the capital of the new world.

The Electrotyping Process.—C. G. P. C. A solution of copper sulphate, when charged with electricity, produces a thin layer of copper. This is the principle of electrotyping used by printers, and in this film an experiment is conducted showing the making of a copper plate. Each feature of the process is demonstrated clearly and combines entertainment with education on a subject of universal interest.

The Salt Industry in Sicily.—C. G. P. C. In Italy salt is secured from sea water by means of evaporating the water. It is quite a laborious undertaking and one of exceptional interest.

The Hedgehog.—C. G. P. C. The Hedgehog is a very common little animal much resembling a porcupine. It is not at all vicious and can be domesticated easily. It is rather difficult to catch them, as at the first approach of danger they roll themselves into a ball like a chestnut burr, with nothing but the thick, wire-like hairs exposed. The photography in this film is of the finest and the subject very interesting and instructive.

Borneo Pottery.—C. G. P. C. In Borneo one of the chief occupations of the natives is the making of pottery. The crudity of the tools they use for the beautiful earthenware for which they are noted will be an entertaining surprise to every one.

Governor Wilson.—Vitagraph. Scenes and incidents about Mr. Wilson's home at Sea Girt, New Jersey, during the recent political campaign for the Presidency. Introducing many prominent men of affairs of state, who made up the body politic in the Nominating Committee, notifying him of his selection by the Democratic Party. This film gives us a closer acquaintance with the President-elect and shows us some of his home and family relations. At this time—just previous to his inauguration to the Presidency—there will be much interest centered in this very timely and interesting picture.

Views of Ireland.—Vitagraph. There is but one Ireland, and those who have had the good fortune of having visited this interesting country can testify to many quaint, beautiful scenes which meet their astonished vision. The views presented on this film are the same magnificent scenes brought within the reach of all.

Deep Sea Shell Fish.—Gaumont. The Bernard Hermit lives at considerable depths on the sea coast. Its figure is irregular and its eyes goo-goo-ey to say the least. It dotes on feet and keeps a stock of ten all the time. The front ones have pinchers. To protect its soft abdomen, it takes keen interest in shells. It turns them over and over before selecting one. It then installs itself within and goes away carrying its house. The Her-

mit is a scrapper, and would rather fight than eat. There is a three-round battle between two of them. The fight ends with a knock-out. They are the champion fighters of the Atlantic Ocean. Outside of their pugilistic nature, they are very timid. At the slightest alarm they re-enter their shell, the entrance of which is guarded by the pinchers. Sea anemones sometimes live as parasites on the Bernard Hermit and form a stylish headgear of plumes. Some parasitical sponges, while developing, shorten the life of the animal upon which they live. The Bernards live on fish and molluscs and convey food to their mouth with the pinchers.

Orange Growing.—Lubin. A very interesting educational picture, showing the growth and marketing of oranges, particularly wonderful is the scene showing the orange blossoms, which without change or cut of the film gradually turn into the golden fruit, small at first and continue to develop in size until the orange is ready to be plucked. Next comes the gathering, washing, drying, and the packing. The Ox teams carry the fruit from the orchard to the wrapping and boxing house and from thence to the shipping station.

The Walnut Industry.—American. The Goleta walnut industry was filmed during the recent visit of S. S. Hutchinson, president of the American. Mr. Hutchinson personally superintended the taking of the pictures. About fifteen scenes were taken, showing the walnuts from the time they drop from the tree, through the sorting and packing stage at the Goleta storehouse, until placed on a car, ready for shipment to the eastern market. The pictures show a number of the prominent residents of the Goleta district, including Phillip Marble and Ed. Holister.

Importing Cattle from Mexico to the United States.—Lubin. This is a picturesque educational picture showing the system of passing cattle across the line into the United States. The inspectors are on the job. The beasts are duly examined as to health and then driven into a disinfecting bath through which they have to swim before reaching the run, which takes them to the cars. Upwards of fifty steers are shown in the picture.

The Electrotyping Process.—C. G. P. C. A solution of copper sulphate when charged with electricity produces a thin layer of copper. This is the principle of electrotyping used by printers and in this film an experiment is conducted, showing the making of a copper plate. Each feature of the process is demonstrated clearly and combines entertainment with education on a subject of universal interest.

Pathe Freres announce that two men, representing themselves as cameramen employed on the staff of Pathe's Weekly, have been trying to secure an advance of money on checks. Pathe Freres wish it known that their cameramen are well supplied with money from the New York office and would have no occasion to secure money from outside sources. They accordingly decline to be responsible for any money given to cameramen, whether in their employ or only representing to be.

The Hedgehog.—C. G. P. C. The hedgehog is a very common little animal much resembling a porcupine. It is not at all vicious and can be domesticated easily. It is rather difficult to catch them, as at the first approach of danger they roll themselves into a ball like a chestnut burr, with nothing but the thick, wire-like hairs exposed. The photography in this film is of the finest and the subject very interesting and instructive.

The Salt Industry in Sicily.—C. G. P. C. In Italy salt is secured from sea water by means of evaporating the water. It is quite a laborious undertaking and one of exceptional interest.

Borneo Pottery.—C. G. P. C. In Borneo one of the chief occupations of the natives is the making of pottery. The crudity of the tools they use for the beautiful earthenware for which they are noted will be an entertaining surprise to everyone.

I. C. Uses Picture Instruction Car

Moving pictures are being used by the management of the Illinois Central Railroad to illustrate the possibilities of economy in the use of fuel. An instruction car carrying moving picture operators and lecturerers on fuel economy is being taken over the lines of the system. Stops are being made at every division point and lectures delivered in the morning, afternoon and evening.

Engineers, firemen and other employees in the train service are invited to be present and watch the moving pictures present examples of the work of competent and incompetent firemen. A statement issued by the company says:

"This car is a new departure in instructional work on railroads for the reason that the instruction is given by moving pictures. It is surprising what a complete story can be told in a few hundred feet of moving picture film, and there is no one on the road who is at all interested in fuel or firing who will not be well repaid for any time spent in this instruction car.

"The company probably will do a good deal of instruction work by means of moving pictures from now on, and those who take advantage of this opportunity to get information through these moving pictures will find them not only interesting but very instructive."

The lecturers on the car are O. L. Lindrew, formerly a traveling engineer in the employ of the company, and J. W. Dodge, a former trainmaster.

Church Conducts Weekly Picture Show

Every Friday night at 8 o'clock, at the First Methodist Episcopal Church at Chattanooga, Tenn., there is conducted an educational motion picture entertainment for old and young. The pictures are all new Gaumont films and illustrate the many phases of modern industrial life and show the interesting features of those parts of the world that are most in the public eye. Art literature and music are also brought before the people. People of the city are cordially invited to be present at these entertainments.

The following three-fold program is a sample of the weekly offering:

Industrial—Crabs. The glove industry. These are exceptionally interesting.

Intermission music.

Travel—Bulgaria. Mountain artillery.

Music.

Scenic—Northern Egypt. Versailles, a magnificent set of views of the remarkable places and grounds near Paris, ending with a general view from a dirigible balloon.

The program begins promptly at 8 o'clock and lasts till 9:30. Admission is 5 cents. Parents are cordially invited to come and bring their children.

A Diamond-S Potpourri

Interesting Items from Selig's

FROM tears to laughter with the Selig Company, during the last two weeks of the year's shortest month, encompasses ten releases and all the favorite players of both the eastern and western Selig studios.

"Two Men and a Woman" is a tragedy that results from innocent beauty. A New York artist paints from a photograph the portrait of a beautiful woman, and falls desperately in love with it. Later, he visits a former chum and recognizes in his wife, the original of the photograph. Crazed by grief, he slays the woman, is attacked by his chum and the former friends, in a death struggle, drop from the veranda into the lake below and the quiet waters close over the bodies.

"The Early Bird" is an actor out of work and penniless. He finds a wallet containing greenbacks and the card of the owner and then has the misfortune to be knocked unconscious by an automobile. He is carried to the address given by the card where the servants make him comfortable. The occupant of the house is an old maid who has never seen the real owner of the house. Thinking the jobless actor to be he, she showers him with attentions. The actor's identity is discovered but he manages so cleverly that when he escapes, he still has the money.

"The Pink Opera Cloak" is peach-stained by the young brother of its owner, and Ella, the pretty poor girl, who delivered the cloak, is blamed. The young brother's sister and mother complain of Ella at the store, and she is discharged. An admirer of the sister overhears the incident, is disgusted, and ceases to become her admirer. He offers Ella the position as companion to his invalid sister and later marries the pretty poor girl.

"Nobody's Boy" is a newsy and sobs his heart out on his mother's grave. A rich lady mourning at an adjoining grave, that of her little son, hears the newsy's story, adopts him, and he becomes "Bobby." One day he is reprimanded for soiling his new clothes. He steals from his room and goes to his mother's grave, but there finds his foster mother, placing fresh flowers upon it. Still unseen, he hurries home with the resolve to be the best boy ever, thereafter.

"The College Chaperone" is Sammy Stone in the role of Aunt Nelly, because Aunt Nelly is prevented from coming and acting chaperone to the two city girls Jack and Ned have invited out to the academy to attend the junior prom. The plan works out fine with the exception of some embarrassing moments for all concerned and Sammy's awkward handling of the train of his ball gown, while he is dancing with one of the professors. The guard house is his reward for being chaperone.

"Range Law" is demonstrated in Ted's treatment of

"The Flaming Forge," February 25. Copyright 1913, Selig Polyscope Co.

"The Understudy," February 28. Copyright 1913, Selig Polyscope Co.

Lafe and his men when they steal a herd of range horses and drive it at great speed over the plains and hills. But Ted and his rangemen are close pursuers and mete out range law to the horse-thieves. Ted wins the gratitude of the owner of the horses and the hand of the owner's daughter.

"Yankee Doodle Dixie" was the medlied air that came from the fiddle and flute played, respectively, by a federal and confederate veteran whose son and daughter have planned to marry. The musical difference extends its influence to the young people, who break the engagement. They decide, later, to marry quietly. The parson takes matters into his own hands, invites the veterans to play at a wedding and when they meet, they turn their backs and each sends forth his favorite melody. The ceremony is performed and when the veterans turn around to see who the bridal pair are, they are confronted by their own children, now man and wife. And peace is restored.

"The Flaming Force" was visited many times by Jack, the cobbler's son, who there met, and learned to love, the smithy's daughter. The village parson also loved the smithy's daughter, and, one day, told her so. Jack, returning from a sailing trip, heard the parson, made his presence known and also proposed. He was accepted. That night at the village tavern, he drank too freely; the parson, meeting him, kept him from the sight of his betrothed until he was again himself. In gratitude, Jack promised never to drink again. The parson officiated at the marriage and the young couple never knew the heartache of the man who made them one.

"The Bank's Messenger" was an express rider whose delivery of gold to a small bank on the verge of bankruptcy, took him through a dangerous country. He was set upon by outlaws, the money taken from him and he was left, bound to a keg of giant powder with the fuse lit. He managed to extricate himself and throw the sputtering keg into the lake. He followed the outlaw band, the leader turned and fought him, hand to hand and the rider this time was victorious.

"The Understudy" is the daughter of the star who, abandoned by her husband, had given her baby daughter to foster parents. The daughter, on growing up, learns of her own story and runs away to go upon the stage and find her mother. She finds her but keeps her knowledge a secret, until, one time, she takes the star's role and receives an ovation. The jealousy of the star overrules the surprising news of the identity of the understudy, who, with opened eyes, returns to the love of her foster parents.

Representatives of the Athenaeum, the picture show interests and the City Club of Kansas City, Mo., have agreed as to the manner and by whom the films are to be censored. The censor is to be the superintendent of the recreation department of the board of public welfare and there is to be an appeal board of three, one of whom shall be a picture show owner and the other two are to be appointed by the mayor. The decision of the censor is to be final, unless appeals are taken. James W. Garner, assistant city counselor, will draw an ordinance along these lines.

Three Minutes Before the Camera

By Mabel Condon

FOR three whole minutes I was a "real-for-sure!"

It was out at the Essanay studio and, if the artist hadn't loitered on the job of painting in the toes of the flying cherub in the supposed-to-be-stained-glass window of the make-believe church, the scene would have been all over before I even got there.

But, as I said before, it was the artist's fault and I arrived, piloted by Don Meaney, just as the "congregation" was filing into the four and one-half pews and Mason Hopper, whose production it was not, thundered from the pulpit the invitation—which sounded more like a threat—to "come ye and be saved!"

Mr. Meaney must have considered that my cue, for he ordered me to "get in" and I slid over Howard Missimer's knees into the space between him and Bill Bailey, in the second pew, and as the director, Harry Webster, focused us through the eye of the camera and the carpenter put an extra tack into the carpet so the minister wouldn't trip descending the pulpit stairs, Mr. Meaney introduced me to the congregation, somebody handed me a prayer-book, and I was "in."

"The story is called 'Unknown,'" explained Mr. Missimer, "and Calvert, the rich man, is to become repentant in this scene, on hearing Frank Dayton's sermon." He didn't say who or what the "unknown" was and I was too busy seeing and hearing things to ask him.

For Bill Bailey was holding the hand of the girl in the next pew as he leaned forward and mingled his blonde locks and a doubtful tenor with the first pew quartet, which was in the throes of releasing "The Chiming Rag," Don Meaney's new song.

Howard Missimer shook back his gray hair, rubbed his eye-glassless eyes, and covered a yawn. E. H. Calvert, gray-wigged and silk-hatted, dropped into the first pew in the next aisle and acknowledged the efforts of the warblers by turning his back upon them.

"Bill Bailey, you've got my arm black and blue, leaning on it," complained the girl whose hand the undecided tenor was holding.

"Chim-m-min, 'chim-m-m-in'—" trembled on the tenor, beating time on the pew-rail with the imprisoned hand.

"Here! Where's the minister?" bellowed Mr. Webster as he emerged from behind the camera and was met by Frank Dayton carrying a bible and wearing a surplice of yellow tinted stuff that flapped its uneven ends against the ministerial legs and flaunted ravelings from the wide droop of the ministerial sleeves. 'Twas plain that Mr. Dayton's discretion was counted upon to keep ends and ravelings from public view in the inclosure of the pulpit, where he took his stand and winked at the girl in the first pew with the blue feather in her hat.

"Bailey, quit holding hands," ordered Mr. Webster as he adjusted the minister to his satisfaction. "A fine way to act in church! Here, where're your prayer-books? Hold them up—and remember this is a church of England service and not a Moody bible class. Whitney Raymond, sit between the two girls there. Missimer—say Missimer, what's the matter with you, anyway—don't you feel well?" and the producer brought up abruptly before his victim, and looked him over as though to solve the puzzle of his quietness.

"Yes, I feel well; I'm all right," answered Mr. Missimer, holding his prayer-book upside down.

"Forget your glasses, Missimer?" queried Mr. Hopper from the rear of the half-pew. "Try mine; see how they'll do," and he rushed forward with his first-aid proffering.

"No, never mind, thank you, Hopper; I'm all right."

"By George, you *don't* look very well, Missimer," Bailey ceased chiming long enough to remark. "Anything I —"

"Now see here, fellows, I'm all right, I tell you!"

"It *is* pretty tough, old fellow, when we of the number one company have to supe in the number two," consoled Mr. Bailey.

"Listen to the little one, you can almost hear it over here," derided Miss Ruth Stonehouse as she saluted the occupant of the pulpit and sank into the outside seat of the second pew, in obedience to the command of the portly Webster, whose avoirdupois caused his sweater-jacket to wrinkle cross-wise at his waist-line in the back.

"You got some classy people in your church scene, all right, Webster," went on Mr. Bailey, ignoring the Stonehouse remark. "Ought to make a hit with two number one players in it!"

"Players? People will ask what the two blotches are," returned Miss Stonehouse, then, as she turned to Mr. Missimer—"Why, what's the matter, Mr. Missimer—aren't you feeling well?"

"Yes, I'm all right," explained the recipient of the misplaced sympathy. "Just because I'm quiet for a while, you all think I'm sick —"

"Say, Missimer —" came the voice of Mr. Webster.

"Now look here, Webster, I'm all right, I tell you—"

"Well, I wasn't going to ask you whether you were or not," trailed off the voice as its owner disappeared on some new quest.

"Just because I'm not saying anything—" rumbled Mr. Missimer but was drowned out by the sepulchral voice of Mr. Dayton rehearsing—"

"'Though your sins be scarlet, they shall be washed pure as snow.'" The gesture which accompanied the torical delivery of the text, sent the Dayton index finger skyward and brought the ravelings into full view.

"'White,' Dayton, 'white,' not 'pure,'" corrected Mr. Webster, as he dodged the pillar with the fresh paint on it.

"O, is it 'white' this time? Very well, then—'you shall be washed white as snow,'" promised Mr. Dayton, passing the rest of the congregation with a stony stare and fixing a look of supplication upon Mr. Calvert's back.

"Calvert, lean forward with your head on your hand—like this," demonstrated Mr. Webster; "that's it! Say, Dayton, can't you keep in the spot-light?"

"I'm in the spot," returned the minister, shifting his position to correspond with the rovings of the fickle spot.

"Say, back there! What's the matter with that spot-light? Keep it still! Now, Dayton, keep your eye on the spot! Some regular fellow, aren't you, Bailey, with that braid effect on your coat?"

"I notice you copied that braid effect on your new suit, just the same," defended Mr. Bailey, looking up from his inspection of tin-types which he had discovered in the back of his prayer-book.

"O yes," returned Mr. Webster, watching Miss Stonehouse, with bowed head, rehearse leaving the church. "O yes; I know a good thing when I see it."

"Permit me to call your attention to the freegle of edom," ballyhooed the minister, resting his hand on the bible-rack which was fashioned in the semblance of an eagle. "I should say, the freedom of beagle—pardon me, I mean the eagle of freedom! 'Tis the bird that—"

"Yep! it's pretty tough when a number one player has to supe in a number two company," lamented Mr. Bailey, discarding his prayer-book and calling attention to his new hat by rescuing it from the floor, brushing it conspicuously and hanging it carefully upon one knee.

"Got a new Henry Irving?" Mr. Missimer inquired, as he reached for the hat and tried it on. "Velour—how much?"

"Twelve bucks," replied the owner of the hat in a loud voice. If he expected to be believed, he was disappointed. "Twelve!" scoffed a chorus of six.

"Ten," amended Mr. Bailey, adding, in the hope that his audience would be convinced, "we of the upper class *never* wear less than a ten dollar hat."

"Ten? Never," decided Mr. Missimer, as he investigated the hat's construction, felt the band and read the name thereon.

"Eight-fifty," dwindled the voice of the hat's owner.

"And this time, Billy, tell us the truth," prompted Miss Stonehouse.

"Eight dollars—honest!" That settled it, and the hat was returned to its decoration of the Bailey knee just as the whole top of the church flashed into a light that turned everybody purple.

"Now, everybody set up straight and look intensely interested in the sermon!" commanded the voice of Mr. Webster. It came through a megaphone, to the right of the church where the camera man was already in position. "Get ready—start your action!"

" 'Though your sins be scarlet, they shall be'—"

"Gesture! Use more gestures!" prompted the megaphone.

"—'washed white as snow!' " concluded the minister with an upward sweep of his arm that set the ravelings in motion.

"Not so high," groaned the megaphone, "you'll show the rags!"

Mr. Dayton lowered his arm and brought his palm down on the pulpit railing.

"Talk! talk!" commanded the Webster voice.

"You shall be washed white as snow, I said, yes white, white, indeed, as the driven snow! You shall be washed—washed in the air—"

"Turn—leaf!" directed the megaphone.

The minister bowed his head, stepped off, and, just beyond view of the camera, tripped on the one piece of carpet that was tackless.

"Leave the church!" came from the megaphone.

Miss Stonehouse arose, the rest of us followed and—

"Talk, two or three of you!" was the last Webster command.

A strange gentleman with mauve lips and cheeks took my arm and commented, "Punk sermon, don't you think?" I agreed with him and—the scene was over!

* * *

Ruth Stonehouse, I guess, is the "Unknown," though when I got back to the office and told the editor my experience, he said it was I. I think we were both right.

For a sample of high-art printing done into a de luxe booklet see the Advance Motion Picture Company's "Commercial Application of Motion Photography."

Accuse Universal Directors of Fraud

Alleging that some of the directors, through illegal transactions, have diverted more than $200,000 of the corporation's money into their own pockets, Charles V. Henkel, a minority stockholder of the Universal Film Manufacturing Company, filed papers in a suit against Carl Laemmle, Charles S. Swanson, Joseph Engel, Julius Stern, Robert Cochrane, Patrick A. Powers, David Horsley, and Mark M. Dintenfass, in the supreme court. The plaintiff seeks to enjoin the directors from further direction of the corporation's affairs, and asks the appointment of a receiver pending an investigation into the management of the company.

The plaintiff's description of the alleged conspiracy is about as follows: Laemmle, Swanson, Powers and Horsley entered into an agreement with the owners of seven film exchanges in Philadelphia, Baltimore, Washington and Harrisburg for the purchase of a half interest in those exchanges, which, it is alleged, were earning $1,500 a week, for a sum exceeding $100,000. The four directors, it is further alleged, ceased to be issued promissory notes of the Universal Film Manufacturing Company in part payment for their individual interests in these exchanges, for which the company received no consideration, the profits from the exchanges being taken by the directors, is is alleged, and not accounted for to the Universal Company.

Prior to July 15, 1912, it is further alleged, the New York customers of the Universal Film Manufacturing Company consisted of five exchanges, which purchased forty-two reels a week, amounting to $4,200. On that date the directors, without notice, cut off these exchanges and refused to sell to them. The four directors, however, formed a partnership and opened a film exchange at 111 East Fourteenth Street, and caused the Universal Company to sell its films to this exchange for a period of sixty days for 5 cents a foot—one-half of the regular price. Soon the business of this exchange rose to twenty-one films a week, for the profits of which the directors refused to account to the Universal Company.

Growing bolder, it is alleged, the directors opened a second exchange in the head office of the Universal Film Company. The loss to the Universal Company from the cancellation of the five New York City exchanges is alleged to exceed $50,000.

The moving affidavit further sets forth that the four directors purchased a half interest in a film exchange owned by J. W. Morgan in Kansas City, and then established an exchange in St. Louis in which Morgan received a half interest in return. The St. Louis offices dealt with the Universal Film Manufacturing Company on credit, and, it is alleged, now owe the corporation $50,000. The directors refused to sell to any exchange in the Kansas City or St. Louis districts, except the Morgan exchanges, nor to any exchanges in Philadelphia, Baltimore, Washington or Harrisburg in opposition to their exchanges in those cities. The defendant, Joseph Engel, is alleged to participate in the profits made by the directors.

The Universal Film Manufacturing Company made reply to the suit for the appointment of a receiver to look into the affairs of the concern and for an injunction restraining the present directors from exercising control over the affairs of the company. The officers said that Henkel's act was nothing but that of a disgruntled ex-employee who happens to hold a small block of stock.

A brilliant three-color folder illustrating and describing a varied line of simple and elaborate automatic pianos and orchestras is issued by the Rudolph Wurlitzer Co.

Motography's Gallery of Picture Players

MYRTLE STEDMAN is the pretty, pretty lady who rides straight into the hearts of the hundreds of people who see her daily, in the western film stories which bear the stamp of the Selig diamond. Her talent for acting, her pre-possessing appearance and her ability to handle a seemingly unmanageable horse, are reasons sufficient for Miss Stedman's playing leading roles on the Pacific coast. And besides, she has a beautiful home in the West. It is situated 11,000 feet above sea level in Colorado. Since she was a wee tot, Miss Stedman has been dancing, singing and acting. Drama and light opera claimed her for several years until she left the stage to go into mining in Colorado. It was there she learned to ride, with cowboys as instructors and it was there also, she became a ski enthusiast, gliding over the mountains on long Norwegian skies. Miss Stedman claims Chicago as her home city.

Myrtle Stedman.

GEORGE L. COX can do ever so many other things besides act, and that everybody knows he can do exceptionally well. Selig pictures produced in Chicago show Mr. Cox to advantage in roles of light comedy and eccentric character work. He has acted abroad as well as at home and, in addition, is a producer. But the thing Mr. Cox started out to do, with the intention of making it his life work, was to paint. He studied in the Paris ateliers, but gave up a painter's career for that of the stage. He has travelled extensively and, in his roamings, made history his hobby. In his out-of-motion-picture hours, the thing he likes best to do is write. He is a constant and successful contributor to current periodicals and illustrates all his own articles. Many talents has Mr. Cox and he believes in utilizing all of them and then getting more. And he does, both in pictures and out.

George Cox.

WILLIAM A. DUNCAN is leading man and producer of the Diamond-S ranc hat Prescott, Ariz.; and he got there simply because he knew what he wanted to do and went ahead and did it. By that you know he is Scotch. His birthplace was Dundee and the year 1885. He came to America when a grown boy and made himself at home in the amateur athletic field. Twelve years ago, after a creditable career as student and athlete, he decided upon the stage as his life work, found an opening which he enlarged by virtue of his own merit and went the gamut, from melodrama actor to dramatic manager. It was three years ago that he decided to try film work and joined the Selig company. His popularity in pictures testifies to a pleased triangle —the company, the public and Mr. Duncan. The dangers he has faced in feature roles are numberless. He has been producing and acting in his own plays for a year.

William Duncan.

WINNIFRED GREENWOOD has played leads with the Chicago branch of the Selig company for one year and ten months and is quite content to stay on indefinitely, though she is of a roving nature and loves the excitement of travel. But there are other things Miss Greenwood loves — her home, her work, golf, tennis and writing poetry. Previous to film work she played in stock and vaudeville, but likes picture work so much better than either because it embodies such a variety of interesting incidents. She was born in Genesee, N. Y., and adds the information, "Jan. 1, 1885," without even being asked, which, alone, goes to prove that she is rather a remarkable person. She speaks French and hopes for the sometime success of the Progressive party, but is aspirationless as to using the ballot herself. Two of her strongest roles are in "The Last Dance" and as the blind girl in "The Two Orphans."

Winnifred Greenwood.

"The College Chaperone," February 24. Copyright 1913, Selig Polyscope Co.

Provisions of Rosenkrans Bill

Senator Rosenkrans of Shiawassee County, Minnesota, introduced a bill in the senate to regulate the exhibiting of moving pictures and stereopticon views.

The act creates a board of censors to be appointed by the governor and to consist of two members, one a man, the other a woman. The censors would examine all picture films or views and pass on them, and if they report they are debasing they would not be marked with the approval of the board, and unmarked films must be found on all those shown in public places.

The chief censor would receive an annual salary of $1,500 and the assistant $1,200.

For each examination made of films or views the board would receive a fee of $2.50. A $50 penalty would be provided for first violations of the act, and $100 for subsequent. The inspectors would be under $3,000 and $2,500 bonds.

The board would keep a record of films passed and rejected and report annually by January 15 to the governor. The board's traveling expenses would be paid by the state and all fees collected paid into the state treasury.

Inspector Forbids Use of Motor Drive

T. A. Winterrowd, building inspector of Indianapolis, Ind., refused to grant the request of Dr. J. H. Rhodes, president of the Indianapolis local of the Indiana Moving Picture Exhibitors' League, that he be permitted to install in his motion picture theater an electric motor to operate the motion picture machine. Dr. Rhodes declared that he will install the motor in spite of the inspector's prohibition and that the case may be fought out in the courts. Inspector Winterrowd has refused to permit mechanical operation of a motion picture lantern and has insisted that the films be turned through the machines by hand, on the ground that when the machine is operated by a motor or other motive power there is danger of the celluloid films twisting and sticking and being ignited by friction. Several disagreements have occurred between the inspector and Dr. Rhodes over orders issued by the building department regarding compliance with requirements of the city ordinances.

League Notes

A special train has been chartered to bring New York photoplayers to Philadelphia, March 26, to attend the ball to be given that evening at the Trungeneinde hall, by the Motion Picture Exhibitors' League of Pennsylvania. This event is predicted to be one of the biggest in the rounds of the picture world's social happenings.

The moving picture men of South Dakota met at Pierre recently and organized a branch of the National Exhibitors' League, and selected as their officers J. E. Hipple of Pierre, national vice president; L. D. Milne of Mitchell, state president; Dr. E. S. Smith of Geddes, first vice president; J. A. Dundas of Chamberlain, second; M. B. Balzinger of Huron, secretary-treasurer. They drafted a general moving picture code for presentation to the legislature.

Photoplays from Essanay's

The February Releases

REAL western films, as are seen in "Broncho Billy" productions, are big assets to the exhibitor. Every western dramatic release teaches an object lesson that will bear weight with any broad minded person. Take the Essanay release of March 14, for instance, "An Old, Old Song." In this excellent example a beautiful lesson which brings the moral, "Love Thy Neighbor As Thyself," is taught.

The last week in the month of February reveals two comedies of merit. These are "The Gun Man," and "Lady Audley's Jewels." "The Western Law That Failed" is a powerful gripping Western drama, while "The Swag of Destiny," an exceptionally excellent Eastern drama, headlines the bill.

The month of March contains strong feature western dramas and excellent eastern comedies and dramas.

"The Western Law That Failed," released February 25, is a true interpretation of cowboy life in the West. Dave Morgan, out of work and despondent, decides to go West, and find a position. He leaves behind a heartbroken mother. Out in the West, where men are usually kind hearted and generous, he finds everybody, seemingly,

"The Influence on Broncho Billy."

"Lady Audley's Jewels."

turned against him. Unable to get work, he decides to use underhand methods in securing enough money to return East. Dave discovers a young fellow, Tom Ryan, telling a number of his fellow cowpunchers that he has just received a letter from his wife, stating that a baby had been born and for the proud father to return to his home in the East immediately. Tom is about to leave, when Morgan asks him if he can take his job on the ranch. Tom tells Dave to see the owner, and gives him some money. While so doing Tom drops the letter from his wife. Dave runs after Tom to return it, but Tom gets away without the note. After seeing the boss and being refused a position, Dave steals the ranchman's horse, but is discovered by the owner. The latter instructs his cowpunchers to go after Morgan. Morgan is caught and about to be hung, when he explains that it was impossible for him to secure employment, and that he had decided to go back home by fair means or foul. Dave then shows the cowpunchers the letter. Thinking it is a genuine one from Dave's supposed wife, they let him go, giving him a good round sum in cash. Dave returns

"The Swag of Destiny."

home, where his aged mother is overjoyed at the return of her boy. Arthur Mackley gives a masterful interpretation of the ranch owner. True Hoardman as Dave Morgan, gives a splendid performance.

A comedy full of unique ideas is "Lady Audley's Jewels," released February 27. Augustus Pompleton and his wife, Clarice Deveraux, of the famous McNight's Celebrated Repertoire Company, are stranded in the small village of Jayville. Pompleton, at the suggestion of his wife, asks the ticket agent where they can find the nearest and cheapest hotel. The star leading lady drops her la valliere, made of plate glass and paste, on the floor. The station agent picks it up and asks her how much she would sell it for. The la valliere is sold for three dollars. Jed Perkins, a would-be sleuth of the town, receives a badge, star, belt, handcuffs and the regular paraphernalia used by town constables from a detective correspondence school. A five hundred thousand dollar jewel robbery adorns the front page of the town newspaper. Having secured enough money to hold them over a few days at the hotel, Augustus Pompleton and his wife register. During the absence of the porter, Perkins volunteers to take some ice water up to them. He discovers the performers sorting out some stage jewels. He immediately comes to the conclusion that these are the thieves wanted in New York in connection with the big robbery. The actors carry out the misunderstanding and are taken to New York by the correspondence sleuth. Having arrived at the police station the captain discharges the couple and has the would-be detective locked up. Howard Missimer stages Pompleton, while Eleanor Blanchard as Clarice Deveraux demonstrates her ability as a character comedienne.

"The Influence on Broncho Billy" teaches a great lesson of morals. A horse thief, gambler and highwayman is converted into a respectable citizen, and all for the love of a girl. This is the way "Broncho Billy" instructs and teaches the three generations. Jim Hendricks receives a letter from his daughter in the East, stating that she is on her way and will arrive with her little girl that day. The stage coach carrying her from the railroad station, some miles from her father's home, meets with an accident. While repairing this ancient vehicle, Bessie Hendrick's young daughter canters off into the woods in search of wild flowers. Bessie runs after her. Having captured the young rascal, Bessie discovers the coach has gone on. Broncho Billy, on horseback, discovers the young woman, places her safely in his saddle with her daughter, and leads the horse miles to her father's home. This young westerner, Broncho Billy, is a desperate outlaw. Jim Hendricks and his wife welcome their daughter with open arms, and offer Broncho Billy the hospitality of their home. The next morning Broncho Billy has a long talk with Bessie. His plans for holding up the

"Billy McGrath on Broadway."

Essanay's "Broncho Billy and the Squatter's Daughter."

stage coach that day are cast to the four winds. He determines to lead a straight life, and all for a woman. "Love hath conquered an iron heart, and a criminal mind." G. M. Anderson as "Broncho Billy" gives a splendid performance, while Bessie Sankey as the daughter, plans a noble character. "The Influence on Broncho Billy" will be realeased March 1.

In "Swag of Destiny," released February 28, Flinty McNeal, a crook, receives a letter from his sweetheart, pleading with him to abandon his crooked life, marry her, and settle down on a little chicken farm near Dayton, her uncle having died and left her some money. McNeal is about to turn over a new leaf when he sees a man pick up a pocketbook filled with money. The old desire comes over him and he follows the man to his home. That night, while Jim Dorgan, the finder of the pocketbook, and his wife are sleeping McNeal steals quietly into the house. His plan is interrupted by the crying of two infants. Mrs. Dorgan arises and rocks the baby to sleep. She then falls into a heavy slumber. McNeal enters the room in which Mr. Dorgan is sleeping, takes the pocketbook from the table, steals cautiously back into the bedroom, kidnaps one of the babies and leaves. He takes the infant to his sweetheart's home, where he promises to travel the straight and narrow path. The girl loves the baby, although knowing that Flinty had stolen it. Some time later McNeal discovers that the home he had robbed of the baby was a baby farm, which had been raided a few days later. Mr. and Mrs. Dorgan were sent to jail. Flinty and his sweetheart, now married and happy, leading a pure and simple life, promise themselves to make the child's future a happy one. Bryant Washburn as Flinty McNeal demonstrates his ability as a capable and impressive dramatic man. Dorothy Phillips gives her first efforts to the public in this drama. Her work is splendid. Frank Dayton as Mr. Dorgan, lives up to the character in a remarkable way.

"Billy McGrath On Broadway" is released March 4. The lure of the footlights attracts Billy McGrath. He decides to purchase a drama, produce it, and play it on Broadway. He engages a company of capable performers, but through the misunderstanding of two of the actresses, the company go on a strike, and refuse to work. His booking agent emphatically tells them he will not furnish him with any more talent. The stage hands of the theater McGrath has purchased, come to his assistance, by declaring that they will take the parts. After several unfortunate rehearsals the play is produced. The scrub woman, as the leading lady, creates a furor, while the janitor of the building in the costume of a dashing young blonde ingenue, creates the laugh entertainment of the performance. The audience at the opening night proclaim the show a huge success, while the critics in the morning papers declare it to be a riot. Billy McGrath with his fortune assured, smiles at the defeat of his striking performers and his booking agent. John Steppling plays Billy McGrath. Eleanor Blanchard as the scrub lady actress is splended, while Augustus Carney is funny as the janitor actor.

In July, 1870, the Franco-German war broke out,

which was to end by overthrowing the European equilibrium, for the benefit of Prussia. The menacing attitude of Russia forced Austria to maintain her neutrality, and this neutrality carried with it that of Italy. Russian diplomacy weighed in the same manner upon Denmark, whose royal house had given in 1886 a princess in marriage to the Tzarevitch. France found herself isolated in Europe. Russia not only prevented the formation of "The League of Neutrals" but by diplomatic means discouraged the collective intervention of Europe. On the third of September the emperor, on hearing of his uncle's victory at Sedan, drank to his health, and broke the glass to give the toast more solmenity. No doubt he, Carl Heinrich, counseled his uncle, Baron Von Buchlieb, to be moderate, but this intimate and sympathetic exchange of private letters did not for one moment alter the friendship of France and Germany for the time being. The spy in the employ of the Russian government, who were about to take up arms against France, in the disguise of a French peer, was entertained royally by Baron Von Buchlieb. Fredericka, daughter of the prime minister of war, Von Metizine, infatuated with Carl Heinrich, was given authority to enter the royal chamber in which all plans of fortifications, etc., were kept. The Russian spy hypnotized Fredericka, and induced her to get the valuable plans. Carl Heinrich captured the spy and returned the papers to Von Metizine. The young hero was rewarded by the prime minister of war, and also in securing Fredericka for his bride. The clever situations in this, the most remarkable feature ever released by the Essanay Company, proves conclusively what Essanay players are capable of portraying. "The Spy's defeat" will be released soon. The exact date has not yet been announced.

Of Interest to the Trade

Visitors At The Columbus Convention

February 1 Motography gave a partial list of attendants at the Ohio League Convention last month. The list is completed here:

C. H. Klinck, representing the Toledo Film Exchange, Toledo, Ohio; Robert J. Kastt, South Park Theater, Dayton, Ohio; G. W. C. Kolb, Cincinnati, Ohio; J. W. Kaufman, Gallopolis Theater, Gallopolis, Ohio; John H. Kessler, Star Theater, Sandusky, Ohio; John F. Karb, Metropolitan Theater, Chillicothe, Ohio; Miss Nellie Kyler, Vaughan, Chick & Chain System, Columbus, Ohio; W. C. Kitt, Cincinnati, Ohio; Frank W. Kenny, Cleveland, Ohio; George L. Law, Exhibit Theater, Lancaster and Portsmouth, Ohio; H. Lehman, Photoplay Theater, Dayton, Ohio; W. T. Lynch, Modern Feature Film Co., Cincinnati, Ohio; A. J. Lane, Paradise Theater, London, Ohio; H. P. Lawson, Pastime Theater, Columbus, Ohio; F. L. Lunsford, Bide-a-Wee Theater, Columbus, Ohio; C. E. Satts, Comet Theater, Beaver Falls, Pa.; D. W. La Fever, Grand Theater, Mt. Vernon, Ohio; J. F. Luft, Southern Theater, Columbus, Ohio; M. P. Lauer, Cleveland, Ohio; Otto Ludeking, Cincinnati, Ohio; James McQuade, Chicago, Ill.; S. E. Morris, Cleveland, Ohio; J. G. Miller, Wyandotte F. S. Co., Columbus, Ohio; M. J. Mackmull, Dayton, Ohio; Louis Mandros, Winner Theater, Columbus, Ohio; E. Wayne Martin, Pearl Theater, Hutchinson, Kans.; E. A. Mohler, Princess Theater, Middletown, Ohio; M. A. McGrath, Casino Theater, Columbus, Ohio; Frank Murphy, Wilmington, Ohio; Emil C. Mayer, Penn. Sq. Theater, Hamilton, Ohio; Mr. and Mrs. McKinney, New York, N. Y.; Warren W. Miller, White Palace, Mt. Vernon, Ohio; Eric Morrison, American Moving Picture Machine Co., New York N. Y.; Ben C. Morris, Olympic Theater, Bellaire, Ohio; H. F. Moon, Empire Theater, Columbus, Ohio; C. S. Munson, Bakers' Art Gallery, Columbus, Ohio; W. C. Moore, Columbus, Ohio; J. A. Maddox, Colonial Theater, Columbus, Ohio; Roy Michael, Princess Theater, Ashland, Ohio; John M. Newman, Star Theater, Piqua, Ohio; Newman Manufacturing Co., Cincinnati, Ohio; W. P. Newman, Hippodome Theater, Bucyrus, Ohio; J. W. Nichols, Gem Theater, Somerset, Ohio; R. C. Newell, Wonder Theater, Columbus, Ohio; Max Neugebauer, American Theater, Columbus, Ohio; M. A. Neff, President M. P. E. L. of A., Cincinnati, Ohio; A. E. Overhalser, Springfield, Ohio; C. E. Obesb, The Logan Theater, Logan, Ohio; S. M. Osborn, Lima Theater, Lima, Ohio; C. L. Passmore, Palace Theater, Dayton, Ohio; P. K. Peters, Royal Theater, Mansfield, Ohio; A. J. Paul, Royal Theater, Galion, Ohio; J. D. Polites, Rex Theater, Steubenville, Ohio; Melton Phelos, Marathan Theater, Columbus, Ohio; John Pekea, Dreamland Theater, Columbus, Ohio; C. E. Price, Lyric Theater, Mt. Vernon, Ohio; W. J. Page, Bill Board, Cincinnati, Ohio; H. H. Pearson, Gem Theater, Troy, Ohio; R. C. Pelton, Crown Theater, Fostoria, Ohio; Mrs. C. E. Price, Lyric Theater, Mt. Vernon, Ohio; Jacob A. Pinning, Columbus, Ohio; Oraine Parker, Covington, Ky.; W. C. Quimby, Casino Theater, Zanesville, Ohio; G. A. Robinson, Colonial Theater, West Hoboken, N. J.; E. H. Row, Hippodrome Theater, Crestline, Ohio; Charles Reark, Theatorium Theater, Sandusky, Ohio; Buell B. Risinger, Majestic Theater, Dayton, Ohio; M. M. Robinson, Gaumont Cameraman, Flushing, N. Y.; Dr. J. M. Rhodes, Imperial Theater, Indianapolis, Ind.; P. S. Rayburg, Globe Theater, Dayton, Ohio; T. A. Rogers, New Broadway Theater, Jackson, Ohio; W. Rayner, Dreamland Theater, Dayton, Ohio; Dr. G. H. Widor-Ronfort, Chicago, Ill.; Fred P. Reichert, Lion Theater, Port Clinton, Ohio; Edward Rohe, National Theater, Cleveland, Ohio; Mr. and Mrs. J. E. Robin, New York, N. Y.; F. J. Schad. Gordon Park Theater, Cleveland, Ohio; Charles F. Schroeder, En-Joy-U Theater, Cleveland, Ohio; F. M. Shelley, Royal Theater, St. Mary's, Ohio; Star and Whipple, Princess and Olympia Theaters, Napakoneta, Ohio; W. J. Slimm, Marquis Theater, Cleveland, Ohio; J. Russ Smith, Star Theater, Lima, Ohio; George N. Smith, Springfield, Ohio; A. J. Smith, Mutual Film Corp., Toledo, Ohio; Geo. A. Spring, Arch City, Columbus, Ohio; C. S. Stevenson, Columbus, Ohio; Jacob E. Schlank, Hippodrome Theater, Omaha, Neb; Ernest Schwartz, Cleveland, Ohio; Herbert Schulenberg, Crown Theater, New Bremen, Ohio; G. Schroeder, Majestic Theater, Cleveland, Ohio; George D. Sprague, Bellaire, Ohio; F. H. Staup, Grand Theater, Delphos, Ohio; L. L. & C. J. Simeral, Palace Theater, Steubenville, Ohio; F. H. Schumacker, Pastime Theater, Akron, Ohio; Max Stearn, Exhibit, Columbus, Ohio; S. G. Smith, Theatorium, New Lexington, Ohio; P. L. Showen, Majestic Theater, Dayton, Ohio; Charles Sternberg, Dolly Varden Theater; Cincinnati, Ohio; U. T. Stilmell, Westwood Theater, Dayton, Ohio; L. F. Smithheisler, Oak Theater, Columbus, Ohio; J. W. Swain, Pastime and Hippodrome Theater, Columbus, Ohio; James Seitel, Bijou Theater, Fremont, Ohio; Grant Snyder, Empress Theater, Dayton, Ohio; O. A. Smith, Temple Theater, Portsmouth, Ohio; J. E. Stewart, Alhambra Theater, Columbus, Ohio; George Schlenker, Pastime Theater, Lorain, Ohio; Abe Sigel, Int'l Feature Film Co., Cleveland, Ohio; Edward Schwartzman, Jewel Theater, Columbus, Ohio; Charles W. Snyder, Parsons Theater, Columbus, Ohio; W. C. Smith, Nicholas Power Co., New York, N. Y.; Charles W. Say, Star Theater, Columbus, Ohio; Louise C. Schmitz, Fulton Theater, Cleveland, Ohio; F. W. Swett, Nicholas Power Co., New York, N. Y.; Charles G. Taylor, Palace Theater, Columbus, Ohio; D. H. Thompson, Wonderland Theater, Dayton, Ohio; Carl Tarvin, Casiono Theater, Dayton, Ohio; Richard Thompson. Lyric Theater, Newark, Ohio; Harry L. Vanalta, Traveling Theater, Dayton, Ohio; H. E. Vestal, Lyric Theater, Ada, Ohio; Leon J. Virden, Pleasant Hour, Columbus, Ohio; Mrs. F. E. Wylie, New Theater, Columbus, Ohio; S. E. Wall, Opera House, W. Jefferson, Ohio; H. A. Wachter, Hippodrome Theater, Lancaster, Ohio; J. E. Wright, New Royal Theater, Findlay, Ohio.; Mr. and Mrs. O. B. Weaver, Lyceum Theater, Dayton, Ohio; W. R. Wilson, The Schiller Theater, Columbus, Ohio; W. R. Wilson, the Shield Theater, Columbus, Ohio; Lou J. Whitman, Star Theater, Hamilton, Ohio; E. A. Wipple, Columbus, Ohio; Al Walters, Cincinnati, Ohio; C. N. Withrow, Cleveland, Ohio; Charles W. Weigel, Alhambra Theater, Cincinnati, Ohio; A. C. Zaring, Indianapolis, Ind.

S. Prager, Wilna, Russia, wants to correspond with view to leasing films from American manufacturer or trader of films for kinematograph.

Vaudeville Houses Install Kinetophones

Thomas A. Edison's synchronated motion picture and talking machines, which he calls kinetophones, are to be placed in all the leading vaudeville theaters in the United States and Canada as rapidly as they can be manufactured. Contracts were signed whereby the houses controlled by B. F. Keith, A. Paul Keith, the Orpheum Circuit, the Proctor Circuit and the United Booking Offices generally are to be equipped with them.

Mr. Edison has promised the managers that within a year he will give them colored talking pictures.

Mr. Edison summoned a group of vaudeville producers to his laboratories at West Orange, N. J., and demonstrated the possibilities of his new machine. He said he was convinced that the scientific stage had arrived and that science would play as revolutionary a part in the theater as it had in other departments of human endeavor. Among those who heard him were Messrs. E. F. Albee, A. Paul Keith, Martin Beck, J. J. Murdock, F. F. Proctor, F. F. Proctor, Jr.; M. Shea, of Buffalo and Toronto; "Jake" Wells, of Wells' Southern Circuit, and Carl Lothrop, of Detroit and Rochester.

The contracts were made with the American Talking Picture Company, of No. 1493 Broadway, representing Mr. Edison, and as a result the Edison plant is working night and day turning out machines, the Edison studios in the Bronx are using every hour of daylight for the making of films and records and contracts are being made with leading players of the legitimate stage to play before the new recording devices.

Among the theaters which are being equipped for the new machines are the Fifth Avenue, the Colonial, the Union Square and the Alhambra in Manhattan, the Bronx in the Bronx and the Orpheum and Bushwick in Brooklyn. Similar operations are being carried on as far south as Birmingham, Ala.; as far north as Minneapolis, Minn., and as far west as San Francisco, as well as in Ontario and the northwestern provinces of Canada, with the Majestic and Palace in Chicago.

Pilot's First Release

The first Pilot film, produced, "The Blacksmith's Story," received applause and favorable comment at its initial appearance recently at the Majestic Film Service theater. George A. Magie, general manager of the new company and just arrived from New York, happened in at the close of the picture and received the warm congratulations of those who had viewed the company's first effort. The tone and quality of the film's presentation is of a refinement that speaks well for the future success of the Pilot brand.

The story is based on Frank Olive's poem, stanzas of which are used as sub-titles. The blacksmith, in his shop, receives and pays for a crayon portrait of a sweet-faced woman in white. A man who brings his horse to be shod asks the blacksmith if the original of the picture is his wife. "She was," the blacksmith answers, then seats himself, invites the stranger to do likewise and tells the story of his dead romance. The smithy shop fades and the picture story takes its place.

Five years previous he had loved and won for his wife the young widow of a soldier, Bob May, who had been shot in the battle of Malvern Hill. The little town in which the widow had been left held so many memories for her, that the blacksmith bought a little home and shop in a distant town; and there they went to live.

After two years a little daughter was born to them

The Picture of His Wife That Was.

and the world seemed all happiness. When the baby was three years old a one-armed man stopped at the shop one day to have his horse shod and in a conversation which ensued the blacksmith asked the stranger how he had lost his arm.

"Shot off at the battle of Malvern Hill," the stranger replied. "Malvern Hill!" repeated the blacksmith, "did you know Bob May?" And the stranger replied, "Why, I'm Bob May!"

Hurriedly and without any explanation the blacksmith led the way to his home. The two men entered the little sitting room and the blacksmith's wife, hearing her husband call, hurried in joyfully to greet him. The two men confronted her and at the mutual recognition there was wonder and surprise on the face of May and horrorified amazement on that of the startled wife.

May explained that on his return from the war he could find no trace of his wife and had been searching for her during the five years which had elapsed.

The blacksmith told his wife to choose between them and whatever the decision, it would be abided by. Heartbroken, the woman decided that alive Bob May was still her husband and it was her duty to go with him. The blacksmith's little daughter ran into room and both he

"I Can't Leave Baby."

and her mother reached for her. "I can't go without baby!" pleaded the mother and sorrowfully the blacksmith yielded the baby to her mother.

At the gate the blacksmith said good-bye to the little family that was his no longer.

He concludes the pathetic story with the hope that in heaven he may again have his wife and child.

The picture dissolves and gives place to the trademark—a sea pilot in sou'wester and slicker, on duty at the pilot wheel which moves from side to side twice before fading from the screen.

A pretty story, that of the company's first release, made so by good photography and excellent acting.

"The Lost Son" A Two Reel Lubin

The Lubin Company chose a strong cast for its interpretation of the special two-reel story entitled "The Lost Son," marked for release February 17. Lawrence McCloskey is author of the story and Barry O'Neill the producer. The cast comprises Bartley McCullum as Mr. Nolan, Mrs. George Walters as Mrs. Nolan, Harry Meyers in the title role, Martin Faust as the younger brother and Doc Travers as Ed Jennings.

John and George Nolan are brothers. John, a young man of 22, while kind-hearted, is inclined to be wild and frequents the billiard rooms. George, aged 14, is quiet and devoted to his mother. One night John gets into a quarrel in a pool room; his antagonist knocks him down, and John, seizing a billiard ball, hurls it at the man, who drops, apparently dead. John rushes home and tells his mother that he has killed a man. She implores him to make his escape, which he does by the back window just as the police raid the house. The shock of the tragedy affects the father so that he drops dead. John races to the depot, boards a freight train, and is lost to the family.

But Ed Jennings, the wounded man, does not die, and John's mother advertises and instructs the police to find her boy, but to no purpose. John believes himself to be a murderer hunted by the law, and dares not read a newspaper.

George gets a position in a store. He is industrious, well liked and quickly promoted. His salary takes care of the little home, but the mother continues to grieve for the lost son. Ten years pass and George is appointed to a position of trust. He has to visit another city on business for the firm, and is intrusted with a quantity of money. There a fair and races are going on, and he thinks it all right to take a day's enjoyment. In the crowd he is robbed or loses the wallet containing the firm's money. Terrified at the idea of what may be thought, he places the small amount of his own money on a horse hoping to win back his loss. The horse loses, and in desperation he returns to the bookie and begs him to accept his watch on another bet. The bookie laughs, but after much persuasion takes the watch and opens the case. It contains the picture of a woman. He seizes George and demands "Whose picture it is." George replies that it is his mother. "It is my mother also," replies the bookie. George tells him that Ed Jennings did not die. The two brothers return to the old home. The mother is overwhelmed with joy, and John makes good his brother's loss.

He Thinks He is a Murderer.

The Lost Son Returns.

Halt Police March for Film

That Lloyd Lonergan, the veteran Thanhouser scenario chief, "owns" New Rochelle, was forcibly demonstrated on the formal opening of the city's new police headquarters. The officials in charge of the ceremonies had given Lonergan permission to film the proceedings, the main feature of which was the march of the police from the old building to the new. The Thanhouser man wanted to use the cops' march as a background for some scenes by the Thanhouser Kid. The police were ready to start but Lonergan and his cameraman weren't there. They telephoned him.

"Please don't start for five minutes," requested Lonergan. "My photographer hasn't shown up. He'll be here in five minutes."

The march was postponed. In another five minutes they telephoned him again.

"Yes," he replied, "my cameraman has arrived, but I want him to bring more film along. He's loading up now. Another five minutes—Please!"

Lonergan's persuasive tones won out. Proceedings were halted five minutes more. Sure enough, at the end of that time, he got there.

"Gee, Lloyd," said one of the officials, "you certainly kept us waiting. I'm so glad you've got here at last."

"But," exclaimed Lonergan in horror, "But—the sun has gone down! It'll be up again in five minutes. Let's wait!" And they did!

Sherlock Holmes on Thanhouser Film

The release date of the Thanhouser Sherlock Holmes story, announced as "Sherlock Holmes Solves 'The Sign of the Four,'" will be February 25. The story relates that Major Sholto, a retired British army officer, who has amassed wealth in India in a very mysterious manner, died suddenly, and his two sons were unable to find any trace of the wealth which they knew their father had possessed. But they searched the house patiently, and at last in an attic, concealed by a secret panel, they discovered a brass bound box. Eagerly they opened it, and to their delight they beheld jewels of almost fabulous value.

But besides the gems, they found a letter, telling them that Mary Morstan, the orphan daughter of one of Sholto's brother officers in India, was entitled to an equal share in the treasure. Thaddeus, the younger brother, was willing to carry out his dead father's wishes, but Bartholomew, the elder, insisted that they alone should possess the jewels. Finally Thaddeus, unable to persaude his brother to relent, wrote Miss Morstan an annonymous letter, telling her that she had been wronged, and naming a place where they could meet.

Miss Morstan, perplexed by the strange communication, consulted Sherlock Holmes, the celebrated detective. Holmes and Dr. Watson, his associate, kept the appointment with Miss Morstan and were led by Thaddeus Sholto to his home. Thaddeus told Miss Morstan of her inheritance, and explained that he intended to force his brother Bartholomew to surrender his share of the treasure.

They reached the Sholto mansion, and Thaddeus Sholto went to his brother's room to summon him. But soon he came hurrying down stairs, pale and terror stricken. One glance at his face was enough. Holmes and Watson dashed up the stairs, burst open the locked door leading to Bartholomew Sholto's room and there, huddled in his chair, was Bartholomew Sholto and on his breast a torn sheet of paper, with five words scrawled upon it, "The Sign of the Four." And the treasure was gone!

One of the secrets of Holmes' great success was that he lost no time following a clue. A quick examination showed that the man had been killed by a poisoned thorn which had lodged in his head; then the detective, realizing that the murderer must have escaped by the roof, hurried up the ladder leading to the roof.

In the garret Holmes came upon fresh evidence of intruders. In the heavy dust which had gathered upon the garret floors were impressions of a man's boot and

Sherlock Holmes Finds the Culprits.

Holmes Questions Sholts.

the ferule of a wooden leg, and the imprint of two little bare feet. The detective hurried to the roof, where he found, dangling to the ground below, a heavy rope, the means by which the criminals had escaped.

Sherlock Holmes, securing a blood hound, tracked the fugitives down, the chase finally leading him and his co-worker, Dr. Watson, to a little ship yard, where he learned that a man with a wooden leg, accompanied by a little East Indian, had hired a motor boat and sailed up the river. Holmes, in another boat pursued.

The fugitives were captured, but not before they had thrown the treasure overboard. Then Jonathan Small, the man with the wooden leg, and his faithful follower, little Tonga, whose deadly blow pipe had killed Sholto, were brought to Holmes' rooms and the casket opened. The jewels were not there.

And Jonathan Small, with the prospect of a long prison term before him, laughed grimly, for the treasure had disappeared forever.

Says "Let City Run Picture House"

"The city has just as much authority to run a playhouse as to have charge of the public schools, and a theater is as valuable to the city as a school," said Professor Charles Zueblin at a meeting of the Civic Art Committee of the Woman's Educational and Industrial Union at the Hotel Seneca at Rochester, N. Y. Professor Zueblin, who is one of the leading lecturers in the country, has made a study of moving pictures and is well versed in the good and bad features of plays. Pictures will be the saviors of society, if conducted in the right manner, he said.

"The first thing to be done, so that we can have a beacon light to stand out as the standard of the pictures and plays, is for some public-spirited resident of the city to present to the city a well-equipped theater. Place it in the hands of the city council and leave the management to the council."

Professor Zueblin cited instances where "hideous hyprocrisy and cold morality do more harm than good, where people want a city to close everything but the churches on Sunday." This is done in many "extravagantly moral cities," he said, and he told of seeing hundreds of boys playing "craps" on Sundays for want of something better to do.

"How many cities are there in this country where the police force the picture shows to close, and refuse to permit the boys to play baseball on Sunday, yet permit golf all day long?" he asked.

New Thanhouser Laboratories

Thanhouser Film Corporation has established temporary laboratories at New Rochelle in fireproof buildings at Main street and Echo avenue. The new location is about as close to the railroad depot as the old, and is one of the most improved pieces of factory property in the city. The Thanhouser business office will remain for awhile in the Cooley building. The new machinery that had been ordered for the old plant just prior to the fire will be put into the new laboratories without delay. The latter will not contain a single piece of wood other than office furniture.

Lillian Russell Kinemacolored

Lillian Russell, who is a woman of brains and originality as well as the acknowledged "American Beauty" of the age, devised a novel entertainment, which was disclosed for the first time in public at Orchestra Hall, Chicago, February 24.

Miss Russell's articles on health and beauty culture in the woman's pages of the press have brought so many

Lillian Russel (center), Her Sister, Mrs. Ross and Los Angeles Ladies at Tea in Kinimacolor Studio.

requests from readers throughout the country who are anxious to see the American Ninon de L'Enclos and hear her *viva voce* dissertation on the art of preserving feminine charms, that she consented to go on a tour of the principal cities with her lecture, attractively entitled "How to Live 100 Years." Accordingly she bethought herself of an ingenious device to save the wear and tear of changing costumes, and at the same time to illustrate her methods of dress and physical culture, by a series of moving pictures of herself, showing her daily regime from morning chocolate until "Good night." Since the ordinary monochrome films could only show these processes in black-and-white, totally ignoring the marvelous complexion which is Miss Russell's peculiar charm, as well as her tasteful color combinations of costume, in which she takes more personal pride, she made a reciprocal contract with the Kinemacolor Company of America that introduces a genuine novelty in the field of instructive amusement. As soon as Miss Russell is through with these pictures they will revert to the regular Kinemacolor service, and be shown all over the world.

During December Miss Russell and her retinue, including her maid and little niece, spent two weeks at the Kinemacolor studios at Hollywood, near Los Angeles. The entire series of photographs was taken under personal direction of David Miles, chief director of the Kinemacolor dramatic stock companies. The pictures are not all interiors, and while the daily life of a famous beauty is photographed against suitable scenic settings, showing her boudoir, breakfast room, private gymnasium, drawing room and conservatory, probably the gem of the collection is the moving scenes of nature's own matchless setting, wherein Miss Russell, at the driving wheel of her own motorcar, takes her little party for a spin under the blue skies and amidst the semi-tropical foliage of the American Rivera.

Miss Russell is so highly pleased with the results of this pictorial experiment that she has signed a contract to appear as Lady Teazle in the Kinemacolor production of "The School for Scandal."

Kleine's Cines and Eclipse

George Kleine's releases for the week ending February 22, consist of two excellent comedies and a powerful drama, making up a well balanced program. For the Tuesday Cines "The Conjurers" describes the ludicrous adventures of Mr. Stout and Mr. Thynne, who, advertising themselves as slight-of-hand performers, attempt to entertain a large and enthusiastic audience. Stout poses as the wizard while Thynne, hidden under the table, attends to most of the magic. The scheme works well until Thynne, taking a fancy to a chicken which is used in one of the tricks, quietly disappears through the door with it. Of course, this starts a row and it all ends in the two imposters being handed over to the police. On the same reel is the "Views of Narni and Lake Trasimeno."

For the Wednesday Eclipse "Getting Even" is a unique story which should receive many laughs. It tells of two young people who attempt to play rather practical jokes upon each other, but both are found out and although they are somewhat angry at first, everything ends happily and their acquaintance begun in this way, develops into a lasting friendship. "Snakes and Frogs" is on the same reel.

"His Redemption" is the title of the Saturday Cines. It tells of two young people who are engaged to be married and are as happy as any pair of lovers can be, until one day the young fellow learns that the brother of his sweetheart is a thief. Greatly shocked, he relates what he has heard to his fiancee and then insists upon breaking off the engagement. The girl is heart-broken, but close surveillance of her brother's action convinces her of the truth of the accusation and she resolves to reform him. By a clever plan, she accomplishes her object, but he is heart-broken at the exposure of his true character and leaves the town. Later, however, he is discovered by friends and after making full confession of his crime, promises to lead an honest life in the future. A complete reconciliation is then effected and the old love is restored.

Puts Snap Into Pictures

"Put snap into the picture," is the by-phrase of Jack Richardson. And on his determined effort to carry that out, he has built the reputation of being willing to "take anything" in the way of a pounding or a fall or a bump, if he gets the desired result.

Because the law of compensation always work out, even with actors, Richardson's name has been clipped to plain "Rich," to offset his nearly six feet of height. Though it is hardly necessary to say it, Richardson is the character man with the "Flying A" company (American Film) at Santa Barbara. When asked what kind of

a part he fancied most, he answered: "Give me the heaviest 'heavies'; the tougher the better."

A few days ago "Rich" had a chance to prove his assertion in a very realistic and not altogether pleasant or safe manner. He was to be thrown off a cliff in one of the scenes of the picture, and cowboys were to be below to catch him. By some misunderstanding there was a miscalculation in time. They missed the point where was to land about 200 feet. He went over and down the cliff, hitting the bottom with a thud. The directors and members of the company expected "Rich" to have an awful grouch, if he wasn't dead when they picked him up. But he took the incident as a part of the game, only fretting as to the effect the mishap might have in the taking of the picture. As soon as he learned that the camera man had been grinding away, regardless, and that the picture would be much more exciting than it could otherwise, he laughed.

Richardson is a New Yorker; has brown hair and blue eyes and is a Culver Military Academy graduate. He gets a chance to be the mean man in "The Animal Within," "Blackened Hills," "The Last Notch," "The Poisoned Flume" and "Parting Trails."

Sculptor's Masterpiece Inspired By Film

A masterpiece of sculptoring at present on exhibition at the Art Institute of Chicago, is the latest, and one of the best efforts of the famous Italian sculptor, Carlo Romanelli. "Diamond-S Ranch" is a piece in bronze, showing a typical American cowpuncher in the act of leaping from the saddle of his speeding cow-pony to the back of a flying Texas "longhorn."

Sometime ago Romanelli began looking about for some suitable subject which could be his inspiration for

Romanelli's Bronze, "Diamond S Ranch."

this year's entry in the institute prize exhibit. One day while watching a private advance exhibition in the projecting vaults of the Selig company, Romanelli became much impressed with a certain scene shown in "The Cowboy Millionaire." He secured strips of film showing scenes which he desired to work from. After viewing these particular scenes several times, Romanelli returned to his studio, which is located in close proximity to the Chicago stock yards. Here he spent eight weeks in modeling his group. It was then done in bronze and sent to the institute. Romanelli, it is said, will present the work to W. N. Selig when the exhibition closes.

"Mr. Selig's pictures gave me all the idea I ever had for that group," explained Romanelli. "I was never on an American ranch in my life; I have never seen a cowboy; I have never seen a steer, except in the stockyards of Chicago."

Organization of the Vanoscope Company

The organization of the Vanoscope Company, with large offices, laboratories and projection rooms in the Manhattan building, Chicago, has recently been completed.

The company has taken over the patents of L. C. Van Riper on the Vanoscope moving-picture projecting machine. The machine has no shutter, and projects pictures without flicker at any rate of speed the operator may desire.

The men behind this organization are well known in Chicago manufacturing, industrial and financial circles:

William J. Robinson, founder of the United States Linen Company.

H. S. Wilcox, treasurer and general manager Troy Laundry Machinery Company.

Elmer G. Case, president Case & Martin.

W. H. Munson, vice-president Melechrino Cigarette Company; vice-president Tobacco Products Company, New York.

Count Oscar Bopp von Oberstadt, vice-president Peter Schoenhoffen Brewing Company.

J. K. Dering, president J. K. Dering Coal Company.

George B. Shaw, Shaw Lumber Company; Buda Company, Railway Supplies.

James White, president James White Paper Company.

E. J. Warren, manager National Aniline and Chemical Company.

Louis C. Van Riper, inventor and patent attorney, and many others.

The Children's Theater and Ben Greet

Educational color-films are one of the most important features of the entertainment offered at the new Children's Theater a-top of the Century Theater, New York, and the lecturer who explains these films to the children is no less a personage than Ben Greet, best known to Americans as the producer of "Everyman" and of "Outdoor" Shakespeare.

As is natural, the films chosen by the Kinemacolor Company for exhibition are those especially interesting to children and embrace many nature studies. In lecturing on these Mr. Greet is particularly happy for it was his love for nature which led him to present "As You Like It" in woodland scenes such as Shakespeare must have had in mind when he wrote of Rosalind and made her immortal.

Universal Players Mis-Named

Three Universal players fared rather badly in the make-up of the February 1 Motography. It was Jean Acker of the Imp whose picture adorned the cover, *not* Jean Fearnley as the caption tried to claim; and in the Gallery on page 79 the pictures of Violet Horner and Edith Haldeman were neatly transposed, as a reading of the text reveals.

Praise For Itala Features

The following letter praising the "Palace of Flame" feature was received by the Itala Film Company of America from a pleased exhibitor:

I received the picture last Friday night and it is certainly a masterpiece in every detail and by the looks of things in a week or so might need another print. Have it booked for five runs so far, starting Thursday night next at the highest price ever paid here for a picture. Showed it Friday night to a lot of exhibitors and there wasn't a knocker in the bunch. At the finish applause from all.

Now please wire me upon receipt of this letter at my expense your decision as to letting me have your next feature, "The Great Aerial Disaster"; am prepared to buy it and wish you would send me full particulars, etc.

I received the posters from Goes Litho. Company this a. m. and take it from me they are some work and really artistic. By the looks of things at present the exhibitors seem somewhat anxious to use the picture, only judging it from the paper.

This speaks well for the products of the manufacturer and we are glad to give space to a recommendation of this character knowing that there are all kinds and all sorts of feature films being sold and an exhibitor sometimes doesn't know just what value to place on the representative's word at the time he is trying to make a sale.

Thanhouser's California Activities

Since the company that was operating in the Middle West has been added to the Thanhouser force at the Los Angeles studio, three pictures a week have been the output there. This result, under the long California sun, has been obtained with such ease that it is doubtful if any effort will be made at all to produce pictures in New Rochelle next winter, notwithstanding that by that time the immense new Thanhouser eastern studio will be running. Mr. Hite feels it is wiser to work in New Rochelle only in the warm months. Of course, the factory work will be handled there the year around. Director Henderson's Los Angeles company is headed by Flo La Badie, Jean Darnell, William Garwood, William Russell, Fred Vroom and Riley Chamberlin. Director Heffron's leading Los Angeles Thanhouserites are Marguerite Snow, James Cruze, Victory Bateman and Ann Drew. Harry Spear, who was manager of the eastern studio at New Rochelle, holds the same position at the Los Angeles establishment.

Benefit for Fire Sufferers

At a benefit given in New Rochelle for Thanhouser employees who had suffered severe losses in the recent fire, John Bunny, the Vitagraph star, headlined. Other players secured by Bert Adler for the program were Pearl White of the Crystal, and Gertrude Robinson of the Reliance, assisted by Elsie Balfour and Walter Robinson. Harry Benham and Mignon Anderson in a pianologue; David Thompson in a monologue; Demetrio Mitsoratz in operatic selections; and the Kid and Kidlet in a "sister act," were the Thanhouser contributions. Players from almost every studio in Greater New York were in the audience and a tidy sum was realized for the fire sufferers.

"The Better Way," The First Ramo

As its first release, the Directors Film Corporation will send forth the drama, "The Better Way." February 19 is the date of its sending, and in the play we find Mary, disgusted and discouraged at the life of unhappiness she is living with Jack Denver, her husband, who has been drinking heavily of late. At this opportune or rather inopportune moment, Tom Horton casually renews Mary's acquaintance. Horton had been Mary's girlish ideal previous to his departure to South America and her marriage to Jack. Mary, in this frame of mind, is ready to listen to Horton's promises of happiness with him and is willing to take this radical step.

Pauline, her little girl, seeing her mother packing up, and concluding they are going visiting, packs her little satchel and waits in the parlor until her mother appears preparatory to leaving with Horton. The sight of the child brings Mary to her senses and the elopement is abandoned. Jack learns the truth and makes an earnest manly promise to reform.

Showings for Feature Film Buyers

The Film Supply Company of America inaugurated the first of its regular monthly exhibitions for feature film buyers and exchange men on Friday and Saturday, February 7 and 8. The plan of exhibition proved to be a tremendous success and of mutual profit and advantage to every one concerned. The projection room of the company, on the premises, was turned over for the two days to prospective purchasers, and as a feature was shown, it was announced what territory still remained open. The result was that buying resembled the days of horse trading. It was a veritable "film mart."

The popularity of the new departure was proved beyond a doubt by the attendance and enthusiasm demonstrated, and it is very probable that in the near future the Film Supply Company will find it necessary to increase the days for exhibitions to at least once a week.

Punch Changes Its Policy

Beginning with the release of Thursday, March 6, the Punch Company will desert the field of slap-stick comedy and produce nothing but high class comedy drama. The demand for refined comedy with a real plot and an interesting story is greater than ever and seems to be growing continually. For this reason the Punch Company will bend all its efforts to helping to fill this demand, and the last release under its present form of production will be on Thursday, February 27, when "Bobby's Bum Bomb" and "Tracked To Florida," which have already been announced, will appear according to schedule.

J. V. Ritchey, general manager of the Carlton Motion Picture Laboratories, is now in Jacksonville, Fla., personally superintending the change in the nature of the Punch releases.

Pictures at Electric Club Meeting

The Electric Club of Chicago held one of the largest meetings of its history Thursday noon, January 16, in the banquet hall of the Sherman House. After the business of the day was transacted in the report of the nominating committee of officers for the ensuing year, Charles E. Nixon, of the Selig Polyscope Company, made an address on "The History and Current Condition of the Moving-Picture Industry." The discourse was illustrated with the great Selig films, "The Coming of Columbus" and "The Count of Monte Cristo." The club, by a rising vote, extended its thanks to W. N. Selig, president of the Selig Company, to be conveyed by the speaker of the day. The electrical experts were particularly interested in the lighting of the pictures in the process of making, and the application of electricity in various other devices associated with moving pictures.

Brevities of the Business

PERSONAL NOTES.

C. Lang Cobb, Jr., paid a visit to Motography's office last week. He has launched upon a hurry up trip through the United States, his mission being to create a market for the new "Ramo" film which will come in first class dramas and split reel comedies and had its first release February 12, through the Film Supply Company. Mr. Cobb will be a busy man for the next sometime and if fortune smiles upon his across-the-states trip will have absolute charge of the sales, advertising and publicity ends of the new film company. Best wishes, C. Lang!

Frederick Tillisch, who recently made such successful tours of the United States and Canada as expert advertiser and exhibitor of the Goodrich tires, and who also represented the Goodrich company in London at the time of his demise, died suddenly on January 23. Mr. Tillisch was also representing "The Five Continents" Exchange and Sales Company. A cablegram received by Ernest Shipman, manager of the Los Angeles branch of the Five Continents, told of his death. Mrs. Tillisch has made no announcement of her future plans. Her many friends throughout the country extend their sympathy to her in her bereavement. Mrs. Tillisch—Eva Stirling—is known throughout the West as a progressive business woman and was at one time advance agent for Florence Roberts.

Mrs. Toomey, wife of W. C. Toomey, vice-president of the Mutual Film Corporation, after a few weeks' illness resulting from ptomaine poisoning, died January 19 at her home in Weehawken, N. J. Funeral services were held from St. Augustine's Roman Catholic church and the remains placed in a vault, later to be interred in St. Paul, Minn. Mrs. Toomey attained considerable notice for her mastery of the organ. After studying in the city of her girlhood, St. Paul, she went to Berlin, where her instructor was Moskowski. She played the large organs at the expositions in Buffalo, Chicago and St. Louis and was the composer of a number of songs. On her return from Berlin she was organist at St. Paul and her playing received frequent praise from Archbishop Ireland. Mrs. Toomey's maiden name was Gertrude San Souci. She leaves one child, Mary Ruth, who is not yet three years old.

Miss Marguerite Snow, James Cruze, Miss Victory Bateman and Thomas A. Heffron have deserted New York for the Pacific coast and one of the Thanhouser companies working in California.

E. E. Randolph, who was a scenario writer at the Universal western ranch, has gone to the Hawaiian Islands to assume charge of the Universal company there.

H. H. McArthur, who was formerly manager of the General Film Company's branch in St. John, Can., has resigned the position and accepted the position of manager for the Kinetograph Company's branch, which will open in that city soon.

E. Wales, formerly with the Kleine Optical Company, Montreal, will assume charge of the General Film Company's branch.

E. Phillips Oppenheim, the novelist will write scenarios for the Universal Film Company.

Montgomery and Stone and Miss Elsie Janis, with the members of the company presenting "The Lady of the Slipper," were guests of the Kinemacolor Company of America at the matinee exhibition of "The Making of the Panama Canal" and "Actual Scenes of the Balkan War" at the Carnegie Lyceum, New York, February 4. Fred Stone, who has made some moving pictures himself, is an enthusiast on the subject and selected a front row seat so that he could study the pictures better. Once each week some company playing in New York will be guests at the Tuesday matinee exhibition of these pictures, which have continued to draw big houses at the Carnegie Lyceum for the past seven weeks and are on for a run which promises to extend many months.

L. Gelcng is directing the fortunes of photographic details of the Eclair company for the Mutual Weekly.

J. L. Kempner will have charge of the opening of the Boston office for the Kinemacolor company. He but recently returned to New York from Cincinnati, where he attended there to the opening of a company office.

Claude Patin has been transferred from the assistant managership of the Paris office of the Gaumont company to that of Flushing where his charge is foreign affairs.

J. P. McDonald, the Universal Film Company's purchasing agent, on his joining the ranks of the benedicts, recently was presented with a beautiful cut glass service by the Universal staff.

Edward M. Roskam has resigned as manager of the World's Best Film Company in order to devote his entire attention to the progress of the Commercial Motion Picture Company, Inc., of which he is president.

Victor B. Johnson, of much experience in the newspaper line, has been placed in charge of the advertising end of Warner's Features.

Tom Carrigan has returned to the Chicago studios of the Selig Polyscope Company and will shortly be seen in a series of pictures well adapted to his talents. Carrigan was formerly a popular member of Selig's Chicago and Colorado companies and will be best remembered for his creditable acting in the role of Prince Charming in "Cinderella," the three-reel feature which the Selig company released last winter.

Laurette Taylor will pose for motion pictures of "The Bird of Paradise." Miss Taylor will go to Honolulu that the pictures may have for a background the natural scenery of Hawaii, the locale of the play.

Gilson Willetts, the author, will write scenarios exclusively for the Selig company. Mr. Willets is a famous novelist, war correspondent, traveler, playwright, special magazine writer and scenario author. He is the writer of over fifty popular novels and fully as many successful plays.

Gilbert Clayton, for many years well known as a stage director, has been engaged by the Kinemacolor Company of America to stage some of the natural color fashion films which are becoming such a feature of the Kinemacolor service. Mr. Clayton was stage manager for James T. Powers in "Two Little Brides," which closed just recently.

Frederick Villiers, the noted war correspondent, who is in charge of five Kinemacolor camera men in the Balkans, has never believed that peace would come of the recent negotiations. As a consequence of Mr. Villiers' reports he was ordered to keep his men in the field at the points where his wide knowledge of war reporting led him to think hostilities were most likely to break out and by this foresight the Kinemacolor company is assured of a continuous supply of new reels from the war zone which will go into service as soon as received in America. And, as another consequence, the Kinemacolor pictures will provide a complete history of this war from the first mobilization of the allies' troops to the seemingly inevitable retirement of the Turk from Constantinople and his last foothold on European soil.

Nell Shipman, photoplaywright, has been engaged by the Stellar Moving Picture Company to dramatize "The Bishop's Candlesticks" played by James K. Hackett with great success throughout America. Mr. Hackett and his select company will enact this dramatic success before the camera at the end of his present theatrical tour and the Stellar company will exploit it extensively throughout this country and abroad as one of the big Stellar features of the future. Contracts have been entered into with other players of note for the filming of their most pronounced stage successes. These will be manufactured by the Stellar company at their California studios and exploited from time to time as special attractions in all parts of the world.

Mrs. Lawrence Marston, wife of the eminent stage director now with Thanhouser, is appearing in those films after an absence of twelve years from the world of amusement. Mrs. Marston feels that the motion picture stage offers the married professional woman the solution of the problem of how-to-act-and-still-be-a-wife. She says: "You cannot travel and bring up children. In my dozen years of retirement I had numbers of chances at parts in legitimate pieces that Mr. Marston produced, but sooner or later they meant traveling. That is the mother's bugaboo that the motion picture studio has scared away. You cannot take the babies along with you and give them proper care and you do not like the idea of leaving them at home in the hands of others for even a short time. And often the road is a matter of a long time. But when Mr. Marston went into motion picture work and offered me a chance in it I accepted gladly, for it interferes with my other duties not one whit." Mrs. Marston made her picture debut in "Good Morning, Judge," a comedy released Sunday, February 9, in which she was directed by her husband.

George F. Koegel, general manager of the George Wiedeman Brewing Company of Newport, Ky., has been spending several days in Chicago going over an industrial film which was made for him by the Essanay Film Company. Mr. Koegel is very enthusiastic over the possibilities of industrial film advertising and was very highly pleased with the results of the film when he saw its first production on the screen.

Miss Mabel Normand of the Keystone company was chosen

by popular vote to lead the grand march at the photoplayers' ball held February 14 at the Shrine auditorium in Los Angeles. Her partner was Fred Mace. The popularity vote was taken at a recent meeting of the club.

Lincoln J. Carter has gone to Universal City to produce versions of his celebrated play, the rights of which he has sold to the Universal. These include "The Flying Arrow," "The Heart of Chicago," "The Indian Secret," "Down Mobile" and "The Eleventh Hour," as well as others. Mr. Carter is much impressed with Universal City. "You have a magnificent place here," he said. "There is but little one could not produce here with such scenery and with such wonderful variety."

Gene Gauntier will be seen by her many admirers in the first film to be produced by her own company and which is to be released in the week of February 24. Miss Gauntier is noted as one of the greatest of film players. It was on her return from the 30,000-mile trip to the holy land, where she starred in many productions, notably that of "From the Manger to the Cross," that she organized a company of her own. The curiosity of the film world awaits Miss Gauntier's debut as a star in her own productions. "A Daughter of the Confederacy," a three-reel feature, to be handled by the Warner's Feature Film Company, will be the first Gauntier release.

Charles Bartlett, Director Montgomery's leading man at the Universal camp, is recovering from the effects of being shot in the eye. For a time it looked as though he might be seriously injured, but he is well on the road to complete recovery.

Ray Myers is now playing leads with Francis Ford at the Universal City. He has been with the Bison for one and one-half years now, playing juveniles. He played heavies for the Kalem for a similar period.

Dorothy Phillips was amply rewarded by her purchase last week of fifty cents' worth of oysters. The charming leading lady of the Essanay company was entertaining two of the members of the stock company at her hotel. When the oysters were served Miss Phillips discovered a pearl in one of them, valued at—the jewelers say—$45. Lucky Miss Phillips!

Beverly Bayne of the Essanay eastern stock company has gone to Minneapolis, her home city, for a two weeks' vacation and it is rumored——. Previous to her going she acted as one of the ushers at the fete de charite given in Orchestra hall, under the auspices of the Mothers' Relief Association, and was called upon to recite her latest composition entitled "All for a Man."

Will J. Davis, manager of the Illinois theater, was banqueted by Chicago theatrical managers last Thursday evening. Previous to the event the Essanay Film Manufacturing Company made motion pictures of Mr. Davis and a few of his esteemed friends. At the banquet the pictures were thrown on the screen and were a great pleasure and surprise to the attending guests. George K. Spoor and Theodore Wharton attended. The affair was one of great enjoyment.

Dolores Cassinelli, the fair and clever "Cassey" of the Essanay Film Manufacturing Company, received eight proposals within the last week. A German baron wrote that he was so smitten with her that he would leave on the first steamer after the arrival of her letter requesting him to come on. Then there was one from a plumber. He promised Miss Cassinelli if she should accept him he would quit hitting the pipe and also stop sleeping under the bath tub, making sixty cents an hour. Miss Cassinelli emphatically says "that she will have no plumbers or barons. There is a reason."

F. C. Aiken, special representative of the General Film Company, 19 South Wabash avenue, Chicago, has been a prominent visitor in New Orleans. Mr. Aiken was in the city for an inspection of the film exchange and to look into the condition of the moving-picture game in general in that part of the country.

Miss Hauffman, private secretary to George K. Spoor, president of the Essanay company, is the authoress of a film story brim full of comedy. It is entitled "Don't Lie to Your Husband," and is making a hit with picture house patrons. Its release date was February 6.

Mrs. Nehls, wife of R. R. Nehls of the American Film Company, suffered a number of injuries recently when she was struck by an automobile. She is now well on the road to recovery.

ROLL OF THE STATES.

ALABAMA.

The Gadsden Amustment Company of Gadsden has incorporated with a capital stock of $5,000 with the object of conducting a motion picture house on lower Broad street to encourage trade in that section. W. P. Marshall is president.

The city of Birmingham and the Birmingham Railway, Light and Power Company are rivals for the electric patronage of a negro moving picture show at North Birmingham. And the price cutting of the utility corporation forced the commissioners to reduce the cost of electric current to the negro theater to the munificent sum of 6 cents per kilowatt hour.

ARKANSAS.

Frank Saunders, who has conducted the Arcade moving picture theater at Arkadelphia for the past two years, has sold it to Gabe Pratt of Little Rock.

The three small old buildings on Madison street just east of the postoffice block at Clarendon have been torn down by Bateman & Co., the proprietors of the Electric motion picture theater, and they will at once begin the erection of a building specially adapted to the needs of a modern moving picture theater. They have discontinued their show until the new building is completed, so that the New Majestic, which was built a few months ago by R. O. Perry, the pioneer picture theater man in the city, has the exclusive patronage for the present.

CALIFORNIA.

La Jolla's first theater in the Sheppard block, being completed at Girard and Wall streets, was recently opened by Hansbrough Bros., who have taken a lease on the auditorium. New reels of moving pictures were shown and the house was well patronized. Two shows will be given nightly and the program will be changed Mondays, Wednesdays and Fridays. It will be known as the Orient theater.

Plans are being completed by Architect F. L. Stiff for a moving picture theater building, 50x128 feet, to be erected on Pico street near Mariposa street, Los Angeles, for John Ramsdell. It will have an auditorium seating 700 and two small stores.

Estimates are being taken by Architect A. Lawrence Valk for the erection of a moving picture theater building on the north side of Washington street near Cherry street, Los Angeles, for the Baer Realty Company. The building will be 50x150 feet and will contain a theater auditorium with a seating capacity of 762, two storerooms, each 14x29 feet in size, and several office rooms.

At Sacramento the proprietor of a moving picture show of any kind can be punished for a misdemeanor if he violates the provisions of a bill introduced by Senator Strobridge. It provides that no nude figures or immoral pictures are to be depicted and that no film can be run off showing a murder, robbery, prize fight or boxing contest. The bill provides that children under 16 years of age unaccompanied by their parents are not to be allowed in moving picture shows after 8 o'clock at night in the winter and 9 in the summer.

CONNECTICUT.

The William Fox Vaudeville Company of New York will erect a motion picture theater at New Britain. M. D. Farber of Hartford and Louis Edelson of this city on West Main street will lease same.

DELAWARE.

The Du Pont Powder Company will erect a new theater building in Wilmington at the corner of Eleventh and Orange streets.

J. A. Bader & Co. of Wilmington have been awarded the contract to build the new moving picture theater at the corner of Broadway and Newton avenue, Camden, N. J., for William and Charles Topkis of this city. The building will be unique and very attractive. While built along some of the lines of the Majestic theater in this city, it is quite different in most respects, as the plot is a triangle, while the one here is rectangular.

FLORIDA.

A fire destroyed the McKissack's motion picture theater at Carabelle. Loss, $4,000.

IDAHO.

Middleton people now have an opportunity to attend a moving picture show without going to some other town, arrangements having been made by the management of the Bungalow theater at Caldwell to use the I. O. O. F. hall for a moving picture show Tuesday night of each week.

Meridian has a second moving picture show. The new theater occupies the room formerly known as the Home theater.

ILLINOIS.

Fred Lynn and Ray Walters are successors to George Davison as managers of the opera house at Bushnell. The new management expects to continue the moving picture show with other attractions. Both members of the new firm are Bushnell young men and their success is very probable.

L. A. Miller, who has been manager of the opera house at Waverly for the past several months, has moved to Quincy, where he has purchased a moving picture theater and Thomas H. Crain, owner of the local house, has resumed the management.

J. C. May, who has been operating the moving picture theater at Franklin, has sold his business to A. G. Rawlings and

Albert Younker, who will continue to operate it in the same building.

A new moving picture theater will be opened at 806 Davis street, Evanston, in the building recently purchased by Ullrich Bros. John Bodkin will be proprietor.

Four playhouses will be located in Aurora in the thoroughfare between Broadway and River street within a few months. They will be located at Fox and Water streets in the Sherer building and a new building to be erected next to the Frazier block at River street and Downer place. The theater at Fox and Water streets will be owned by W. H. Marple.

I. Burnstine and Joseph Shepard, proprietors of Capital theater in East Washington street, Springfield, will establish a new feature picture theater at 111 Sixth street.

The new picture show on the west side of the square at Roadhouse has opened under the management of F. T. McIver. Everything is new and attractive and only pictures not thirty days old are to be shown. Feature reels will be frequent and as many as four shown some nights. No vaudeville, only the best class of pictures. The admission is 5 and 10 cents.

Work has been begun on the Egermann building at Fox and Water streets, Aurora, preparatory to remodeling it for the motion picture theater which is to occupy the structure.

Mutual Film Corporation of Illinois, Chicago, $5,000; motion picture machinery, etc.; Samuel C. Ward, Fred C. Churchill, Percy H. Dunkin.

Micky Young will soon open a moving picture show in the Hassler building at Arlington.

Mr. Moran, who has run a moving picture show in the A. Brown building in Lockport street, Plainfield, for the last two years, has rented the opera house and will show pictures there.

INDIANA.

Plans are being prepared for the erection of the new Hippodrome theater building at Seventh and Ohio streets, Terre Haute.

The audience at the Sambo moving picture theater at Shelburn was thrown into a panic when a film caught fire. The operator threw the burning film into the street. The film was destroyed.

William Thomas has opened an attractive moving picture theater in the Thomas building at Knightsville.

Negotiations for the lease of the Sourwine theater at Brazil were closed by Dr. Sourwine when he accepted the offer of Dickson borthers for the control of the theater on a long time lease. Dickson brothers are owners of the Princess moving picture theater here anad have moving picture theaters in many other cities. They have also just taken a lease on the opera house at Wabash, Ind., and expect to secure a string of first class houses. Moving picture programs will be given at the Sourwine theater between the regular bookings.

The quick action of the proprietors of the Columbia motion picture theater, 524 Indiana avenue, Indianapolis, it is believed, prevented a panic when the theater caught fire recently. Impressed by the calmness of the men, the spectators who were in the theater when the fire was discovered walked out without disorder while the flames were enveloping the entire front of the building. The theater was crowded, when a film caught fire suddenly. It is supposed that the operator stopped the film or ran it too slowly and the heat set fire to it. The blaze was extinguished finally by the fire department. The loss will exceed $1,000. Four films, ranging in value from $100 to $200, and two machines, valued at $175 each, were destroyed.

IOWA.

W. H. Ward of Ryan, owner of the Snodgrass Clothing Company block at Manchester, closed a deal with Kuaach & Son for a moving picture show to be located in the Snodgrass company basement room. The basement has been remodeled and has hardwood floors with steel ceiling and frescoed sides and clusters of electric lights throughout the building, making this room one of the finest and best located in Manchester.

Fred Brower, editor of the Bridgewater *Times* at Bridgewater, has started a moving picture show in that town.

Both moving picture theaters at Lansing have changed hands. The new proprietor is Will Ruprecht, and it is understood that the Princess and Midland will be consolidated in one large entertainment house. Both places have proven paying investments and the public will doubtless give the new venture their patronage in the future just as in the past.

KANSAS.

The Colonial theater, located in Henry Schnitzler's old building at Wichita, first block on North Market street, has been taken over by Don Powell, who has had a jewelry store at 248 North Main street. He has leased the theater from A. P. Mackey of Denver, Colo., and is disposing of his jewelry store to give all his attention to the moving picture business. He intends to make the Colonial one of the leading picture houses in the city. Mr. Powell has changed the film service and hereafter will show films from the biggest film exchange in the world.

It is said that two theaters will be built at Bartlesville this year, each costing about $10,000. W. G. Weaver will build one south of new Adams Hotel and R. S. Bradley the other, north of city hall.

Andrew Savage of Wichita paid cash and trade some Wichita property to Ralph T. Owen for a moving picture show in Eldorado. Recently he caused the arrest of Owen on a charge of obtaining money under false pretenses. He alleges that Owen represented that the Eldorado property was unincumbered, when there were several mortgages and liens against it.

A new theater has opened in Leavenworth. It is one of the finest devoted exclusively to motion pictures in the city, and one of the finest in the state. Its name is the Hippodrome, its location is in Delaware street between Fifth and Sixth streets, just opposite the old Peoples theater, and its manager is Mr. Strider, who is thoroughly familiar with the amusement business and has confidence in his undertaking in this city.

LOUISIANA.

Louisiana Amusement & Realty Company has awarded the contract to J. C. Petty, New Orleans, La., to erect a moving picture theater at Baton Rouge.

John Everhart, proprietor of a moving picture show at 1305 Magnolia street, New Orleans, will have to answer to a charge of violating the lottery laws in court because he offered a prize to patrons of his house holding a lucky number. The following morning he was arrested.

MICHIGAN.

The burning of 500 reels of moving picture films in Viles' Film Exchange in the Meffhing building, Hampton, in which the exchange was located, was wrecked and the interior of the building was gutted by fire, causing a $3,500 loss. The films ignited by being too near an overheated stove. The losses are only partially insured.

Frank Louzon, proprietor of a moving picture theater at 1186 Chene street, Detroit, reports that the place was entered recently and a moving picture machine and equipment valued at $135 was stolen.

Brown and Millar, proprietors of the Sparta Opera House, will soon install a motion picture show in their playhouse.

Hillsdale has long needed a new up-to-date opera house and now comes the announcement that the old opera house will be closed to the public. A movement has been started toward a new building. The Hillsdale Lumber and Coal Company has offered the lumber and such other material at cost, and the firm of R. J. Corlett & Sons offer brick, tile, cut stone, roofing and plaster, lime and cement at cost.

Manton is to have a motion picture show, under the clean, up-to-date management of Messrs. Houghtby and McCornell, who come with the highest recommends from the business men in the town in which they have shown.

The new theater which Edward Bergen has been having erected in Coloma, replacing the one destroyed by fire November 25, is completed and Mr. Bergen went to Chicago to buy the necessary furnishings. The new building is much finer and larger than the former one and undoubtedly will be liberally patronized. It will seat 440 people.

MINNESOTA.

J. E. Reid has sold the Bijou Theater equipment to A. S. Parmele of Dodge Center and it will be moved to that place. Mr. Reid will rent the building.

A. Labovitch, a member of the Modern Woodmen of America, will start a moving picture business on Selby avenue, St. Paul, near the J. J. Hill school.

A brick, tile and concrete theater building will be erected by the American Realty Company at 51 West Lake street, Minneapolis. Cost, $8,000.

A $45,000 theater will be erected at 321 Central avenue, Duluth. C. F. Beier, manager of the Colonial Theater Company, is manager of new organization.

Following a varied career as an old-fashioned dime museum, variety show and motion picture theater, a theater at 212 Hennepin avenue, Minneapolis, was closed by order of Mayor Wallace G. Nye for the non-payment of the license fee. Though the theater was closed, Robert C. White who says he is the present proprietor, declared that he had a license and had had it for two weeks. He declared the police had no right to close his place. The police said the license he relied on was a museum license and not a motion picture license.

MISSISSIPPI.

S. T. Stephens, owner of the Bijou Theater and the Air Dome at Biloxi, has sold his interests to C. B. King and Brother of Mobile, who will continue to operate it as a high-class moving picture and vaudeville house.

MISSOURI.

E. W. Johnson has sold his moving picture business at Burlington Junction to Frank Dutton, who has taken possession.

NEBRASKA.

Ralph Kitchen has leased to Sam Adler the building at 1415 Farnam street, Omaha, for a moving picture theater.

W. K. Graves has the contract of converting the Union Hall at Havelock into a moving picture show.

NEW YORK.

Walter Rosenberg has leased from Frank McKee and William Harris the Park Theater at Fifty-ninth street and Columbus Circle, New York. The lease is for one year with an option of eight years, at a rental of $35,000 per year, and taxes and insurance totaling $48,000 per year. Photo-plays will be presented, with a symphony orchestra.

Far Rockaway, L. I., is to have another theater by next summer, capitalists having had plans prepared for a theater to be built at the corner of Cornaga avenue and James street, with an entrance on Central avenue. The building will be of brick, concrete and steel construction, and will have a seating capacity of 1,200. Work on the same is to be commenced within a short time.

International Industrial & Educational Film Company—Manufacture and operate moving picture devices and machines. Capital, $100,000. Delaware corporation.

Barrieco Film Company, Inc., Manhattan.—Manufacture photo picture films, etc. Capital, $75,000. Incorporators, M. S. Cohn, J. Barrymore, M. H. Hoffstadter, New York city.

The Cooley & West, Inc., office and store building at New Rochelle, opposite the railroad station, has been leased to the Thanhouser Film Company, which suffered a loss of $100,000 in the New Rochelle fire of this week. It moved and took complete possession of the building within less than twenty-four hours after the fire.

Plans have been prepared for the erection of a theater building on site of old Brewster carriage factory, New York, for Mitchell H. Mark Realty Corporation.

NORTH DAKOTA.

Plans for a new theater on the site of the old Masonic temple at Grand Forks have been made and a stock company may be organized to erect a structure.

OHIO.

Architect Anthony Kunz is receiving estimates for the Belvidere motion picture house to be built on the east side of Belvidere, north of Hatch, Mt. Adams, for Aloysium Schumaker.

Plans have been completed and contracts awarded to Felix Heinrich for a new moving picture theater building to be erected on East Seventy-ninth street, Cleveland, for Eugene Propper. It is to be a one-story brick and steel building about 35 by 132 feet in dimensions, with a cement tile and maple floor, electric fixtures, steam heat and a tar and gravel roof.

George Revelis of the Paradise confectionery store, is establishing a moving picture theater in Cambridge. He is from Coshocton, Ohio.

OREGON.

The Film Theater at Toledo was damaged by fire. J. H. Ross, owner. Loss, $1,000.

PENNSYLVANIA.

A new theater will be erected at Kittanning, with John Wick, Jr., of the Lyceum Theater, at the head of the proposition and other capital of both Kittanning and Pittsburg, involved. The site for the new show house will be the property, now occupied, fronting on Market street for a distance of fifty-two feet and running back along McKean way to a depth of one hundred and thirty feet. The seating capacity will be 1,400, and the cost $30,000, and the house will be opened September 1.

The property at 2243 North 30th street, Philadelphia, has been sold to a syndicate which will build a moving picture theater on the site.

A syndicate of investors will purchase dwellings, 1313 Girard avenue, corner Girard avenue and Watts street, Philadelphia, and will build a theater on the site.

The building at 1918 North Front street, Philadelphia, sold to Aaron W. Musick, will be converted into a theater.

George Hogg is figuring on a one-story moving picture house, 34 by 109 feet, on the east side of Broad street above Louden, Philadelphia, for the Logan Amusement Company.

McCartney & Redmond were granted a permit for a one-story fire-proof moving picture house, 62 by 133 feet, on the east side of Richmond street, south of Clearfield, Philadelphia, to cost $25,000.

The big moving picture house, Nos. 425-27 South street, Philadelphia, on a lot 40 by 152 feet, was conveyed by the Model Amusement Company to David Sablosky for a nominal consideration, subject to a $48,100 mortgage. The assessed value was $70,000.

The Coatesville Y. M. C. A. has decided to purchase a moving picture machine and give shows twice weekly.

A moving picture theater will be built by a local syndicate on the site, 2243-5-7 North Thirtieth street, Philadelphia, which has been sold by Lipshutz & Wurzel, brokers. This lot is 55 by 110 feet. Another theater for the corner of Twenty-fifth and Cambria streets has been planned by Anderson & Haupt, architects.

Charles R. Miller of Upper Berne purchased the National Moving Picture Theater from Bura Krammes, who has been running the theater for the past few years very successfully. Mr. Miller took possession of the theater a week ago.

Work will begin soon at the corner of Broad street and Snyder avenue, Philadelphia, on a new theater. It will cost $125,000. Hopkins, Milgram & Gardner, owners.

SOUTH DAKOTA.

The Hammitt building at Aliester is now in course of remodeling for a moving picture theater. Charles Hammitt will have charge of same.

C. T. Smithers, proprietor and manager of the Idle Hour moving picture house in Aberdeen, has taken the two front offices on the second story of the building in which his theater is located to use as more commodious quarters for his office. The new offices make a much better location for the transaction of the theater's business than the old quarters which were in the small room in back of these new rooms.

TENNESSEE.

Arrangements preliminary to photographing the spring festival and Greek drama which will be staged on the lawn on Centennial park at Nashville next May by the various social, art, educational, commercial and civic organizations of Nashville have been made by C. Mayer, representing the National Moving Picture Manufacturing Company of Chicago. He stated that he was much impressed with the undertaking which the Nashville people have in view, and said that no city in this country had ever attempted a festival of this sort which could compare with this one in scope and beauty.

TEXAS.

The Princess Theater at Forth Worth was destroyed by fire. Loss, $12,000.

UTAH.

The "American" Theater has been chosen as the name for the new moving picture house being built in Main street, Salt Lake City.

WISCONSIN.

G. J. Doerry and wife of Mauston are making arrangements with Ferdinand Schleiwert, the owner of the Lyric Theater at Beaver Dam, for the re-opening of the place as a motion picture house.

The Appleton Theater has been leased by S. A. Rowe and M. Hullhorst, who assume charge at once and will take prompt steps to place the popular playhouse on a higher plane in the world of amusements than it has before held. They will open the house with moving pictures as soon as a complete and up-to-date equipment can be secured.

It is reported that the store building at 29 Main street, Oshkosh, formerly occupied by the F. Wille Hardware Company, is to be remodeled and used as a vaudeville and moving picture house. The estimated cost of the change, according to the rumor, is approximately $6,000.

WEST VIRGINIA.

A new Motiograph moving picture machine will be installed at the Park Theater on Jefferson avenue. The machine set ready for use has been on exhibition in the front window of the theater for several days.

E. S. MacDonald, a former credit man for Spencer, Kellogg and Sons, and E. R. Powell, who previously had been in the banking business in Buffalo, are new additions to the Kinemacolor staff. Their duty with the Kinemacolor company is to originate improvements in the routine work of the company.

F. J. Flaherty, recently connected with the Majestic Film Exchange in Chicago, has received the appointmnt of manager of the newest exchange conducted by the Mutual Film Corporation, and which is known by that name. The offices are in the Harris Trust building.

Mr. and Mrs. Herbert Brenon were host and hostess to sixteen guests at a theater party and supper just recently. The occasion was the anniversary of Mr. Brenon's connection with Imp films and the guests comprised Mr. and Mrs. Carl Laemmle, Mr. and Mrs. James Kirkwood, Mr. and Mrs. King Baggot, Julius Stern, Frank Smith, Miss Jean Acker, William Robert Daly, Mrs. Frances Brenon, John Daly Murphy, Miss Violet Horner and Miss Lillian Greenberg.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date.	Title	Maker.	Length.
1-21	Who is the Savage	Lubin	1,000
1-22	The Sheriff's Child	Essanay	1,000
1-22	The Boomerang	Kalem	1,000
1-22	The Unfilled Oath	Pathe	
1-22	A Blackhand Elopement	Selig	1,000
1-28	The Tender Hearted Boy	Biograph	
1-23	The Old Oaken Bucket	Lubin	1,000
1-23	A Ballad of the South Seas	Melies	1,000
1-23	The Half Breed	Pathe	
1-23	A Little Child Shall Lead Them	Selig	1,000
1-24	False to Their Trust—(7th story "What Happened to Mary")	Edison	1,000
1-24	The Farmer's Daughter	Essanay	1,000
1-24	The Vengeance of Durand	Vitagraph	2,000
1-25	Plot and Counterplot	Cines	1,000
1-25	The Lorelei	Edison	
1-25	Broncho Billy's Gun Play	Essanay	1,000
1-25	The Cub Reporter's Temptation	Kalem	1,000
1-25	The Insurance Agent	Lubin	
1-27	A Misappropriated Turkey	Biograph	
1-27	The Dancer	Edison	1,000
1-27	The Turning Point	Kalem	1,000
1-27	The Guiding Light	Lubin	2,000
1-27	The Girl of Sunset Pass	Lubin	1,000
1-27	The Miner's Justice	Selig	1,000
1-28	A Lesson from the Past	Cines	1,000
1-28	A Day that is Dead	Edison	1,000
1-28	On the Threshold	Luhin	1,000
1-28	When Mary Grew Up	Vitagraph	1,000
1-29	The Melburn Confession	Essanay	1,000
1-29	The Pride of Angry Bear	Kalem	1,000
1-29	The Empty Studio	Selig	1,000
1-30	Aileen of the Sea	Melies	1,000
1-30	Saved by His Horse	Pathe	
1-30	The Sheriff's Story	Essanay	1,000
1-30	The Lesson	Selig	1,000
1-30	The Smoke from Lone Bill's Cabin	Vitagraph	1,000
1-31	A Perilous Cargo	Edison	1,000
1-31	The House in the Woods	Luhin	1,000
1-31	A Tale of Old Tahiti	Melies	2,000
1-31	The Altar of the Aztecs	Selig	1,000
2-1	The Doctor's Love Affair	Cines	
2-1	The Princess and the Man	Edison	1,000
2-1	The Making of Broncho Billy	Essanay	1,000
2-1	The Senator's Dishonor	Kalem	1,000
2-1	Private Smith	Luhin	1,000
2-3	Brothers	Biograph	
2-3	The Prosecuting Attorney	Kalem	1,000
2-3	The Lost Note	Luhin	1,000
2-3	The Governor's Daughter	Selig	1,000
2-4	The Phantom Ship	Edison	1,000
2-4	The Ranchman's Blunder	Essanay	1,000
2-5	In the Power of Blacklegs	Kalem	1,000
2-5	The Three Wise Men	Selig	1,000
2-5	The Skull	Vitagraph	1,000
2-6	Oil and Water	Biograph	1,000
2-6	The Gypsey's Warning	Melies	1,000
2-6	The Bear Hunter	Pathe	
2-6	How It Happened	Selig	1,000
2-7	Sally's Romance	Edison	1,000
2-7	The Broken Heart	Essanay	1,000
2-7	The Last Block House	Kalem	2,000
2-7	The Artist and the Brute	Selig	1,000
2-7	The Whispered Word	Vitagraph	1,000
2-8	A Deal in Stocks	Cines	1,000
2-8	The Governess	Edison	1,000
2-8	Broncho Billy's Last Deed	Essanay	1,000
2-8	Lady Peggy's Escape	Kalem	1,000
2-8	The Miser	Luhin	1,000
2-8	The Peace Council	Pathe	
2-10	The Buckskin Coat	Kalem	1,000
2-10	Down on the Rio Grande	Luhin	1,000
2-10	A Drama in the Air	Pathe	2,000
2-10	Pierre of the North	Selig	1,000
2-11	For Mother's Sake	Cines	1,000
2-11	The Higher Duty	Luhin	1,000
2-11	Don't Let Mother Know	Selig	1,000
2-12	A Business Shark	Eclipse	1,000
2-12	The Belle of North Wales	Kalem	1,000
2-12	The Artist's Trick	Pathe	
2-12	Her Only Son	Selig	1,000
2-12	Buttercups	Vitagraph	
2-13	A Father's Lesson	Biograph	
2-13	Across the Great Divide	Essanay	1,000
2-13	Unmasked by a Kanaka	Melies	1,000
2-13	The Clutch of Conscience	Pathe	
2-13	The Weapon	Vitagraph	1,000
2-14	The Doctor's Photograph	Edison	1,000
2-14	The Three Queens	Essanay	1,000
2-14	The Regeneration of Nancy	Luhin	1,000
2-14	A Little Hero	Selig	
2-14	The Man Higher Up	Vitagraph	1,000
2-14	The Chains of an Oath	Vitagraph	2,000
2-15	The Old Monk's Tale	Edison	1,000
2-15	Broncho Billy's Ward	Essanay	1,000
2-15	A Life in the Balance	Kalem	1,000

COMEDY.

Date	Title	Maker	Length
1-29	A Serenade by Proxy	Edison	1,000
1-29	Hubby's Polly	Pathe	
1-29	And His Wife Came Back	Vitagraph	1,000
1-30	The Masher Cop	Biograph	
1-30	What is the Use of Repining	Biograph	
1-30	What's in a Name	Lubin	
1-30	She Must Elope	Lubin	
1-31	Hypnotism in Hicksville	Essanay	1,000
1-31	The Horse that Wouldn't Stay Hitched	Kalem	
2-1	It Made Him Mad	Vitagraph	1,000
2-3	Over the Back Fence	Edison	1,000
2-3	The Millionaire Cowboy	Selig	2,000
2-3	Cutey and the Twins	Vitagraph	1,000
2-4	A Strenuous Courtship	Cines	530
2-4	An Invincible Sleuth	Cines	470
2-4	A Motorboat Party	Luhin	
2-4	The Missing Jewels	Luhin	
2-4	Sweeney and the Million	Selig	1,000
2-4	The Classmate's Frolic	Vitagraph	
2-4	Elephant's Toilet	Viagraph	
2-5	Curing a Temper	Eclipse	1,000
2-5	How They Outwitted Father	Edison	1,000
2-5	Love and La Valliers	Essanay	1,000
2-5	A White Rose	Pathe	
2-6	Don't Lie to Your Hushand	Essanay	1,000
2-6	Keeping Up Appearances	Lubin	1,000
2-6	Stenographer's Trouhles	Vitagraph	1,000
2-7	Three Suitors and a Dog	Kalem	
2-7	The Matrimonial Ventures of the "Bar X"	Hands-Kalem	
2 8	The Joke Wasn't on Ben Bolt	Vitagraph	1,000
2-10	The Press Gang	Biograph	
2-10	Oh, What a Booh	Biograph	
2-10	Barry's Breaking In	Edison	1,000
2-10	A Trap to Catch a Burglar	Vitagraph	1,000
2 11	Odd Knotts	Essanay	1,000
2-11	Papa Puts One Over	Vitagraph	1,000
2-12	A Heroic Rescue	Edison	500
2-12	The Girl in the West	Essanay	1,000
2-13	The Rest Cure	Lubin	
2-13	Bill's Birthday Present	Selig	1,000
2-14	The Game Warden	Kalem	
2-14	Trixie and the Press Agent	Kalem	
2-15	One On Them	Cines	1,000
2-15	The Mayor's Waterloo	Luhin	1,000
2-15	From Pen to Pick	Pathe	
2-15	Polly at the Ranch	Vitagraph	1,000

EDUCATIONAL.

1-24	The Part Played by Air in Respiration	C. G. P. C.	
1-24	The Genet	C. G. P. C.	
1-24	The Possum Hunt	Kalem	
1-24	The Ainus of Japan	Selig	
1-27	Coke Industry	Vitagraph	
1-29	The Bulgarian Army in the Balkans	Eclipse	500
1-31	The Chameleon	C. G. P. C.	
1-31	The Making of Hats	C. G. P. C.	
2-1	The Great Prayer of the Arahs	Pathe	
2-4	The Pitcher Plant	C. G. P. C.	
2-4	The Swedish Submarine Maneuvers	C. G. P. C.	
2 7	The French Army Maneuvers	C. G. P. C.	
2-7	The Opening Bud	C. G. P. C.	
2-11	The Electrotyping Process	C. G. P. C.	
2-11	The Salt Industry	C. G. P. C.	
2-12	Dangers of the Street	Edison	500
2 13	Orange Growing	Luhin	
2-14	The Hedgehog	C. G. P. C.	
2-14	Borneo Pottery	C. G. P. C.	
2-14	Buddah	Selig	

TOPICAL.

2-3	Pathe's Weekly, No. 6	Pathe
2-10	Pathe's Weekly, No. 7	Pathe

SCENIC

1-17	Along the Riviera	C. G. P. C.	
1-22	The Manchester Ship Canal	Eclipse	
1-31	St. Augustine, Fla.	Kalem	
2-1	The Beautiful Falls of Marmore	Cines	
2-1	Along the Columhia River	Pathe	
2-11	The City of San Francisco	Edison	1,000
2-12	The Panama Canal	Vitagraph	

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Luhin, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
1-23	Rags and Riches	Imp	
1-23	The Symphony	Rex	
1-23	The Spectre Bridegroom	Eclair	2,000
1-23	The Silver-Plated Gun	American	1,000
1-24	His Brother's Keeper	Nestor	
1-24	On Burning Sands	Powers	2,000
1-24	The Mosaic Law	Kay Bee	2,000
1-24	Her Fireman	Thanhouser	
1-24	The Road that Leads Home	Solax	
1-25	A Gambler's Last Trick	101 Bison	
1-25	A Rose of Old Mexico	American	1,000
1-25	The Masqueraders	Reliance	
1-25	A Child of Nature	Comet	1,000
1-26	After the Shipwreck	Eclair	
1-26	Saved from Sin	Majestic	
1-27	A Dinner Bell Romance and the Footpath to Happiness..	Nestor	
1-27	The Marked Card	Champion	
1-27	The Latent Spark	American	1,000
1-27	The Contest	Comet	1,000
1-28	A Northwoods Romance	Gem	
1-28	Sheridan's Ride	Bison	3,000
1-28	The One Who Had to Pay	Eclair	
1-28	When the Last Leaf Fell	Majestic	
1-28	The Dove in the Eagle's Nest	Thanhouser	1,000
1-28	Life or Death	Gaumont	
1-29	White Man's Firewater	Nestor	
1-29	The Wild Flower of Pine Mountains	Frontier	
1-29	Saved by Airship	Reliance	
1-29	The Struggle	Broncho	2,000
1-30	Gold is Not All	Imp	2,000
1-30	The Angelus	Rex	
1-30	Little Mother of Black Pine Trail	Eclair	
1-31	The Trifler	Victor	
1-31	The Highgraders	Nestor	
1-31	The Rugged Coast	Powers	
1-31	When Lincoln Paid	Kay Bee	2,000
1-31	Psychology of Fear	Thanhouser	1,000
1-31	The Scheming Women	Solax	
2-1	A Winning Ruse	Imp	
2-1	A Man's Woman	Mecca	
2-1	Women Left Alone	American	1,000
2-1	A Wife's Battle	Reliance	
2-2	The Extra Baby	Majestic	
2-2	The Labyrinth	Rex	
2-3	Andrew Jackson	American	2,000
2-4	Mona of the Modocs	Bison	2,000
2-4	For His Child's Sake	Eclair	
2 4	When the Studio Burned	Thanhouser	1,000
2-5	Sunbeam	Powers	
2-5	The Branded Six-Shooter	Frontier	
2-5	The Strike Leader	Reliance	2,000
2-5	When Life Fades	Broncho	2,000
2-6	The Man Outside	Imp	
2-6	At Midnight	Rex	
2-6	The Love Chase	Eclair	2,000
2-6	His Sacrifice	American	1,000
2-6	Memories	Ammex	1,000
2-7	Percy H. Baldwin, Trifler	Victor	
2-7	The Strike Breaker	Nestor	
2-7	The Favorite Son	Kay Bee	2,000
2-7	The Monkey Accomplice	Solax	
2-8	A Frontier Mystery	Bison	2,000
2-8	In the Web	Mecca	
2-8	Calamity Anne's Vanity	American	
2-8	An American Queen	Reliance	
2-8	An Orphan's Conquest	Great Northern	
2-9	His Sister	Rex	
2-9	The Guilty Hand	Eclair	
2-10	A Daughter of Virginia	Champion	
2-10	The Fugitive	American	1,000
2-11	On the Frontier Line	Bison	2,000
2-11	Silver Fox	Eclair	
2-11	The Winner Loses	Majestic	
2-11	A Mystery of Wall Street	Thanhouser	
2-12	The Little Peacemaker	Nestor	
2-12	Bud Tilton, Mail Thief	Reliance	
2-12	The Wheels of Destiny	Broncho	2,000
2-13	In a Woman's Power	Imp	2,000
2-13	The Cowgirl and the Knight	Ammex	1,000
2-14	The Duelists	Victor	
2-14	His Ideal of Power	Powers	
2-14	The Mystery Cave	Nestor	
2-14	Smiling Dan	Kay Bee	
2-14	The Thief	Solax	
2-15	In the Red Man's Country	Bison	2,000
2-15	The Call of Mother Love	Mecca	
2-15	The Romance	American	1,000
2-15	Within the Ten Counts	Reliance	
2-15	Father and Son	Great Northern	

COMEDY.

Date	Title	Maker	Length
1-23	Tom, Dick and Harry	Punch	
1-23	A Double Life	Gaumont	
1-24	Sunny Smith	Victor	
1-24	The Magic Carpet	Lux	301
1-24	Detective Knowall on the Trail	Lux	678
1-25	The Hero of the Hour	Imp	
1-25	Fixing the Flirts	Imp	
1-25	John Steals a Furlough	Great Northern	679
1-26	Becky Sharp	Rex	
1-26	Pearl's Admirers	Crystal	
1-26	The False Alarm	Crystal	
1-26	His Uncle's Wives	Thanhouser	1,000
1-27	A Double Deception	Imp	
1-27	The Mistaken Masher	Keystone	
1-27	The Deacon Outwitted	Keystone	
1-29	How He Won Her	Powers	
1-29	The Wrong Box	Solax	
1-30	Their First Baby	Punch	
1-30	Fair Weather Friends	Gaumont	
1-31	Faint Heart Never Won Fair Lady	Lux	
1-31	Arabella as a Chimney Sweep	Lux	
2-1	The Aviator's Curiosity	Great Northern	2,000
2-2	His Uncle's Wives	Thanhouser	1,000
2-2	With Her Rival's Help	Crystal	
2-2	Box and Cox	Crystal	
2-3	A Spicy Time	Imp	
2-3	One on Auntie	Nestor	
2-3	Jed Holcomb's Prize Box	Nestor	
2-3	The Rich Mr. Rockamorgan	Champion	
2-3	Just Brown's Luck	Keystone	
2-3	The Elite Ball	Keystone	
2-4	Billy's Board Bill	Gem	
2-4	The Interrupted Elopement	Majestic	
2-4	Say, Uncle	Gaumont	
2-5	Fatty and the Bandits	Nestor	
2-5	Overcoats	Solax	
2-6	The Battle of Who Run	Keystone	
2-6	Tom, Dick and Harry on the Job	Punch	
2-6	Just Kids	Punch	
2-6	Dogs Will Be Dogs	Gaumont	
2-7	Their Mutual Friend	Powers	
2-7	Why Mrs. McFadden Looked Out	Thanhouser	1,000
2-7	Tickets, Please	Lux	636
2-8	The Marriage Lottery	Imp	
2-9	Accident Insurance	Crystal	
2-9	Her Lady Friend	Crystal	
2-9	Teacher Wanted	Majestic	
2-9	Good Morning, Judge	Thanhouser	1,000
2-10	Fresh Air Filkins	Imp	
2-10	Aunt Betty's Revenge	Nestor	
2-10	In Temperance Town	Nestor	
2-10	The Jealous Waiter	Keystone	
2-10	The Stolen Purse	Keystone	
2-11	Billy Fools Dad	Gem	
2-12	The Man Higher Up	Powers	
2-12	The Ranchgirl's Measurements	Frontier	
2-12	The Eyes of Satan	Solax	
2-13	The Widow and the Widower	Rex	
2-13	A Large Night	Eclair	
2-13	Pecos Pete in Search of a Wife	American	1,000
2-13	Mabel's Heroes	Keystone	
2-13	Her Birthday Present	Keystone	
2-13	Some Doctor	Punch	
2-13	Catching the "Big Sneeze"	Gaumont	
2-14	Some Fools There Were	Thanhouser	1,000
2-14	Leopold and the Leopard	Lux	
2-14	A Modern Architect	Lux	
2-15	Binks Did It	Imp	
2-15	Ben, the Stowaway	Imp	

EDUCATIONAL.

2-2	Bathers in Ceylon	Eclair	
2-2	The Seven Ages of an Alligator	Thanhouser	
2-4	French Alpine Maneuvers	Gaumont	
2-6	Deap-Sea Shell Fish	Gaumont	
2-7	Wonderful Fruit	Lux	315
2-8	Cocoa Industry at Panama	Imp	
2-13	The Lake of Candy	Mutual	
2-13	Under the Microscope	Gaumont	

SCENIC.

2-7	Los Angeles, the Beautiful	Thanhouser

JUVENILE.

2-11	Hop O' My Thumb	Thanhouser

TOPICAL.

2-5	Gaumont's Weekly, No. 48	Gaumont
2-5	Animated Weekly, No. 48	Universal
2-12	Mutual Weekly, No. 7	Mutual
2-12	The Animated Weekly, No. 49	Universal
2-12	Gaumont's Weekly, No. 49	Gaumont

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Nestor, Champion.
TUESDAY: Gem, Bison, Eclair.
WEDNESDAY: Powers, Nestor, Frontier, Animated Weekly.
THURSDAY: Rex, Imp, Eclair.
FRIDAY: Victor, Powers, Nestor.
SATURDAY: Bison, Imp, Milano.
SUNDAY: Eclair, Rex, Crystal.

DAILY "FILM SUPPLY" RELEASES

(Independent)

MONDAY: American, Comet.
TUESDAY: Thanhouser, Majestic, Gaumont.
WEDNESDAY: Reliance, Solax, Gaumont Weekly.
THURSDAY: American, Gaumont
FRIDAY: Thanhouser, Solax, Lux.
SATURDAY: Gaumont, Great Northern, Reliance, Comet, American.
SUNDAY: Thanhouser, Majestic.

VOL. IX. MARCH 1, 1913. No. 5

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

OF CONGRESS
7
1913
PERIODICAL DIVISION

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LUBIN

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GENERAL FILM COMPANY

200 FIFTH AVENUE **NEW YORK**

Above, "Diverging Paths," March 10. Below, "The Story of Lavinia," March 5. Copyright 1913, Selig Polyscope Co.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

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CHICAGO, MARCH 1, 1913

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A CENSORSHIP EXAMPLE.

BETWEEN January 6 and February 6 the new censor board of the city of Cleveland examined some four hundred reels of film received by the General Film Company, the Lake Shore Film and Supply Company and the Victor Film Company. Exact figures are available only for the 133 reels, constituting 121,000 feet, handled by the second company mentioned and covering the Mutual output during the period. Of this 121,000 feet, 9 feet were rejected by the censors—a total discard of less than 1/13,000 of the whole! And Samuel Bullock, representing Cleveland Local No. 1, was assured by the censors that the figures for the General and Universal films were almost identical.

This condition is evidence enough that local or state censorship is not needed. Both Mr. Bartholemew and Mr. Hunter of the Cleveland censorship experiment are men of high ideals, sociologists deeply interested in child welfare and similar work for moral uplift. If Cleveland picture programs are above even their reproach, other reform workers should be willing to admit that the same programs elsewhere are beyond the possibility of criticism.

To take the specific example, nine feet out of 121,000, as Mr. Bullock says, is not worth looking for. Presumably the nine feet was a single cutout. Even so, had it been left in it would last but nine seconds on the screen—and it had already been passed by the National Board of Censorship in New York. The Cleveland exhibitors and renters say "we are vindicated." The National Board also is vindicated—for every attempt to form a local censor board is a reflection, if not a direct charge, against the National.

Elsewhere in this issue we print a bill on censorship which is now before the Ohio assembly. It has been stated that the exhibitors of the state are unanimously in favor of the bill. That is not so. C. M. Christenson of Cleveland, secretary of the National League, is especially bitter in his opposition to the move, and intends to make every effort possible to defeat it. The Cleveland Local, in fact, has gone on record by unanimous vote at a regular meeting as opposing the bill, and telegraphed the governor of the state and its Cuyahoga county delegation asking a hearing.

Secretary Christenson offers the following arguments against the censorship bill:

1. In the first place this bill is not honest with the film exchanges when it exacts one dollar for every reel of film, whether it is an original reel or not. When a film has been censored, according to the true meaning of the word, it certainly is not necessary to also censor any number of duplicates of that same reel. This league asks for fair and square treatment from the film exchanges and the manufacturers. In return we should accord the same treatment.

2. The true meaning of "censor" is protection to the public, not extortion from some one. Extortion in any one branch of any line of business means extortion in another branch of that same line. That is what will happen in this case. The fact of the matter is that the film exchanges, who without doubt will find this tax of one dollar per reel, covering everything in their stock, no matter how old the films may be, a severe one, will come right back at the exhibitor with an increased cost in

his service. I ask you exhibitors, Are you prepared to pay this extra cost? Do you feel that your business will stand for an increase of say anywhere from 25 to 50 per cent in cost of film service? Bear also in mind that the brunt of this will fall most heavily on the "little" exhibitor.

3. We now have a national censor board, composed of representative American citizens. They represent every branch of industry. Do you wish to nullify that board and their judgment by creating a minor board of censorship That is what you would do if you were to create a state censor board.

4. This proposed bill to create a censor board in the state of Ohio also provides for a national censor congress, which means that a similar censor board may be created in every state of the Union. What would be the result? Right here I want to say that I agree with Mr. Otto N. Raths, president of the Minnesota state branch of this league, who says that the formation of state censorship boards would result in conflict similar to that now resulting from state divorce laws.

5. To show you that the best legal minds of this country hold the view that a state censorship is in direct violation of existing laws, I refer you to President Taft's action on February 8, 1913, when he vetoed the proposed censorship bill covering the District of Columbia. The president held that it encroached upon existing laws. In this connection I wish to bring to your attention again the decision of another great legal mind, that of the Hon. William J. Gaynor, mayor of the city of New York, who wrote a letter to the board of aldermen of the city of New York, disapproving the proposed ordinance relative to censorship of motion picture theaters in that city.

6. This bill is being promulgated by the exhibitors of this state of their own volition, as there has been no action by any state or civic authority to prompt such a bill as a protective measure. May I ask the exhibitors, not only of Ohio, but all over the United States, to serious consider this matter of state censorship of films? Think not only of the present, think of what the future may bring forth in case this bill becomes a law in any or all of the states. It is a serious menace and now is the time to act. Therefore, I feel sure that if the exhibitors of Ohio will give this matter due consideration they will ask their representatives in the state legislature to vote against the bill.

To sum it all up, this bill will mean a higher rental service to the exhibitor. An old film that is renting to the exhibitor today for one dollar will rent for two dollars after the passage of this bill. It practically means a double taxation on all exhibitors by the state of Ohio. By this I mean that exhibitors of this state are largely property owners and are paying taxes to the commonwealth of Ohio on real estate, chattels, bonds and whatsoever property they may own, the same as any other citizen, and in almost all the cities and towns of this state there is also the license fee which the exhibitor must pay on his business. Why, then, should the state of Ohio impose something in the exhibitors' line of business which will increase the cost of operation of their business?

Our experience with a censor board here in Cleveland for the past thirty days has proven the fact that a national censor board is sufficient.

If every community, or every state in this country had its own peculiar code of morals, each differing from the other in some essential feature, then local censorship might have some reason for existence. But no such condition exists. The American race as a whole has one standard of morality—the highest possible. It is equally true—and here is the gist of the whole matter—that the United States has one motion picture program; no more. The pictures shown in Reno, Nevada; Red Wing, Minnesota; Shreveport, Louisiana, and New York, New York, are all the same. How ridiculous it would be to have forty-eight separate and distinct censor boards, all with the same standards, doing the same work upon the same material, differing only because of the inevitable human element that defies logic and upsets the most carefully laid plans! A fine example of conservation of effort!

PREVENTING PANICS.

SINCE the recent unfortunate panic in the New York Hippodrome picture theater, a number of municipalities have busied themselves with proposed ordinances intended to protect similar audiences. In Detroit, Michigan, the local Exhibitors' League is advocating the compulsory projection of a slide calculated to allay the possible fears of picture theater patrons and to instruct them in the proper course to follow in case of fire or panic. The slide is worded something like this:

Our operating booth is fireproof. There is no danger at any time. If a fool cries "fire" sit still—don't run. People are hurt in the rush. All exits are plainly marked. All doors open outward.

Some Detroit exhibitors, however, are protesting against the proposed warning, claiming that audiences would be unnecessarily alarmed by suggesting to them the possibility of a fire. Therefore they petition the city council not to consider such a law.

Between these two opposing ideas there must be a middle path which will lead to beneficial results. If the audience is to be told anything, the screen is obviously the place to do the telling, because everybody will read it there. If it was printed on a program, posted on a bulletin board or engraved on the panels of the wall, not one in ten would ever see it.

It is admitted that the danger in any public gathering place is not fire, but the fear of fire. Panic is a human phenomenon of very peculiar character. While real danger will cause panic, imaginary danger is just as fertile in its production; for there is no reason in panic—it is a destroyer of reason. The individual human mind is submersed in the mob mind, which is the mind of the beast. The mob, enraged, tears its prey limb from limb. The mob, terrorized, tramples its weaker members to the ground. That is why, sometimes, respectable citizens lynch their captives without even adequate proof of guilt—citizens who, individually, would shrink sympathetically at a broken finger. And that, too, is why men who would risk their lives among flames and falling walls act like stampeded cattle in the grip of the mob mind.

So the mere fact that theaters or operating booths are absolutely fireproof is not sufficient. First it is necessary to see that aisles and exits are ample for any possible emergency. The next step is protecting the people from themselves is to make it a part of their subconscious knowledge that nothing could possibly happen to them in the theater. The only way to impress this upon them is to tell them so; but the choice of words for that purpose must be very judicious. Obviously, it will not do to tell them how to act *in case* of fire or panic; for those elements must not exist. That they cannot exist is, indeed, the point to emphasize. The value of a fireproof theater, or operating booth, from the point of view of possible panic, lies mostly in advertising those qualities.

So it seems desirable that a slide of some sort be shown, so worded as to carry the conviction of absolute safety and easy exit, without suggesting any possible necessity for the hurried use of the latter. Here are the points:

Our operating booth is absolutely fireproof, assuring perfect safety at all times. When leaving the theater please do not crowd.

There is plenty of room and the exits are ample and plainly marked.

All doors open outward.

That form, perhaps, is not quite so strong as the one proposed for Detroit, but it substitutes the word *safety* for *danger* and omits the reference to a fool crying fire and people being hurt in the rush. It seems to us that it is just as well not to suggest to the aforesaid fool that he might cry "fire" as an experiment. These are only hints, but with the salient points in mind a slide may be devised that will effectually banish all danger of panic.

What Happens to the Scenario

By Mabel Condon

EACH motion picture producing company probably has its own individual method of dealing with the manuscripts submitted for its approval. In dealing with the fortunes and misfortunes of the scenario, from the brain of the author to the film synopsis, we will instance the method employed by the Essanay company.

The way of the scenario is devious. If it is accepted the incidents which center around it thereafter are many and varied, and if it is rejected it must try, try again.

On the receipt of a scenario its prompt acknowledgement is made by the scenario editor in the way of a printed postcard with the name and reference number of the manuscript inserted. It reads as shown in form 1.

The story is read by the scenario editor and, if rejected, is returned to the author with the enclosure indicated in form 2, the reason for its return being checked off with a pen or pencil mark, as shown in the example.

CHICAGO, ILL., Feb 6 1913

We have received from you today the following manuscript:

Dog Gone Dog

which will be given careful consideration.

Writers should retain carbon copies of any scenarios submitted us, as we are not responsible for MSS. lost in the mail.

Sufficient postage for return of MSS. *must* accompany all contributions if it is desired they be returned.

Yours truly,

Editor of Scenarios.

ESSANAY FILM MFG. CO.
1315-1333 ARGYLE STREET

Should you inquire about the above scenarios state our reference number.

Ref. No. 163

Form 1.

If the reason for the manuscript's rejection comes after the eighth reason listed, a postcard giving information, as in the following, is also enclosed:

Arrange your story in scenario form.

A synopsis of about 200 words followed by short scenes. All manuscripts must be typewritten.

We are in the market for original dramatic stories with strong strong heart interest for short stories with unusual themes and for bright sparkling high class comedies.

We are not soliciting Western scenarios, costume plays, war stories or plays with foreign settings.

Our prices vary according to the merit of the story.

Address all manuscripts submitted, to the
ESSANAY FILM MFG. COMPANY,
c/o Scenario Department,
1333 Argyle St.,
CHICAGO, ILLINOIS.

And, as far as the company is concerned, that is the end of that scenario, unless it is rewritten to make the kind of a story for which the company happens to be in the market.

But, should the scenario be available, its tale is a happier one. That of "The Gum Man" is herewith instanced.

The story, as the scenario editor received it, was neatly typed on five sheets of Robin blue paper, typewriter size and from the general appearance of the copy, it was evidentally the work of someone who had given scenarios and their making careful and valuable thought. At the foot of the first page was the information, "An extra carbon copy of this script will be supplied to purchaser upon request."

This is how the scenario read. (It will be noticed that the author's title was changed):

BY GUM!

Rural Comedy. Twenty-four Scenes. Four Exterior, Four Interior Settings Required.

SYNOPSIS.

Fred Smith, chewing gum salesman, stops over at Cobb's Corners to introduce his wares at the general store. A Trubbell Hunter, constable, has just "got in" with a Detective Bureau and is highly elated. He has several run-ins with Fred and becomes antagonistic. Fred meets Mamie, hotel waitress and chambermaid. They like each other. Hunter gets word that a notorious burglar, "Iron-jaw" Pete, is thought to be in the neighborhood. This criminal's distinguishing trait is a fondness for gum-chewing. Fred is suspected. Everything points straight to him, in Hunter's estimation. Next morning a robbery has been committed, a valuable necklace is gone. Fred, ignorant of this, buys a cheap necklace to present to Mamie. Hunter surreptitiously sees the presentation, hastens away for a warrant and hurries back. Meanwhile a friendly hotel clerk has "tipped off"

Essanay

Your manuscript is returned for the reason checked below:

1. OVERSTOCKED.
2. NO STRONG DRAMATIC SITUATIONS.
3. WEAK PLOT.
4. NOT OUR STYLE OF STORY.
5. IDEA HAS BEEN DONE BEFORE. ✓
6. WOULD NOT PASS THE CENSOR BOARD.
7. TOO DIFFICULT TO PRODUCE.
8. TOO CONVENTIONAL.
9. NOT INTERESTING.
10. NOT HUMOROUS.
11. NOT ORIGINAL.
12. NOT ENOUGH ACTION.
13. NO ADAPTATIONS DESIRED.
14. IMPROBABLE.
15. NO COSTUME PLAYS, OR STORIES WITH FOREIGN SETTINGS DESIRED.
16. ILLEGIBLE.
17. ROBBERY, KIDNAPPING, MURDER, SUICIDE, HARROWING DEATH-BED AND ALL SCENES OF AN UNPLEASANT NATURE SHOULD BE ELIMINATED.

Yours very truly,

ESSANAY FILM MFG. CO.,

Studio and Laboratories
1333 Argyle St.

CHICAGO, ILL.

Form 2.

Fred, who has easily convinced the clerk of his innocence. Fred proposes a hasty marriage to Mamie; she agrees. As they are ready to start Hunter gets back. In order to get away from him Mamie devises a great scheme. It succeeds and they rush off, leaving Hunter stuck fast BY GUM to a chair. They rush to the station. Hunter, after herculean struggles, drags himself from the chair but the seat comes with him; in this position he hastens to the station in time to grab Mamie and Fred. But the real crook, who had ambled through the story unostentatiously, is now discovered by a trick of fate, and all ends happily for the lovers and embarrassingly for the over-zealous and misguided Trubbell Hunter.

CAST.

A. Trubbell Hunter.....“Rube” detective-constable
Fred Smith.....A young chewing-gum salesman
Mamie.....Hotel waitress and chambermaid

Clerk of Hotel; Rustics; Mrs. Green (the robbed woman)

SCENE PLOT.

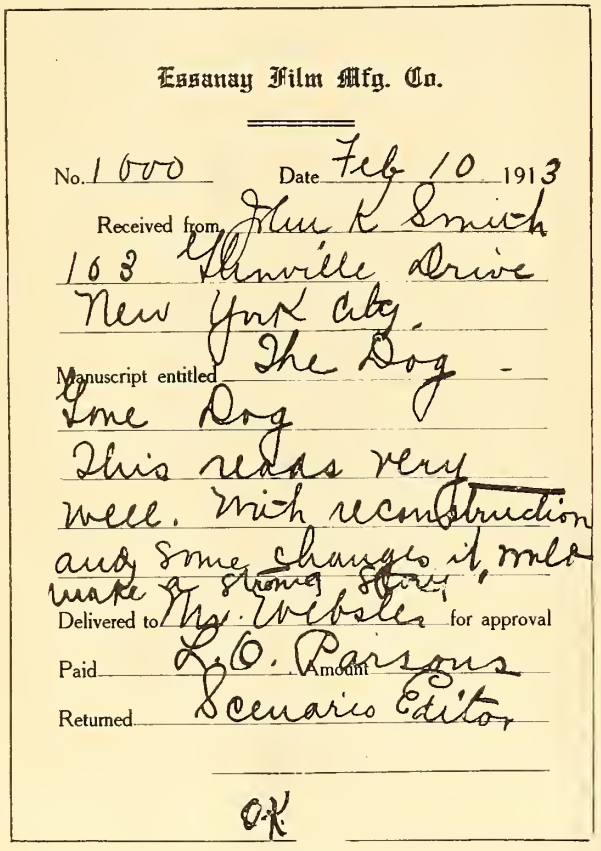
Exterior—
Exterior postoffice and general store.....1, 4
Exterior jewelry store.....7
Street scene.....17, 23
Railway station platform.....21, 24
Interior—
Hotel office.....2, 5, 8, 13, 15, 19
Fred's hotel room.....3, 9, 11, 14, 26, 18, 20, 22
Dining-room (corner with table).....6
Outside door Fred's room.....10, 12

Note—Grips or suit-cases used by Fred and Haskins should be dissimilar, so as to emphasize difference between them in last scene.

PLAYING SCRIPT.

1. Exterior postoffice and general store. Hunter, dozing on steps, is awakened by storekeeper, who appears at door and hands parcel and letter. Hunter looks at letter, becomes animated, tears open letter, eagerly reads:

Back to Scene—Hunter elated and suddenly becoming self-important, hurriedly opens parcel and extracts book which he


Essanay Film Mfg. Co.

No. 1000 Date Feb 10 1913

Received from Miss K Smith
108 Glenville Drive
New York City.

Manuscript entitled The Dog -
The Dog
This reads very
well. With reconstruction
and some changes it will
make a strong story.

Delivered to Mr. Webster for approval

Paid L. C. Parsons Amount

Returned Scenario Editor

O.K.

Form 3.

glances at and puts in hip picket; then unwraps tissue paper from bright badge. He admires, compares with constable's star on coat, unbuttons vest, pins badge to suspenders while storekeeper looks on admiring. Hunter starts away; storekeeper calls vigor-

On screen—Letter (typewritten on letterhead of Wide-awake Detective Association).

A. Trubbell Hunter, Constable, Cobb's Corners.

Dear Brother-Worker:—You are now enrolled in our great corps of Detectives. Badge and instruction forwarded. We will inform you of any case in your district. Keep your eyes open and study the book. Faithfully,

Wide-Awake Detec. Ass'n.

ous attention to strewn papers; Hunter, houghty, flashes star on coat; storekeeper awed, apologetic; Hunter, proud, erect, struts majestically out of scene.

2. Office of Cobb's Corners Hotel." Clerk behind desk, several loungers seated. Hunter enters bearing himself with air of mystery and ill-concealed eagerness. Others curious, wondering; they question; Hunter, important and proud, slowly unbuttons vest and displays badge on suspenders; all crowd about, peer closely, admire, congratulate, question; Hunter displays book from hip-pocket; all examine. Fred enters from street, carrying grips. Coming to desk, he lets grips drop, one on Hunter's foot. Hunter, enraged, storms; other apologetic. Hunter ignores. rages, shakes fist, displays constable's star, then detective badge; Fred examines both, laughs, snaps fingers carelessly and turns to register. This done, clerk comes from behind desk, picks up grips and escorts Fred from scene toward his room. All crowd about register, read, discuss; Hunter, shaking fist direction Fred went, starts toward exit.

3. Fred's room. Mamie, busy straightening up room, chewing gum vigorously, is startled at something, listens, hurriedly finishes work and is about to leave room when Clerk ushers in Fred. Mamie is embarrassed; Fred admiring. She tries to edge away, but Fred, dismissing Clerk with peremptory command at which Clerk exits, turns, notes Mamie's jaws working, smiles, quickly opens grip, extracts several packages of chewing gum and presents them to her; she accepts them, simpering, and hastily exits, turning at door to smile back at Fred. He looked after her admiringly, then sits, produces letter from pocket, unfolds and reads:

On screen—Written letter.

Fred Smith,

Sir:—Stop over at Cobb's Corners. General store is asking about our new chewing gum; show samples and take order. Yours truly,

Advance Chewing Gum Company.

Back to scene: Fred, finishing, pockets letter, looks over sample-case filled with packets of chewing gum, closes case and exits, case in hand.

4. Ext. General store as in 1. Hunter laboring under great excitement, is tearing open a telegraph envelope. Trembling with eagerness, he reads:

On screen—Telegram.

A. Trubbell Hunter, Cobb's Corners.

Capture Iron-jaw Pete Haskins burglar hiding your district reward five hundred description tall dark weight hundred thirty chews gum constantly.

Wide-awake Detective Association.

Back to scene: Hunter drops paper in intense excitement. Storekeeper appears in doorway and evinces curiosity; Hunter instantly assumes air of importance and mystery. Fred, carrying sample case, enters scene; Hunter, turning suddenly, collides with him. Fred, apologetic, stoops to pick up telegram; Hunter, raging, stoops, both heads collide; Hunter falls back, snatches away paper; Fred rises, secures case, goes to Storekeeper, they converse, Storekeeper nods, they disappear inside store; Hunter raging but impotent, thinks, snatches book from hip-pocket, reads, nods, replaces book, creeps with great caution to door, screens himself behind jamb, removes hat and peers cautiously inside; listens, suddenly draws away, hastily assumes air of unconcern as Fred and Storekeeper appear; Storekeeper nodding, Fred evincing satisfaction; he is tearing paper from packet of gum, extracts a piece, puts in mouth, Storekeeper takes piece, Fred offers to Hunter, who tries to hide delight, accepts rest of package, puts in pocket; Fred, nodding to Storekeeper, exits from scene, Storekeeper exits inside store; Hunter snatches out package of gum, examines with large magnifying glass, nods, consults book, nods, draws hat over eyes and tiptoes out of scene after Fred.

5. Hotel office as in 2. Haskins, flashily dressed, is at desk registering. Fred enters, stops at desk, asks question, Clerk nods, points to dining-room, Fred exits in that direction; Hunter, with exaggerated caution, slinks into scene from street; Haskins sees, moves quickly aside and sits; Hunter, hastily consulting book, goes to desk, speaks to Clerk, who nods; Hunter tiptoes toward dining-room. Haskins goes to desk, converses animatedly with Clerk; during scene chews gum.

6. Dining-room of hotel. Fred is seating himself at table; Mamie comes to table, he expresses surprise, pleasure; she smiles, lays menu before him. He is engrossed in admiration of her, ignores menu, they talk, smile, laugh, show liking for each other. Hunter, tiptoeing, appears at door, glances cautiously in, nods and watches, gradually creeping closer to listen. Mamie turns, sees, dismayed, starts back; Fred, rising, sees, is angry, starts toward Hunter, who, hastily displaying badges, backs precipitately out of scene; Mamie and Fred laugh.

Leader—The next morning.

7. Exterior jewelry store. Fred, standing in doorway, is examining a small flat parcel with satisfaction; he places it carefully in his pocket and walks away.

8. Hotel office as in 2. Hunter, lounging in chair, is lazily reading newspaper. He suddenly sits up straight, becomes attentive, reads excitedly:

On screen—Newspaper headlines.

JEWELS STOLEN

Mrs. Green Loses Necklace and Other Valuables—Necklace Worth a Thousand Dollars.

Back to scene: Hunter, laboring under great excitement, flings down paper as Mrs. Green, panting and disheveled, enters, rushes to him, violently proclaims her loss and explains. Meanwhile Fred enters, listens briefly, exits toward room; Hunter importantly reassures Mrs. Green, points after Fred, assumes air of knowing a lot, crosses and confers with Clerk, who seems unconvinced; Mrs. Green, wailing, exits.

9. Fred's room as in 3. Mamie making up the bed. Fred enters. She is about to withdraw; he begs her to wait a minute; she pauses; he produces packet from his pocket and proffers it. Hesitating, she half extends hand, decides and takes it.

10. Outside Fred's room door. Hunter, snooping, kneeling, tries to peer through keyhole. Disappointed, he rises, hastily consults his book, nods, looks up, indicates transom over door, exits from scene to return quickly with ladder; he carefully places it, climbs up and peers through transom.

11. Room as in 3. Fred is cramming papers and small box into pocket; Mamie stands with a small necklace of beads in her hand; she is regarding it with delight; Fred shows pleasure; she regards necklace hesitatingly, wistfully, makes up her mind, accepts it, thanks Fred. He approaches. Both start at sudden noise; listen.

12. Outside door as in 10. Hunter on ladder, peering over transom, suddenly makes up mind, starts down ladder, slips, clutches for grip, tumbles; ladder, falls. He jumps up, exits in great haste. After brief interval Fred and Mamie appear in doorway, both startled, curious, wondering. They see ladder, discuss. Fred, angry, speaks, Mamie nods, steps back into room; Fred exits down hall.

Leader—"He's gone to get a warrant!"

13. Office as in 2. Fred and Clerk in animated conversation. Clerk displays newspaper, pointing out headlines; Fred takes paper, glances at it, looks at Clerk, who conveys information that Fred is suspected; Clerk goes through pantomime to explain Hunter climbed on ladder and saw necklace. Mamie enters, runs down, is greatly excited; Fred, turning, speaks to Mamie, she nods, proffers bead necklace for Clerk; he examines, glances toward paper, laughs, shaking head. Mamie indicates that Fred had better go away at once. He nods, then reaches determination to speak to Mamie; after settling bill hastily, he exits, taking Mamie by arm and forcing her to accompany him.

Leader—A hasty proposal.

14. Room as in 3. Fred and Mamie enter. He turns her to face him, with hands on her shoulders, proposes; Mamie, startled, steps back; he pleads, demonstrates much love; she hesitates, suddenly decided, assents, runs to him. Short embrace. He indicates need of haste, she must go and get hat; she nods and exits; Fred hurrying about, packs grip.

15. Office as in 2. Clerk and Hunter in animated conversation; Hunter anxious to go, Clerk delaying him, clinging to his arm, asking questions eagerly; Hunter, flattered and important, replies with vigorous nods. Haskins enters with suitcase; he stops at desk, settles bill, then buttonholes Hunter and begins asking questions; Hunter proudly displays warrant at which Haskins glances; Haskins exhibits great "affection" and pride for Hunter, patting his shoulder, punching him in ribs, crowding quite close. Then, waving hat, Haskins exits hurriedly. Clerk tries to delay Hunter, but he won't stop; he hurriedly exits.

16. Room as in 3. (in this scene a chair should be placed, on which pitch or other very adhesive substance has been smeared; and chair seat should be loose, not fastened.) Fred, grips packed, is all ready; Mamie, hastily tying on hat, is with him. They are about to exit when Hunter dashes in, waving warrant. He denounces Fred and wants to take him away; Fred declares innocence, Mamie champions him; Hunter will not listen, points to Mamie, ready to go, Fred argues. Hunter produces his telegram and exhibits; Fred takes and reads.

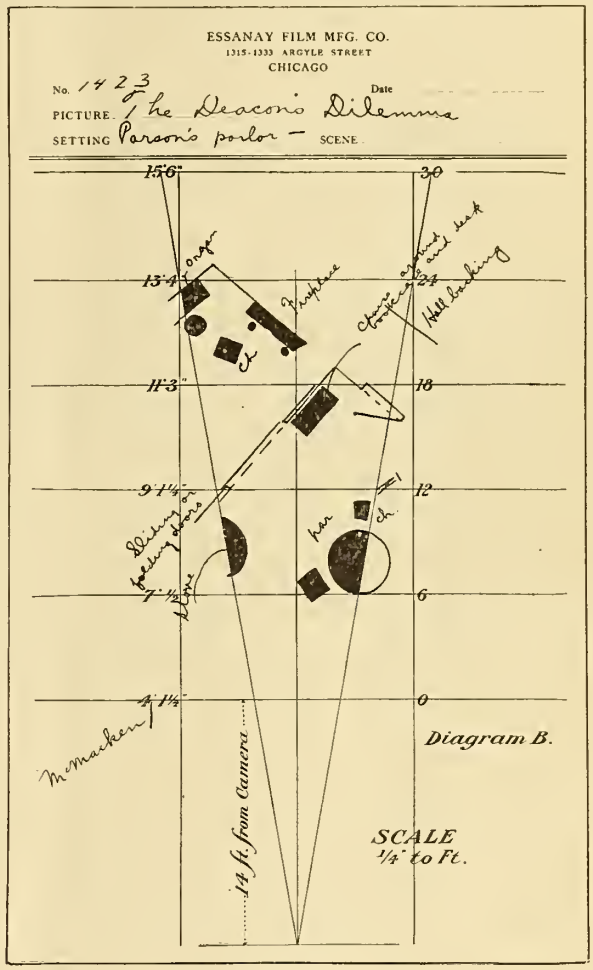
On screen: Flash a few feet of telegram as in scene 4 to identify.

Back to scene: Fred, finishing, looks astonished, does not comprehend; Hunter goes through the motions of chewing gum vigorously, and looks triumphantly at Fred; then suddenly spying something, he runs to bureau and takes "wad" of chewing gum from under edge of bureau, exhibiting it aggressively. Fred runs to sample case, opens, displays sample packages of chewing gum. Mamie has sudden idea, surreptitiously attracts Fred's notice, makes surreptitious pantomime for him to engage Hunter's attention. He does so, arguing vigorously front of scene, while Mamie, taking packages of gum, strips, surreptitiously chews on piece of gum, chews vigorously then surreptitiously removes from mouth and places on chair.

17. Street scene, or railway station. Haskins enters, pauses, sets down grip, takes a watch from coat (outside) pocket, examines, laughs, slaping knee delightedly, places watch in grip, at same time removing leather case from grip; he looks cautiously about, then opens case, disclosing a large necklace, hastily closes and replaces case in grip.

18. Same as 16 (with chair prepared as before). All same relative positions as at end of scene 16. Mamie signals to Fred Hunter, growing angry and tired of delay, wants to go; Fred takes him by shoulders, pushes him into chair, and begins trying to clear himself, vigorously displaying sample case, letter from pocket; Hunter waves them away, reaches for watch, suddenly misses watch, he shows empty watch pocket, accuses Fred, who shakes head, shows empty hands, and suddenly, catching Mamie's arm and grabbing his grip, he dashes from scene, slamming door. Hunter, astounded, has sat immobile for an instant, then trying to rise, finds he is stuck to chair. He struggles, pulls (being careful not to lift chair-seat), and makes great effort to rise.

19. Office as in 2. Mamie and Fred dash into scene, wave



Form 4.

to Clerk, who laughs, and both dash to door to street; they exit, while Clerk laughs to himself.

20. Back to 18; Hunter still in chair. Hunter, making strenuous efforts to separate himself from chair, slowly lifts himself, the seat coming with him. He screws head around, sees seat, tries to stand erect, cannot, retains bent-over attitude, runs to door, tries knob, cannot open, pounds on door.

21. Railway station platform. Hawkins seated with grip beside him. Fred and Mamie dash into scene, excitedly run up to Haskins, make inquiry about train, he replies, they show concern, drop grip beside Haskins' grip, and sit, nervous and anxious.

22. Back to 18-20. Hunter still kicking at door; it is opened by Clerk, who sees, is amazed, bursts into laughter; Hunter furious, shakes fist and dashes past Clerk out of scene, chair seat still adhering to trousers.

23. Street scene as in 17. Optional. Show flash of Hunter running, bent over, with chair seat adhering to trousers.

24. Railway platform as in 21. Haskins, Mamie and Fred seated as previously. All rise, listen, look off. Hunter, with chair-seat still adhering, and followed by rustics, dashes into

scene; Fred grabs Haskins' suitcase and starts toward train which has just arrived; Haskins, shouting, starts with Fred's case after him. Hunter and others grab Fred, Mamie and Haskins; the latter fights vigorously. Fred protests, Mamie also. Hunter, proud, arrests Fred, snatches suitcase from him, Haskins fighting hard to get to suitcase. Hunter opens suitcase, searches, finds parcel, opens, discloses necklace, peers into suitcase, extracts watch, it is his; triumphantly he points to Fred. Mamie and Fred look at suitcase, deny ownership, point to Haskins still struggling. All surround Haskins; subdued he confesses ownership of case; Fred and Mamie vindicated; crowd tails out in string, one grabs chair-seat, they yank it off; Hunter, confused and ashamed, runs backward to station wall and stands defiant; all laugh.

The scenario read, the editor writes his approval of

Chicago, Ill., Jan. 3, 1913.

Edward T. Lowe, Jr.,
Nashville, Tenn.

Dear Sir:—We take pleasure in enclosing herewith our check for fifty dollars ($50) in payment for your scenario entitled "To Be Seen of Men."

Kindly sign the enclosed assignment of copyright blank and return to this office.

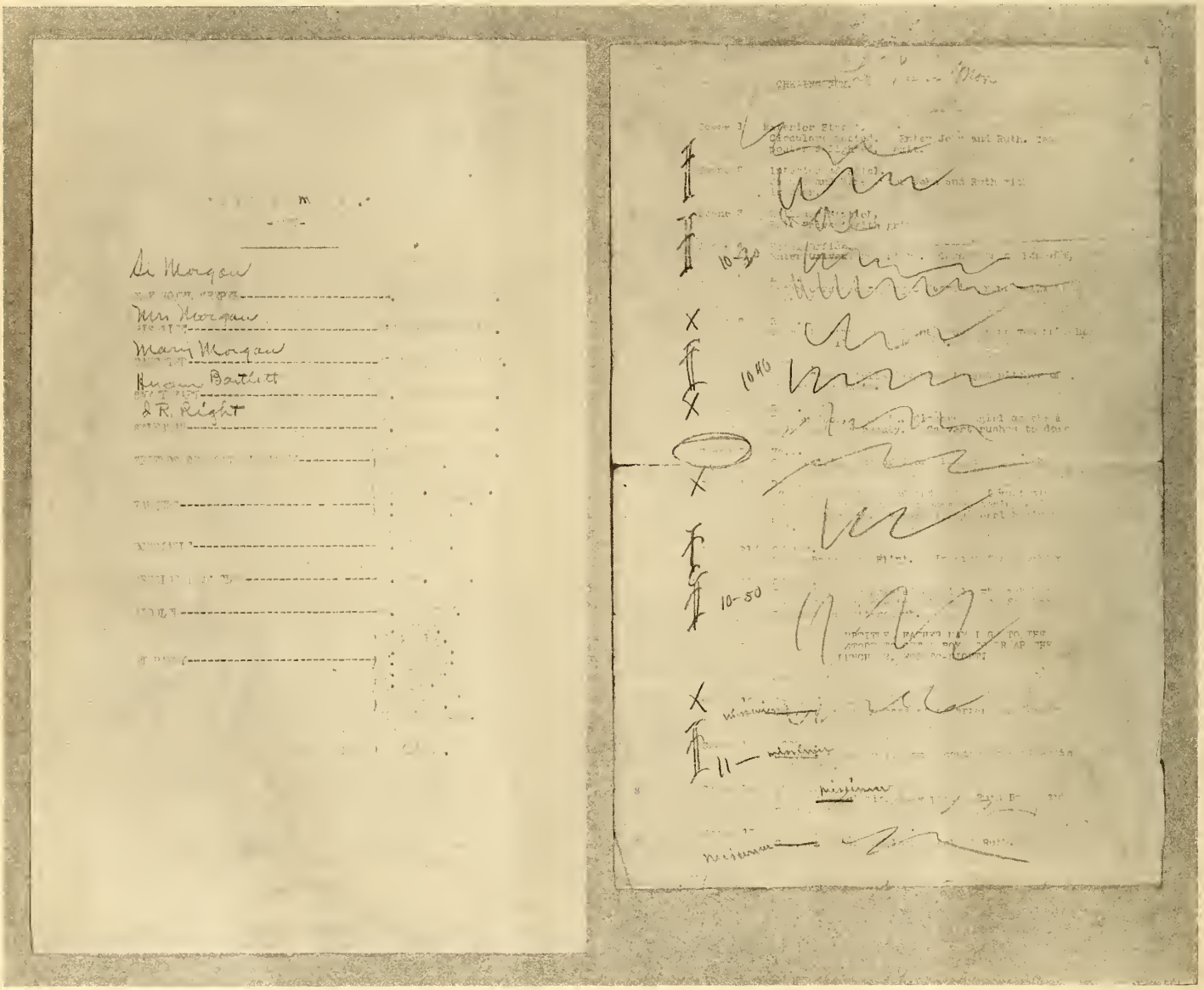
We have added twenty-five cents to check for notary fee. Please have contract signed by notary, and properly witnessed, and return.

We will be pleased to have further contributions from you.

Very truly yours,

ESSANAY FILM MFG. CO.,

LOP-EES Per Asst. Editor of Scenarios.



Form 5. Form 6.

it on a blank for that purpose, using a carbon sheet. This endorsement of the story is given to the producer, who places his "O. K." upon it, returns the original endorsement to the scenario editor and keeps the duplicate one himself. An example is given in form 3.

The next step is to inform the author that his scenario is approved and accepted.

Following is the duplicate of the notice sent an author on a recent acceptance of his manuscript. Note the appreciation of the story expressed and the encouragement offered in the invitation, "We will be pleased to have further contributions from you."

The copyright blank reads:

In consideration of the sum of.....dollars, paid by the ESSANAY FILM MANUFACTURING COMPANY, of Chicago, Ill., to.....of .....(hereinafter referred to as "the Author"), the said Auhor hereby sells, assigns and transfers to the said Essanay Film Manufacturing Company, its assigns and successors, the manuscript of a certain dramatic composition entitled ".....," together with all the right, title and interest in and to the said dramatic composition, including the right to copy, dramatize, produce and reproduce it in any manner whatsoever, and to obtain copyright thereof in the United States.

The said Author warrants that she (he) has full right to

convey the interest herein assigned, that she (he) has not executed and will not execute any agreement in conflict therewith, that the said dramatic composition is original with her (him) and that no incident therein described is, to the best of the Author's knowledge and belief, the same as or a colorable imitation of any incident in any other copyrighted book or play.
Dated..... .....
Witnesses:
.....
.....

With the signing and mailing of the copyright blank, the author's responsibility for the film story ends and that of the Essanay company, in reality, just begins.

For the story as it is submitted to the scenario editor, and the film as it is shown on the screen for the entertainment of the public, are often strikingly dissimilar. The original scenario may furnish the main idea and from it the producer, into whose hands it is delivered for production, may weave around the idea an almost entirely new story.

That is what happened in the "By Gum!" comedy, which was under the direction of "Lightning" Mason Hopper—the nickname "Lightning" prefixed, because he is credited with exceptionally rapid work.

Comedy production is Mr. Hopper's specialty and when the film "By Gum!" was turned over to him, he saw in it the making of comedy other than the author had intended. So he set to work, sketching out his development of the gum idea and found he had fifty-six scenes in place of the author's twenty-four. He changed the title "By Gum!" to "The Gum Man," dictated his version of the story to his stenographer and picked from his comedy company the characters needed for the roles.

The task of compiling a list of the props necessary for the scenario's production is the next task of the producer. Each room is listed separately as, for instance, with the film story "The Deacon's Dilemma," which director McMackin had in charge, the following order was preserved in the compilation of the prop list:

Parsons Parlor (country town)—Heating Stove, Old-Fashioned Bookcase and Writing Desk Combined; Oval or Round Center Table; Organ and Stool, with Music; two or three Easy Chairs (Old-Fashioned Upholstery); Hall Tree in Hall; Ornamental Kerosene Hanging Lamp; Coal Bucket, with coal, old newspapers and kindling wood; Wooden Washtub; Tea Kettle with boiling hot water; Old-Fashioned Sacred Pictures (not Catholic stuff); five or six Market Baskets (with paper tied over the tops); two or three jars of Fruit and Preserves; two Layer Cakes; basket of Fine Apples; Deck of Cards and Poker Chips; Smoke-Pot for Stove; Glass of Hot Lemonade; Suitcase and Hand Bag (for parson and daughter).

Parsons Dining Room (country town)—Dining Table, Old-Fashioned Sideboard; Small Kerosene Lamp; Small Brown Jug (about ½ gallon); Old-Fashioned China Cabinet; Dining Room Chairs; Pictures; Same Baskets and Stuff as in Parlor.

Spinster's Parlor—Oval Center Table; Whatnot; Organ and Stool; Settee or Lounge; Easy Chair; Sewing Basket; Small Bible.

Country Kitchen—Cook Stove; Kitchen Table; Dirty Dishes; Opened Letter; Wood Box with Split Cord Wood; Kitchen Cabinet with Dishes. (Get something different than what has been used so much in the scenes. Spoor is kicking about this.)

Outside Scenes—Parson's Two Suitcases; Boy's Sled; Pint of Whisky; Ladder; Basket of Eatables as Used in Inside Scenes; Telegram; Key to Door; Ordinary Broom; Tea Cup.

A diagram of each room with its setting is required by the producer. This he draws on a specially arranged large sheet of paper, marked off in a scale of feet from the camera's focus. The parlor of the parson's home in the story, "The Deacon's Dilemma," is that which is marked off in the diagram, Form 4. The figures at the right indicate the distance in feet from the camera, while those at the left show the width of the field or range of the camera lens at different distances.

The cast (form 5) and diagrams, Mr. Hopper made for "The Gum Man" story which was then ready for reproduction. In his version of it, he eliminated the jewel theft idea entirely, as that theme is a hackneyed one, now

One page of his recomposed version of the scenario, as it looked when the production of story was completed, is given herewith in Form 6. In it the markings to the left of the page serve an important purpose as they embody Mr. Hopper's method of facilitating his work. The wavy line through each scene was drawn as the taking of the scene was completed.

The capital letter "H" means "hotel."

The cross denotes an indoor scene.

The cross inclosed by a ring signifies a bedroom scene.

The large circle marks a hall scene.

The figures, "10:40," "10:50," etc., denote the time told on the hotel clock.

The dot inclosed by a square denotes an out-of-door scene.

With these markings, Hr. Hopper easily located whatever sort of scene he wished. For a hall scene, he had but to glance at the markings instead of looking down each page and tiring his eyes and patience by reading the guide-line to each scene.

A Still Picture from "The Gum Man."

The producer's copy is typed on crisp white paper and the whole is given a backing of heavy blue paper, which will be filed for possible future reference.

It took Mr. Hopper but five hours to produce the fifty-six scenes—in all, 1,400 feet of film—which tells the story of "The Gum Man."

While the length of the film was 1,400 feet, the story was not taken on a film of that length, but on sections of 200 feet. From the camera, the film went to the dark-room of the factory where it was wound on a roller of slat-like construction turned by hand. With each revolution the so-wound film dipped into a tank of developer and, after about three minutes of this process, the characters assumed the correct distinction of the ribbon-like film and the roller removed and placed over a water tank where the film was thoroughly washed. The hypo was the next and last bath and fixed the characters permanently on the film. The roller was then taken into the drying room where a warm current of air dried the film and left it ready to be wound upon a small reel, for picture machine use.

The various sections of film were cemented together by girls who do nothing but this work and it was ready for screen production.

An inspection of the completed story was made in the theater of the factory, corrections, if any, were in order, and Don Meaney, the publicity man, viewed the film story and from it wrote a synopsis which, with a still picture from the story, has been sent broadcast to exhibitors.

The synopsis reads:

THE GUM MAN.

I. B. Right, commercial traveler for the Celebrated Chewing Gum Company of Fort Wayne, Ind., arrives in the town of Stickemville with his samples. He proceeds to the Grand Hotel across from the postoffice, registers and goes to his room. The proprietor's daughter, Mary, brings up some ice water for the whirlwind salesman. Mr. Right endeavors to speak to the lady, but is given a cold look for his trouble. That night at the Town Hall the "natives" of the village give a box party. Mr. Right, having nothing on his mind but pleasure, purchases a ticket and goes to the big "doings." Boxes filled with lunch and delicacies are raffled off. The notable representative of the House of Gum defeats his rival, Hiram Bartlett, in purchasing a beautiful box of lunch. Inside the cover he finds a card with Mary Morgan's name on it, meaning that she is to be the salesman's partner. The two become infatuated with each other, so much so, in fact, that they fall in love and decide to be married immediately. Hiram, becoming jealous, provokes a quarrel which breaks up the happy party. Not satisfied with spoiling everybody's entertainment, Hiram informs Mary's father of the proposed elopement. The young couple return to the hotel, where they pack up their belongings. Mary's father enters the room and is rudely pushed into a chair which has been plastered with gum. The young couple leave the hotel in a hurry, proceed to the justice of peace and are married. Old father Morgan, still glued to the chair and carrying the aforesaid piece of furniture with him to the marriage mill, is overwhelmed when informed of the ceremony. There is nothing lacking but his forgiveness; he extends that and the groom and friends pull the chair from him, but they pull too hard, with the result that the bride's father has to return home holding the chair in the position from which his zealous friends removed it.

And that is the full story of a typical comedy, from typewriter to screen.

Theater Magnates Form Film Company

Charles Frohman, H. A. Spanuth and Alf. Hayman, all prominent in dramatic and motion-picture activities, have formed a $1,000,000 stock company in New York, which will produce motion picture films in which all the prominent artists under the Frohman management will appear in their best-known parts on the motion picture screen.

The starts thus posing for the films will include Maude Adams, William Gillette, Alla Nazimova, Hattie Williams, Richard Carle, Billy Burke, Edith Wynne Mathison, John Drew, Julia Sanderson and others. Besides these recognized stars, the casts supporting them will be virtually the same as those seen on the stage.

Maude Adams will portray her charming interpretation of Peter Pan. She will be supported by the same company seen with her here this winter and the films will be in the Broadway picture houses within a fortnight afterward.

At the same time William Gillette will pose for films of Secret Service and Sherlock Holmes. Along with these films will come Alla Nazimova in Hichens' Bella Donna and Ibsen's The Doll's House. The Master Builder, Hedda Gabler and other plays.

"The Greater Love," March 3. Copyright 1913, American Film Mfg. Co.

Motography's Gallery of Picture Players

MISS MAE HOTELY is the character actress who makes things happen in Lubin films. Since the first north wind was felt in the eastern states Miss Hotely has been in Jacksonville, Fla., where in addition to doing superfine work she has also had time for lots of play—which to Miss Hotely means running a motor boat, swimming, golfing or, when nothing else offers, just being out of doors enjoying the flowers and sunshine. If anybody besides Miss Hotely knows her age, it has been kept profoundly secret; everybody knows, though, that she is by no means old, though she has been playing in films for fifteen years. She is of French parentage, Paris being her birthplace, and the convent of Notre Dame her alma mater. The states thoroughly Americanized her and she took to stock work which gave her the wide experience necessary for her so successful work in pictures.

Mae Hotely.

ARTHUR V. JOHNSON occupies a niche in the favor of picture patrons that is truly and solely Johnsonesque. He is a man's man and is universally liked by men. However, that does not prevent the portion feminine of picture fandom from giving him its sincere liking, thus adding its praises to that which, already, had placed Mr. Johnson in the front rank of public favor. His picture work covers a period of six years and was his graduation from valuable experience on the stage. The tearful melodrama was the school in which he began his stage work. The next step was Shakesperean productions, in which he supported Robert Mantell and Marie Wainwright; thence to the motion picture field with the Biograph company, later the Reliance and then the Lubin company, where he has been for two and one-half years. He is now one of the directors of the company in addition to being leading man.

Arthur Johnson.

EDGAR JONES is making a mark in Lubin films by merit of his splendid horsemanship and he is declared to be a master of horses. Pictures made "at the Sign of the Bell" are receiving the benefit of his ability for rough riding. Mr. Jones was formerly a Liebler & Co. player and includes among his experiences on the stage engagements with Henry Miller, Viola Allen, Kyrle Bellew, The Holy City and other companies equally high class. He likes the out of door, the rough and ready life which photoplay work gives him and prefers this variety to that of "dress-up" roles, though he is efficient to an equal degree in both. He learned to ride, he claims, when he was a youngster and has made horses his "hobby" and chief recreation ever since then, finding time for this diversion even while on the road. He is seen to the advantage of both himself and the Lubin company in film work.

Edgar Jones.

MISS LOTTIE BRISCOE brought an abundance of talent and good looks with her to the Lubin company and because of both her admirers are legion. Her stage experience covers nearly all the years she has lived so far, and while 'tis said they are not so many, they have been sufficient to put the young Miss Briscoe on the uppermost plane of film acting. McKee Rankin was responsible for her start in the theatrical world, for when she was four years old he secured her to play the boy in "The Runaway Wife." She starred for three years in "Edith's Burglar," played the leading female role in "For Fair Virginia," appeared as the Prince in Richard III with Mansfield, was in the original stock company at the Orpheum theater in Philadelphia, was Claude of "The Little Vagrants," and endeared herself to Columbia, Ohio, by her work there. For eighteen months she has been a "picture lady."

Lottie Briscoe.

Scene from "The Wages of Transgression," Eclipse-Kleine Drama of March 5.

Aisles Congested, Picture Proprietor Fined

"No standees in moving picture theaters," was the ruling recently by Chief Justice Russell in a decision handed down in Special Sessions, Part V., in the case of Abram Marks of 195 Rivington street, New York City. He was arrested on June 16 last. Thirty-five persons were standing in his aisles. The decision follows closely upon the fire in the Hippodrome picture house on Houston street and affects some thirty cases now pending.

Justice Russell says in his opinion:

In the case at bar the defendant was clearly apprised of the charge made against him, namely, that he had unlawfully caused or permitted conditions to exist in his place of amusement which, in case of fire or panic, would probably have resulted in the death or injury of a considerable number of persons.

Reciting the fact that there are 800 moving picture theaters in the city, and their appeal to young and old, Justice Russell goes on:

The educational value of the moving picture is admitted by all who take the trouble to investigate. To children it is particularly fascinating and a source of much instruction and pleasure. It affords an opportunity for the poor and those ignorant of the language to spend many hours of enjoyment in an innocent manner. In order to protect the people who attend these places many safeguards are needed. Strict laws are made regarding the construction of the booth which shelters the apparatus and the operation of the films.

Testimony was introduced in the trial of this case to the effect that if the films, which are a preparation of celluloid, should catch on fire, the fire and smoke would probably be reflected on the curtain, thus causing alarm in the audience and tending to create a panic. There is always the danger of a panic, especially among foreign speaking peoples who are of an excitable nature. Under such conditions the presence of standees in the aisles would add to the danger and hence the act of the defendant did actually render a considerable number of persons insecure in life.

At the present moment we are appalled by the tragedy at the Hippodrome moving picture theater on Houston street and cannot but say that the strictest measures are necessary to prevent serious injury and death. In that case the precise facts occurred which were testified to by the expert in this case as being likely to happen in any moving picture house even in the one in which the law as it now stands was respected in all its details.

The court found Marks guilty and imposed sentence of $100 fine or 30 days.

League Forms Branch at Pierre, S. D.

A branch of the Motion Picture Exhibitors' league for the state of South Dakota was organized at Pierre, a large number of manager of houses in different parts of the state being present. Milton Balsiger was elected secretary and treasurer of the state organization. The motion picture men have a bill that is to be presented to the legislature, which outlines more rigid rules of safety equipment, which censors more severely all films shown, and which regulates Sunday entertainments. Among the pictures prohibited are professional prize fight films.

How the Photoplayers Club Did It

Their First Ball

THE Los Angeles Photoplayers' ball Valentine's night was a disappointingly fine affair, as the Los Angeles *Examiner* expressed it. One expected to see yelling "Injuns" and fat Dutchmen and cowboys and poor but beautiful girls, too.

All this dream had to be discarded when one got a look at the ballroom scene in the big Shrine Auditorium, for it was very much like several brilliant predecessors. The men didn't dash in and say, "Halt!" or "Curses!"; no damsels were succored, of trustful females there were none; one did not glimpse any squalor or wretchedness. Nothing of all this happened.

On the contrary this affair merged all of them into a uniform assemblage, the women in their kinemacolor clothes and the men with the open-face accoutrement—in other words, evening garb.

The best known characters of the film world were there. There were comedy men, serious men, character men, juveniles; there were heroes and villains, kings and beggars, saints and thieves; then, of course, there were heroines and poor little shop girls and old maids and little country lassies; in fact, nothing missing.

The cruel landlord who that very afternoon had driven the supplicating woman and her three weeping children out into the cold world for want of twenty-five cents for the rent was discovered in agreeable conversation with the same woman, whereas the children were trying the waxed floor for long distance effects in sliding.

It was one of the biggest dancing crowds the auditorium ever accommodated, perhaps the biggest, and none ever could have been more decorous. A few individuals somewhat inclined to levity had suggested that "ragging" might be desirable when things warmed up a bit.

It is to be written very severely that there was no "ragging." A man with a megaphone mounted into the band stand and executed a decisive flank movement on all this kind of motive by announcing that any one who tried to "rag" would suffer the ignominy of ejection. The giddy waltz, two-step, etc., had to suffice.

It is a noteworthy fact that Los Angeles can assemble more photoplayers than any other city in the country, also more noted ones. The forty-two companies operating in and around the city were all so numerously represented that everybody came but the livestock. Also most of them arrived in automobiles, which is a pretty good argument there were no Cinderellas or their male prototypes on hand.

The venerable dean of moving picture actors is Charles, otherwise "Pop," Manley. He is 82. He could have been playing in pictures before the Civil War had

"The Ferrets," March 1. Copyright 1913, Selig Polyscope Co.

they been invented then; however, he has been an actor longer than that. Naturally he takes the part of an old man, though he doesn't look so old. However, by dint of making up he gets the proper effect.

Another of those who can't play juvenile parts any more is Russell Bassett, aged 66. His record is 45 years an actor. He is the funny old man when you see him on the screen. He is the humorous father or perhaps the fat farmer who was so surprised at seeing his dude son come home from college he tipped over the pail of milk, then got mad and kicked the cow, also the son.

Among the throbbing throng was discoverable Charles Murray, formerly of Murray & Mack. Mr. Murray says he has played everything up to date but a lizard. He and Jack Dillon, another comedian, together played a horse, and got a big laugh for the stunt—a horse laugh, maybe. Murray says it's great to be in the photoplay game. He's gained eighteen pounds in the open air and sunshine, and his beautiful wife, who is well known on the stage, watches him do funny things and laughs so much she says she is getting fat.

You couldn't help seeing those wonderful children, Matty and Early. Two guesses are required to know, from the names, which is the boy and which the girl. The only violation of the anti-rag rule emanated from the active minds and was transferred to the radio-active persons of Matty, the boy, and Early, the girl. After a moment, however, the girl gave the boy a biff and said she had had enough. So much for the decorousness of it.

Arthur Mackley is a villain. But, let it be added, only when he's being wound up in the moving picture reel for delivery to all parts of the habitable globe. There isn't a place on the several continents where they have enough enterprise to get a moving picture show that Mr. Mackley hasn't caused many an emotion of rage and hate, but he always gets "come up with." He was one of the most benign and genial men at the ball.

To forget Fred Mace, president of the Photoplayers' Club and one of the most popular of moving picture comedians, would be an omission as serious as Mace is funny. He led the grand march with Miss Mabel Norman, a leading woman. It was a beautiful, not to say gorgeous, grand march, but Mr. Mace did not try to be funny.

Miss Mary Charleson recently made a great hit—she is said to be always making them—by doing a picture all by herself, just she and her hat. She didn't have the hat this night, but the famous moving picture referred to couldn't have been any more effective than the one she made.

Besides the photoplayers the audience comprised between 2,000 and 3,000 friends and spectators, and not half of those who came to dance could find room on the floor at the same time. The proceeds of the ball constitute the foundation for a fund which will be used to build a clubhouse for the actors belonging to the Photoplayers'

A Reel Fable of Today

By Watterson R. Rothacher

Once upon a time a Wallingford Worshipper read the sunny side version of our Film Magnates' meteoric rise from the unrated to the Millionaires' Column and decided then and there that the Moving Picture Business was the It in profit. Right away he looked through glasses which magnified his customary Ten Per Cent twenty times and, by botany and a facile pen, figured that he could run his Bank Roll up to the Big Ones without even working up a perspiration. Two days of this dope and he was ripe. Just about this time our pregnant friend bumed into an Ex-Employee who had shoved one of the Big Film Firms to the bankruptcy brink by "quitting" a twenty dollar per job at the Scenario Desk. The Ex-Employee having been in the Film Game more than a month, knew all about it, and having been out of it less than a week hadn't forgotten all he knew. Our Wallingford Worshipper was in Tune with the Infinite and they got together, verbally. The Ex-Employee was anxious to discard the Ex; according to him all the Gold Pieces in circulation were cut out of Film and he knew where the cutting was good. Judging from his glib chatter "Bill" Selig, Carl Laemmle, George Spoor, the Two Pops and the rest of the Successful Filmers were mere Victims of Circumstance, and most of the Pictures in the Moving Picture Trade Journals were copies from Rogues Gallery originals. Compared with him the Anvil Chorus was as silent as a church on Monday morning and Ananias an amateur. The Wallingford Worshipper was aghast to learn that Honest Men in the Film Business were about as plentiful as the Dodo in New Brunswick. He was amazed to hear that even the Durkins in the Game were pulling down a Three Figure Envelope. He absorbed such a dose of this Glittering Guff that after an hour of the treatment he bought the Bank of England and made a mind bet with Gates of an amount that called for a Special Currency Issue. And, the Ex-Employee was still fresh and Going Strong. Several of the Worshipper's Friends who had known him in his sane days and who did not recognize the symptoms, fell for his Enticing Dreams and "wanted in." The result was the announcement of a New Film Manufacturing Company. Its offices were an extravagant copy of the best on Broad Street, and on paper its Stock made Standard Oil look like a Piking Proposition. The Ex-Employee by this time had pawned the Ex, and had slips in the Cash Drawer. During his Moving Picture Experience he sat close to the "Information Desk," and was a small potato along with the other clock punchers. He was blissfully unmindful of the Important Rules in the game and was just a bit hazy as to whether the Patents Company was in the American or National League. He nursed the idea that the Mutual was an Insurance Scheme, and to the best of his knowledge the Universal sold Cement; he was absolutely certain that Film Supply was one of Eastman's Coaling Stations. There was nothing to it, he was Some Little Counsel. All this time the New Venture hadn't made a ripple in Film Circles. During one day the Wallingford Worshipper spent a month in New York trying to get a line on Things. He met all the Panhandlers and thousands of Breezy Floaters who sounded like the Ex-Employee who had been his Pathfinder. He found the Regular People too busy making Film to give him any time. Soon after his return to the Big Roll Top, dawn broke. The Employee wore the Ex again, and the Wallingford Worshipper, with his dream dissipated, and realizing that Nil stood for what he knew about the Film Business, changed the gold lettering on his doors and then and there became a Feature Film Man.

Moral: We should worry and Make Film.

On the Outside Looking In

By the Goat Man

ACCORDING to the Wheeling *Register*, a convention of m. p. exhibitors called for February 6 was attended only by the janitor of the building. It would seem that the Ohio censorship squabble is keeping Pres. Neff confined to his own state, for it is hard to conceive that an exhibitors' convention could get by without his presence.

* * *

I believe one of the big reasons for the large success that has come to some of the more important film makers rests wholly upon the treatment that has been accorded their employes. I have visited nearly all of the plants and I find behind the profitable enterprises a great family of volunteers who are happy in their work. Happiness is based upon pay. A man who finds his income sufficient for his protection and self-preservation has time to give his best effort to the occupation that engages him. Young folks carry an advantage in physical energy. Older folks have the compensating advantage of experience. Film making requires the services of the young and old and when you eliminate the factor of worry which attends

Group Taken at the Lubin Studio, Philadelphia, Tom Jefferson, Tom McNaughton, Elgie Bowen, Miss Monroe, Christie MacDonald, Siegmund Lubin, Alice Lloyd and Daughter.

short pay, you get the best results from your employe. The established film maker owes much of his advantage to the contentment of his co-workers. The "fly-by-night" film factory will learn the lesson or continue to fluke.

* * *

The talking picture opens a broader field for the scenario writer. Talking pictures talk. Obviously the "scenario" will have to talk. I fancy that the Kinetophone folks will know what real grief is after the fans see 'em move and speak.

* * *

You may wonder why I delight in being the goat of a great industry. I can't hope to give you a convincing answer. I know that the business wouldn't be complete without its goat and of course we all agree that the business, while loose in spots, is more or less complete. When I started to follow the crowd who engaged in the film business I couldn't find anybody who would write a letter. After a year or two, about one-tenth of one per

Arthur Tries to Recoup His Losses. From Lubin's Two-Reel "Until We Three Meet Again."

cent would write, but none would sign their names. Nowadays I get letters from men who actually sign themselves! I find much compensation in these forward moving indications. I have survived through stormy days and am encouraged to believe that there will be a larger need for my services as we continue to make progress. Volume eight of MOTOGRAPHY is nearly two inches thick. It is a splendid, big book for a bean.

* * *

I told you in my feeble way that you would live to see the day when joy would play on Laemmle's phiz and Swanson would get down to biz. I said there wouldn't be a row—a bully guess, you must allow—because the gang was in a rage and smoke obscured the wabbly stage. But I have seen so much of this, I felt cock-sure I

May Realizes That a Change Has Come Over Her Husband. From Lubin's Two-Reel "Until We Three Meet Again."

wouldn't miss. (These boys are always seeking "spot" and aren't happy when they're not.). When Henkel jumped into the ring, Pat Powers didn't do a thing but make his famous duplex bow and gather in two hundred thou. I fancy Henkel got a split of Powers' dough —or some of it—for all the trouble blew away. That cook of Mark's still draws his pay!

* * *

McQuade is nudging me. He, too, sees disaster in real competition of licensed films. And he sees no good reason for it. McQuade wants us exhibitors to ignore the pleadings of the Kinetograph Company and stick to General. That is good old-fashioned stuff, but when Kennedy and Waters come around to my house, I'll ask 'em for their quotations. I've been on earth long enough to do that. I have had my eyes on the exhibitors' end of the business for quite a spell! It is set up that the Kinetograph license can be abrogated at will. Well, they have had more or less trouble doing that sort of thing with Fox, haven't they? Fox still gets his'n, but not from General's choice. I am a believer in competition in nearly all things. I can't see where competition on a program basis can work anything but disaster. A program should be large enough for variety and flexible enough to supply several exhibitors in a neighborhood without clash. General has that. Complaint has been reduced to a minimum. Exhibitors using licensed program have gradually come to know that an honest effort has been made for their direct benefit. There is less dissatisfaction to-day than ever before. Between you and I, Kinetograph got its license by the Kennedy method. If you don't know what that means you will understand when you meet Jerry. I propose to stand pat until I can see where the change promises me more than it does to-day.

* * *

No, my dear inquirer, the fair Lillian doesn't appear in her $1,000,000 gown as a Kinemacolor lecturer. In the pictures she wears what is supposed to be a million dollars' worth of toggery. It is easier to show pearls and diamonds in pictures than it is to wear 'em out in the open. And then, here in Chicago, it is much more safe.

* * *

Rubinstein says the J. in his name stands for jucational. Bum wheeze, Ruby. I'll attend to you later.

* * *

If you will trouble yourself that much, procure Jane Fearnley's portrait and a copy of Motography of February 1. Confusion will be in evidence. We labeled a picture of Jean Acker, "Jean Fearnley," due to the loss of Miss Acker's photograph and Joe Hopp's notion that Miss Fearnley was the only leading woman with Imp. Our apology is due to both of these charming women for the error.

* * *

We thought for a minute that Joe Brandt was coming to Chicago, but he only moved up one flight of stairs in the Mecca building. You will observe that Joe went up—he isn't the kind of chap that goes down.

* * *

When did this man Humperdinck get into the game? Won't somebody please act as sergeant-at-arms?

"The Collector of Pearls," March 4. Copyright 1913, Selig Polyscope Co.

The film game is like an old soldiers' home. When you get in you stay till the undertaker comes. I had forgotten all about Bill Steiner, before he bobbed up with a law suit involving all the big fellows and a million of dollars. And to think he did it with office fixtures which are listed at only $200!

* * *

The trouble that has followed one J. H. Brand, alleged swindler in the name of the New York School of Acting at Los Angeles, seems to rest largely upon his disinclination to tell any of the incidents of his past life. Refer to the blue book of the Bureau of Criminal Identification. The guy who will filch money from the idle, love-lorn, pretending to teach the art of pantomime acting, is a bad egg.

* * *

The Cleveland censors saw one hundred and thirty-three reels of films last month. They succeeded in cutting out nine feet. There's your argument in a nut shell. If you think the manufacturer hasn't learned his business you are farther out than I am. While I am still on the outside, I have been inside once or twice and I never attempt telling the insider anything about his game. He knows. Go back over the record and find a place where this book says the maker of films doesn't know and I'll buy. And to think that Ohio is trying to impose a tax of a dollar a reel—for the local censor. Who started that foolish proposition, anyway?

* * *

At any rate talking pictures should satisfy the contention of mutes that the lip action isn't faked.

* * *

Dick Rowland of Pittsburgh has followed in the footsteps of Max Lewis and "got 'em an injunction." It appears that Rowland has several bundles of G. F. stock—evidence of good faith transferred when he let go of his end of the old Pittsburgh Calcium Light and Film Company. I never knew before that preferred stock could do that trick, but I live to learn. With little knowledge of the facts, it is worth noting that G. F. prospers and whatever merit may attend the case, some figures are available as a result of Mr. Rowland's affidavits. In addition to restraining the directors of G. F. from dividing a surplus of $200,000 plus, alleged to be rusting in the vaults right now, Rowland insists that $844,463.95 be returned. It is stipulated that this latter amount was paid out between May and November last year to these makers, as follows: Biograph, $83,926.08; Edison, $98,217.04; Essanay, $81,853.36; Kalem, $72,666.64; Kleine, $61,846.86; Lubin, $81,096.50; Melies, $25,186.87; Pathe, $131,972.73; Selig, $87,762.41; Vitagraph, $119,935.46. These figures are helpful in emphasizing the importance of the industry. The idea that a camera man with a camera is about all that is needed to make film is being rapidly dissipated. A trip around the circle will show the over-zealous that film-making and marketing constitutes an industry of immensity; involves the handling of tremendous sums and has for its purpose, clean-minded, wholesome entertainment for millions and at the lowest possible price. It does beat the band what a nickel will do.

Pictures Feature of Columbus Church

No Sunday or Friday night is too stormy or disagreeable for the children who live in the vicinity of the Eastwood Congregational Church, Twenty-first street, near Broad street, Columbus, Ohio, to attend the services there, and the grownups, too, miss the services far less often than they formerly did. There have been many additions to the congregation since last November. The reason is—moving pictures.

Immediately after the service on Sunday night the church is darkened and then on a screen behind the pulpit the film actors work out some historical drama, or scenes from this or foreign countries pass in review before the congregation. On that night the exhibition is free, but on Friday night a small admission is charged. Then, however, the young wards of state institutions are admitted free.

To a stranger the effect is somewhat startling. On entering the church one of the first things that strikes his attention is the red light exit signs, similar to those seen in theaters and moving picture shows, which are placed over all of the doors. Next the large proportion of children present is noticed. The big screen which at first seems so out of place in such surroundings, also claims notice.

But usually the stranger returns, and the films have fulfilled another of their varied uses.

Canada's Exhibitors Form League

Canada now has a banded association of motion picture men who intend to see to it that their rights are not trespassed upon and that the members work together for the general good of all. The association was formed in Saskatoon on Sunday, February 16, and the gathering of exhibitors was an enthusiastic one.

The afternoon session of the convention was held in the Strand theater and in the evening a banquet was given at the King George hotel. It was the proposed three hundred dollar tax against picture house owners, that brought the Saskatchewan exhibitors together to fight the injustice, which, to the smaller exhibitors, would mean going out of business.

The officers chosen for the association are: President, R. H. Bertrand, Saskatoon; vice-president, Charles E. Ellis, Moose Jaw; secretary-treasurer, J. A. Stricker, Saskatoon; executive, A. I. McIvar, Regina; W. L. McBride, Prince Albert; F. G. Bailey, Humboldt; Rev. A. E. Thompson, Grandora; W. C. Clark, Moose Jaw; T. S. Cavanagh, Saskatoon.

A course of action was decided upon by the attending exhibitors which will militate against the action taken by the government.

Many speakers were present at the meeting in the evening which was most successful and it may also be added quite in keeping with both the spirit of the occasion and the day on which it was held.

For the most part the cause of their gathering together was ignored and the various aspects of the moving picture industry dwelt upon.

Meyer Cohen, who acted as toastmaster, briefly told of the beginning of the organization and the reasons for its formation. The local exhibitors had started it and secured ready support from outside motion picture men. Many obstacles had been done away with and the result was that they now had an organization on the proper lines which would be permanent.

The Rev. Alfred E. Thompson of Grandora was the first speaker and he took up the motion picture industry from the point of view of its educational value and moral uplift. Mr. Thompson is in a peculiar situation. To secure enough funds to build a church he is running a circuit all his own, between Grandora, Vanscoy and Asquith. He is showing pictures all the time in theaters in the three

Shylock Agrees to the Loan. From the Kleine-Eclipse Feature, "Shylock."

towns and as well, is using his moving picture machine in his church on Sunday.

He stated that he considered he was doing the right thing in attending this meeting in spite of the fact that it was taking place upon Sunday. He felt that he could not sit idly by, and take up the intolerable burden which the provincial government had strapped upon his shoulders. He thought it was time the moving picture men got up and exerted their power.

The moving picture show, he said, was a mighty lever for good. He showed moving pictures and showed good pictures and provided clean, healthy and educative entertainment to a number of young people. He also used his machine as a stereopticon in his Sunday sermons. People who had never come to his church before because they were not able to understand the language but now they were taught the story of the gospel by a more powerful force than language, that of vision. In this way the moving picture machine was of immense value.

F. G. Bailey of Humboldt stated that he had come to Humboldt some time ago when moving pictures were not understood and it took him a year to educate the people of that district up to believing in moving pictures. Now they would have nothing but moving pictures.

Ald. M. A. MacInnes spoke on behalf of the city and took as his subject the moving picture show as a source of amusement to the general public. He devoted some time to the question as to whether it was correct to meet on Sunday and decided that in a case of emergency like this, it was proper. There was no doubt, he said, but that the moving picture was shortly to become one of the strongest factors in the educational life of the city.

T. M. Fraser spoke on behalf of the press, drawing attention to the fact that there were many complaints that the flicker of the pictures was very injurious to the eyes. He characterized the tax of the provincial government as actuated by its need of money.

N. Menasse of Edmonton, the owner of the finest motion picture theater in Western Canada, represented the sister province of Alberta. He said that the strength of Samson lay in the exhibitors' hands. "Make of yourself a personality and your business an honorable business" was the tenor of his address.

W. L. McBride of Prince Albert boasted of being one of the first motion picture pioneers in this country. He had operated a machine in Prince Albert fourteen years ago. In his opinion the ideal of the new organization should be better houses and better pictures.

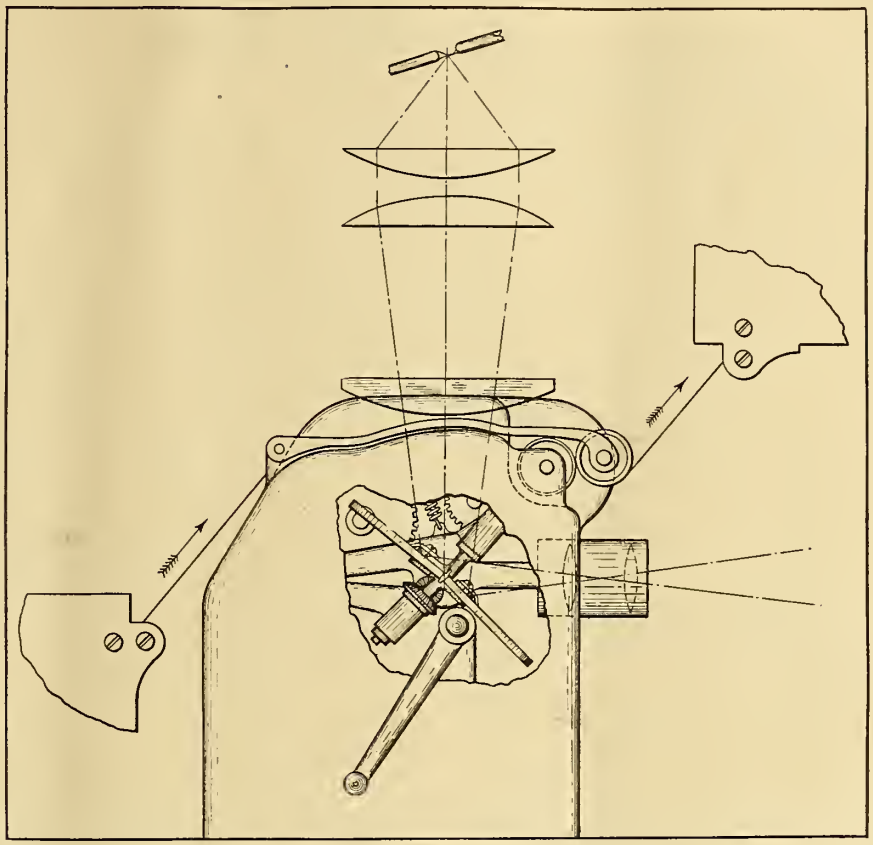
Rev. Mr. Thompson closed the meeting with an allusion to the Jesse James methods of the local provincial government and the benediction.

A foreign business man informs an American consular officer that he would like to get in touch with American manufacturers of cinematograph films. He desires to secure the agency for these companies in Eastern Russia and Western Siberia. Correspondence may be in English or German. The address may be secured by addressing the Bureau of Manufactures, Washington, D. C., and referring to File Number 9959.

Vanoscopy—a Continuous Projection System

By Lewis C. Van Riper

WHEN Latham added the loop to the film and Pross added the extra leaf to the shutter of the motion-picture projector some ten years ago it was thought that about the highest stage of perfection had been reached, or at least that any further improvements would be merely in the nature of refinements in the mechanisms and parts—in details only.



The Vanoscope—End View with Casing Cut Away, Showing the Rotating and Rocking Reflectors. The Arrows Indicate the Film.

The intermittent movement of the old Swiss watch was believed to be about the acme of perfection. Manufacturers of picture projecting machines, as a rule, were satisfied to let good enough alone. True, a few variations of the old star wheel and sprocket movement have been brought out, such as in the Gaumont camera and in the Power's projector, but all manufacturers have to this day retained the intermittent movement and the shutter.

In the meantime, inventors in all parts of the world were striving to produce a projecting machine which would throw a continuous picture upon a screen from a film containing a series of continuous photographs of an object in motion, in such manner that each successive picture would dissolve into the one preceding it, on the principle of the dissolving stereopticon. In fact, it might almost be said that the earliest attempts at projecting motion pictures were directed to that end. We find among the oldest patents that of the Zoetrope or Praxinoscope invented by M. Reynaud of France, who for the first time in 1877 enabled a large audience to see animation upon the screen.

About the first thing a student in physics learns is the rule that "action and reaction are equal" and that "the angle of reflection equals the angle of incidence." This rule not only applies to light but to practically all the forces of nature, including heat, sound and all forms of energy.

Light travels at the enormous velocity of 186,330 miles per second and therefore for all earthly purposes may be considered as moving instantaneously. It has no atomic weight and therefore is not affected by the laws of gravity, but moves in straight lines unless diverted from its path by striking or entering substances of different density. It will penetrate and pass through vacuums without hindrance. Paradoxical as it may seem too, light of itself has no color and is absolutely invisible. It consists simply of waves of different lengths, while color is subjective and exists only in the brain. We see light only by reflection and color by sensation. To the color blind green often appears as red and red as green does to one of normal vision, while in the dark there is no sense of color.

Thus we know that color is not an element but merely a sensation conveyed to the brain through the optic nerves. But this is a subject which will be treated of more fully in another chapter.

At the beginning it may be well to state for the benefit of those not thoroughly conversant with motion picture projection as it is carried on today, that a large number of successive photographs are taken upon a strip of celluloid or film. Each individual picture is about the size of a postage stamp; sixteen pictures are placed in position upon one foot of film. The pictures are projected upon the screen one at a time and an opaque shutter is interposed to cut off the light while the film is being moved rapidly forward to expose each succeeding picture. This film movement is usually accomplished by what is known as the star wheel and sprocket. The movement of the film is very rapid and is more in the nature of a series of quick jerks, each of which usually takes about one-quarter of the time given to the projection of each picture; that is 25 per cent of the time is taken up in moving the pictures forward, and 75 per cent is consumed in projecting them upon the screen. During the one-quarter period, the light is cut off entirely from the screen, and prior to the invention of the Pross shutter (about 1903) this irregular timing of the picture while adding to the illumination, as a matter of fact, made the flicker very severe and trying on the eyes of the spectator.

The Pross shutter improvement consisted of an additional shutter or rather leaf to the shutter being interposed during the period that each picture was being projected on the screen and while it stood in a stationery

position. This equalized the periods of darkness and light and brought the projecting machine up to its recent state of refinement. This, however, is about the only radical improvement that has been made in projecting machines since the first ones were brought out by Messrs Paul in London, Lumerie in France and Edison in the United States. Of course, there have been refinements in details, and some little improvements, new adjustments, the adding of the fire shutter, etc., but no great progress has been made towards decreasing or eliminating the flicker. The principle underlying the present method of projection is that the persistence of vision in the human eye is such that an image is retained about one-tenth of a second and therefore it became necessary to project these successive pictures so that the intervals or dark periods between them did not exceed the time mentioned, and it was found that a speed in projection of from 16 to 17 pictures per second was necessary with the intermittant machine to attain the best results, to enable the eyes to retain the image of one picture until the next was projected upon the screen and to overcome or partially overcome annoyance to the eyes caused by the shutter intervals. This is the rate of projection now used throughout the world on all standard projecting machines for monochrome pictures. It is therefore apparent that heretofore the pictures had to be taken at a speed of at least 16 per second in order that when projected at that speed they would appear natural.

Inventors have been dreaming and working upon machines to produce continuous projection of the successive pictures since long before the celluloid film made its appearance (in 1889) and among the first motion picture patents is that of Reynaud (French 1877) heretofore referred to. His invention comprised a series of mirrors mounted upon a rotating disc, and at that time was called Praxinoscope. This was the very first attempt so far as we know to project motion pictures upon a screen. The principle employed was the same as that used today, only the observer looked at a transparent screen to see the moving figures which were thrown upon the screen from the rear of the stage, the audience being in front. Since the advent of the celluloid film scores of patents have been issued in the United States and foreign countries, covering various methods for using reflecting devices, such as mirrors, prisms, movable lenses, pictures alternating with each other from double films, etc. One inventor provided the rotating mirror with a constantly inclining surface jumping back at each rotation to its original position to compensate for the movement of the film. Another used a double set of mirrors placed at angles of 45 degrees with relation to each other and employed a system of raising and lowering the reflecting mirrors alternatively to compensate for the forward movement of the film. Others arranged for tilting a mirror forward at one-half the angular velocity of the film and causing it to jump back quickly to its starting point with each successive picture.

The writer began experiments along this line years ago and a great deal of "this world's goods" and labor was expended in trying to work out a system by which the successive pictures could be taken up and projected without causing an interval or shadow to appear upon the screen. All of the ground formerly covered by others was gone over carefully and there appeared to be almost insurmountable difficulties to overcome. Several complete projecting machines were constructed during this preliminary work which theoretically promised to accomplish the purpose for which they were intended, but in practical operation a dividing line or shadow always appeared upon the screen between the successive pictures. Then too, there was the question of each image having to go through too many reflections, making it necessary to place the lens at a considerable distance from the film, to say nothing of the loss of light, and the double image which is always projected from a mirror made in the ordinary manner.

In fact, to abbreviate a long story, after a long series of experimental work covering the field many times and studying the efforts that had been made in the past along this line, it was decided that it was necessary to break away from all precedent and to start on new and radical lines, in fact nothing less than to work out some plan whereby all of the movements would be rotatory and continuous, and yet whereby the successive pictures from the film could be dissolved into each other in exact proportion as the illumination decreased in one picture and increased in the succeeding one.

If this were possible to accomplish it would give 100 per cent of the light upon the screen at all times, and there would be no period when the light was entirely cut

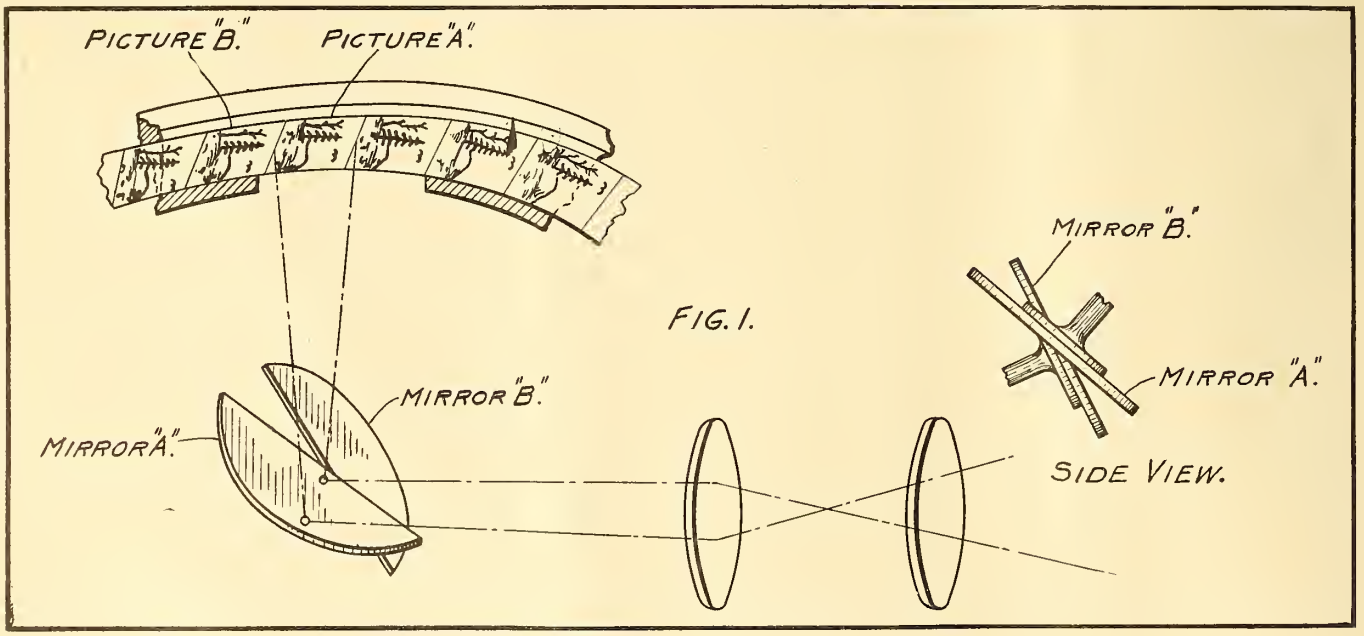


FIG. 1.

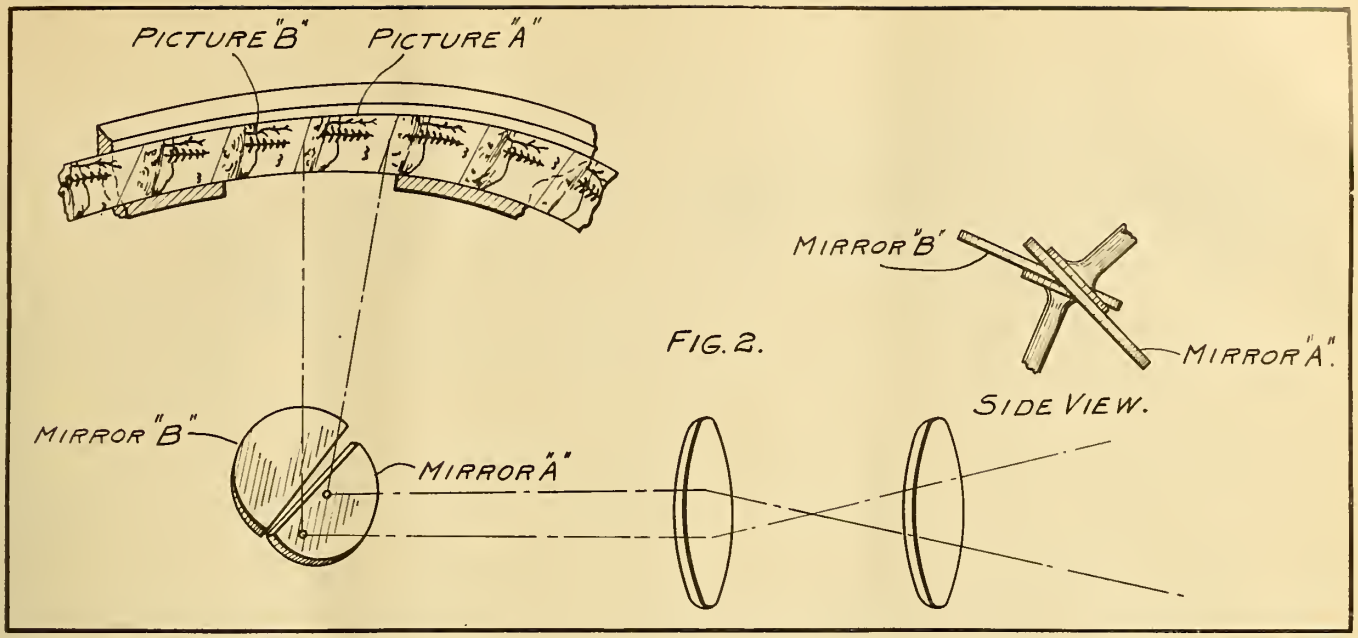


FIG. 2.

off, or in fact either decreased or diminshed in volume. By being able to accomplish this we would overcome the various difficulties encountered by other experimentors in the past, and also by our own previous attempts. The idea was laughed at at first and by many adjudged impossible and impractical; but from the time the writer decided upon the rotary principle he never for a moment doubted ultimate success or that such a result was possible.

Of course, many obstacles and disappointments were met, but in the experimental the goal was always kept in mind of an absolutely flickerless picture, projected with a constant and even volume of light. When this was accomplished other advantages would follow, such as being able to project continuous pictures at any given speed desired *i. e.,* from one to 16 per second as occasion required, giving absolute flexibility and full control to the operator. Another advantage would be full relief from eye strain or shock to the optic nerves. Some of the advantages to be obtained from such a projecting machine would tabulate as follows:

1. No intervals between successive pictures, but each succeeding picture would dissolve into the one preceeding it in exact proportion as the volume of light was shifted from one to the other.
2. No flicker.
3. No intermittent movement of the film but it would be drawn through continuously at a uniform speed.
4. No danger of fire because the film would never stand still during projection, and as no light would be lost through dark intervals the amount of electric current necessary to operate would be reduced.
5. There would be no shutter and no interruption of the pictures during projection.
6. The pictures might be taken and projected at the rate of eight per second and produce natural results instead of at the rate of 16 or 17 as heretofore, thus saving 50 per cent in the cost of film for the same length program.
7. Because there would be no eye strain but 100 per cent of light and picture on the screen at all times the front seats in a theater would be made as desirable as any other seats.
8. The machine would be noiseless.
9. It would be convenient to thread having no loops, and there would be no danger of film breakage while projecting.
10. Simplicity of operation, simplicity of construction, and long life of durability.

Anyone who has carried on experimental work to any considerable extent must realize how expensive such work is and the long time generally consumed in perfecting new appliances and mechanisms. After the completion of the first machine, while the principle appeared to be correct there were many difficulties to overcome, and when the second machine was finished still other disadvantages or complications appeared.

This process of evolution and elimination continued until no less than five complete projecting machines had been constructed and "junked." The sixth, however, was sufficiently successful to enable a demonstration of the principle to be made—but still was not commercial. But now it is possible to say that the problem has been solved from every standpoint. At last a means of successively dissolving one picture into the next from the film as it moves in its path has been found in what has been christened the Vanoscope.

In describing the Vanoscope it is necessary to state that a new mechanical movement is employed to accomplish the object sought. There are two reflectors, each describing the segment of a circle. These reflectors are rotated around an imaginary stationery axis and alternately rocked forward at the same time at one-half the angular velocity at which the film travels. Thus, as we have seen by the old rule of physics referred to at the beginning of this article, the pictures may be projected in a horizontal line and appear stationery upon the screen.

Referring to the accompanying drawings of the Vanoscope, Fig. 1 shows a side view and also a perspective view of the film containing pictures with the mirrors *A* and *B*. In the perspective view the picture *A* is being projected by mirror *A* through the lens to the screen. The side view in Fig 1 shows the postion of the mirrors (exaggerated) when the picture *A* is being projectd solely by mirror *A*.

Fig. 2 shows picture *A* after the film has moved forward a short distance and mirror *A* has rotated to near the point where it will pass out of the field of light. As mirror *A* has rocked forward (see side view, Fig. 2) at

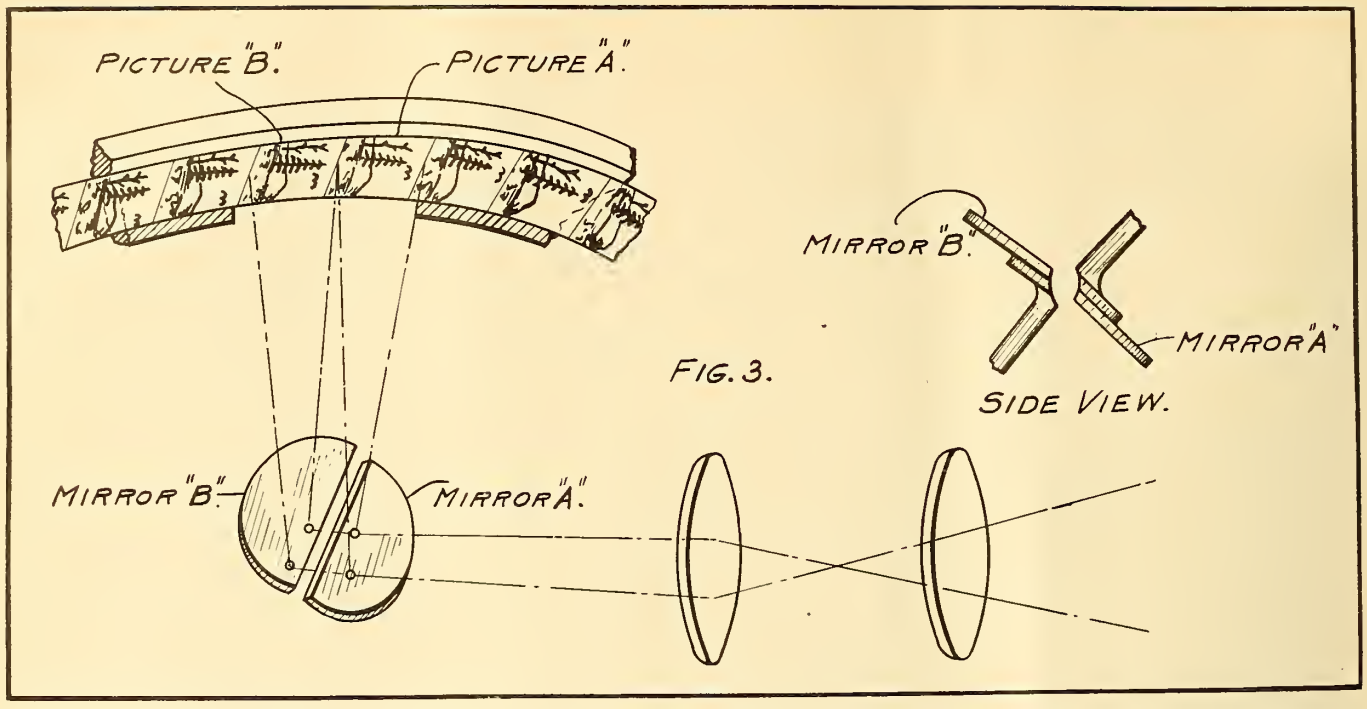


FIG. 3.

one-half the angular velocity of the film (our old rule again) the picture has continued to be projected in a stationery horizontal position.

Fig. 3 shows picture *A* after the film has moved still further forward and the mirror *A* has rotated to a position partly out of the field of light, so that while the whole of the picture is being projected upon the screen it is only partially as brilliant as it was when fully exposed to the light and picture *B* is now also partially being projected by the mirror *B* and is gradually increasing in brilliancy in the same proportion that picture *A* is decreasing, so that the picture on the screen is now made up from both picture *A* and picture *B* and is a composite picture of them both, the two together making up 100 per cent of illumination, or a complete dissolving picture.

It must be remembered that at this point the light which strikes the reflectors is composed of millions of rays or bundles of rays, each of which carries a complete image of both pictures *A* and *B*, but that owing to the angle of incidence (our old rule) being different the rays from picture *A* which strike mirror *A* are projected horizontally through the lens upon the screen all the time as both film and mirror move forward, while the rays from picture *B* which strike mirror *A* are reflected at an angle out of the horizontal line (see side view, Fig. 3) and are cut off from the screen by a framing device. In the same manner the rays from picture B are constantly projected by the mirror *B* in a horizontal line through the lens to the screen, while the rays from picture *A* which strike mirror *B* are thrown up at an angle above those from picture *B*, the angle of incidence being different (see side view), and are cut off by a framer in the same manner as those rays from picture *B* which strike picture *A*.

It may be thought that each mirror at this point will only reflect a component part of each the *A* and *B* picture. And so they would if the light from each picture were cut off from the mirror in the same proportion that its mirror moves out of the path of light, and if the mirrors did not receive the light from each picture at different angles of incidence, so that each mirror in turn will reflect into the lens only those rays of light emanating from the particular picture on the film intended for it. The illumination of each picture depends upon the amount of mirror surface remaining within the field or path of light, the other mirror compensating for the amount of light lost by the first mirror as it moves out of the plane of reflection in exact proposition as one moves out of and the other moves into the light path.

After this problem had been satisfactorily solved others presented themselves and had to be taken up one by one and worked out. First, mirrors made in the usual way gave a double image on the screen. This, however, was overcome by silvering them on the face, but so finished they were very sensitive and tarnished rapidly from contact with the air. A way was then found to platinize them, and this method is now giving entire satisfaction. They do not tarnish and are very durable; besides, they give perfect reflecting surfaces so that but a very small percentage of light is lost, and this is a great deal more than compensated for by the fact that none is lost by the use of shutters.

When Edison produced the Kinetoscope 30 pictures per second were necessary to bring out the illusion of natural motion, but Messrs. Paul of London and Lumiree of France, by means of their apparatus, which were the first commercial motion picture projections, reduced the number to 16 per second, so that the additional 14 pictures, and their requisite length of film, represented so much wasted effeort and material.

By the use of the Vanoscope and its dissolving effect, there are no lost periods during projection; a complete picture with 100 per cent of illumination is on the screen at all times, making it possible not only to elminate flicker but also to project pictures of moving objects at the rate of eight pictures per second and give perfect life like results as persistence of vision does not enter into calculation because the pictures never leave the field of vision; thus again saving 50 per cent in the film and eliminating so much more effort and material.

The Central High School at Grand Rapids, Mich., was presented with a motion picture machine by the University Club of the city.

Current Educational Releases

Building Pontoon Bridges.—Pathe. A French engineer corps builds a bridge in 22 minutes and 14 seconds. An enlightening instance of the efficiency of the French army.

Pottery Making in Dorset, England.—Eclipse. An interesting and instructive visit to the potteries in Verwood. We are shown the treading of the clay, the potter's wheel at work, the kilns where the crockery is dried. A collection of beautiful vessels exquisitely moulded, concludes the subject.

The Children of Japan.—Pathe. Scenes in Japan during the day known as children's day when the streets are turned over to them and they are given the key to the city. An interesting study of child nature.

Native Industries in the Soudan (Egypt).—Pathe. The natives of Soudan perform their many and varied labors before the camera giving one a knowledge of their habits, customs, and the crudity of their implements. There is an entertaining fascination in watching them work.

Winter Sports in the Swiss Alps.—Kinemacolor. A splendid travel feature, which never fails to win applause, for the excellent Kinemacolor photography displays all the varied pastimes of the region, as well as beautiful scenic panoramas. Sleighing over the snowy roads, tobogganing down steep inclines, and thrilling "ski-ing" behind galloping horses divides attention with the more peaceful but still picturesque diversions of skating, hockey, and sight-seeing parties through the heights.

Sea Anemones.—Pathe. An insight into one of the myriad mystic animals that live their lives in the bottom of the sea. They are of cylindrical shape having a mouth equipped with numerous tentacles which, when open, make it look for all the world like a flower. Interesting and instructive.

Scenes in Monsone (North Africa).—Cines. After witnessing marvelous views of the sea dashing upon the rocky coast, we are shown the glaring white buildings of the government and religious institutions, the mud baths of the inhabitants and many glimpses into the picturesque native life and customs.

Study of Kittens.—Pathe. Kittens are the delight of young and old, winning all hearts by their cunning antics, which is only one of the reasons why this film will be liked and applauded. A baker's dozen of

Shylock Demands the Pound of Flesh. From the Kleine-Eclipse Feature, "Shylock."

kittens live their lives for a full day, from breakfast to bedtime, before the camera. They are unposed and simply follow their natural bent every action resulting in numerous laughs being recorded. The photography is of the finest and altogether it is a delightful offering.

Picturesque Spalato, Dalmatia.—Eclipse. We are taken on an interesting trip along the coast of Dalmatia from the Isle of Bua to the town of Spalato. A magnificent sunset on the Adriatic concludes the subject.

Animals in the London Zoo.—Eclipse. Taking us on an interesting visit to this famous Zoo which contains so many splendid specimens of animals of all kinds.

Glimpses of Provence (France).—Pathe. You take a journey through one of the most beautiful parts of beautiful France while watching this film and it is all keenly enjoyable.

The Hairy Ainus.—Pathe. An interesting study of the peculiar people who inhabit the islands to the north of Japan and to whom civilization has not yet penetrated.

The Granja (Colored).—Pathe. Views of the grounds surrounding the Palace of the Kings of Spain. A sight most entrancingly beautiful and the feature of it all is a number of intermittent fountains, the most famous in all Europe.

The Waterfalls of Idaho (See America First Series).—Pathe. From almost an arid waste, the plains of Idaho have been converted into a beautiful and productive farming country by the harnessing of the very numerous waterfalls of the state for irrigation purposes. The process by which this transformation is obtained is clearly shown and explained. Aside from all this the waterfalls are remarkable for their natural beauty and especially Shoshone Falls which are considerably higher than Niagara, although their volume is not so great.

Hydrogen.—Pathe. In this film a toy balloon, filled with hydrogen is deflated and the gas used in several experiments, all celarly explained in the sub-titles. Each experiment is highly interesting, showing just what hydrogen will and will not do. Scenes are shown explaining the method of transporting this combustible gas and also the inflating of a passenger balloon with a capacity of 6,000 cubic feet of hydrogen, which sails gracefully away, thus proving that hydrogen is fifteen times lighter than air.

Eggs and Egg-Speriments.—Kinemacolor. Rapid manipulation of objects held in the hands is an art that has been a source of mystery and wonder from time immemorial. By the modern art of Kinemacolor these clever movements have been "caught," and the conjuring is performed with marvelous realism in full view of the audience, and at close range, the hands of the conjurer only appearing. First several eggs are shown and with the yolk of one the words "Egg-speriment" are written on the screen. A small bunlle of straw is transformed into a nest, and when the conjurer makes passes over it several eggs appear in the nest. Two eggs are next broken, one into each glass, the yolk appearing as green and red crystals. The glasses are filled with water and the contents become solid, returning to eggs once more. They are red and green in color, and when spun on a plate turn white again. Two eggs are then balanced on a large dish, after which the end of one is cut off, and from the inside appears yards upon yards of green, red, yellow and brown paper-ribbon. When it has become quite detached, suddenly it springs back and recoils inside the egg. The conjurer cuts an egg in half, holds two glasses together, and the eggs magically appear inside. Several eggs are broken over a dish and when the shells are held over them the yolks fly upward into the shells again. Most charming of all are the four little chicks which flutter out of four eggs when broken. For some seconds they hop gaily about, picking up crumbs, their delicate yellow and black feathers "fluttering" with every movement. Eventually they are imprisoned beneath a dish cover. The cover is lifted, showing a handsome brown, black and gold speckled hen. A second lifting of the cover reveals the hen ready cooked, hot and steaming, on its way to the dinner table. The next picture suggests a change in the menu, as the fowl is presented quite cold.

In Old Quebec.—Vitagraph. Scenes around about the city of Quebec, Canada, showing many of the points of interest, old buildings and quaint streets associated with the early history and settlement of one of the oddest and oldest cities in America.

Cocoa Cultivation.—Eclair. It shows the interesting process of the cultivation of the cocoa tree, which furnishes us with such an excellent and delicious drink. The cocoa tree is a native of the tropics, and requires a warm, damp climate. Its height varies from 15 to 30 feet. It bears an enormous nut, which is called the "cabosse," and has a hard and rough exterior surface or shell, and is of the general shape of a cucumber. The interior is filled with a pulpy substance in which are embedded from 25 to 40 seeds, which are called the cocoa The seeds are taken from the nut, laid in the sun and in that manner fermented so as to eliminate the sticky substance which adheres to them even after they are thoroughly washed. After this fermentation is fully completed the seeds are then roasted and ground into the fine powder in which we obtain it.

The Titmouse (Colored).—Pathe. The Titmouse has been termed "The Defender of Our Orchards," and the reason for this sobriquet is clearly shown in a series of beautifully colored views of the Titmouse at work and at play.

Life in Egypt.—(The Worship of the Dead).—Eclair. The unsual cemeteries of this distant land, where the people build little houses beside the graves of their departed ones, making each cemetery a town in itself, are shown in some remarkable views.

This subject is an exceptionally interesting, educational study, the views being most unusual and perfectly selected and the photography exceptionally good.

New York Fire Drill.—Vitagraph. The wonderful performances of the New York Fire Department in testing a new auto-electrical apparati before the mayor and the fire commissioner, giving an exhibition of its uses; also the uses of several life-saving appliances. The actual saving of persons from a building, showing the marvelous efficiency of the different corps in the saving of life and property.

Fantasies of the Flying-A

Some Selected Subjects

"CALAMITY ANNE, Detective," is the title of the fifth "Calamtiy Anne" story to be released March 10, which is making for the further popularity of Miss Louise Lester, who plays the title role, and for the American Film Company. In addition to Miss Lester, the cast of this fifth release comprised George Periolat as Know-It-All; Jack Richardson in a typically heartless role as Rattlesnake Pete; his pal, James Harrison, and Jack Warren Kerrigan as the sheriff.

As the story goes, Calamity Anne climbed down from her loft and stretched herself lazily. Then she went to her one faithful friend, her burro, and arranged breakfast for two. Three miles away Rattlesnake Pete, by way of diversion, soundly and thoroughly beat Mrs. Rattlesnake Pete and took his way with his ferocious pal to the cache where the stolen money was hidden. Simultaneously, the sheriff posted up a $500 reward notice for the same pair and aroused the cupidity of "Know-It-All Jones," who, revolver in hand, went in search of that five hundred.

Now it fell out that Calamity, seeing the notice, also needed cash; so when a suspicious character appeared, she hied him toward the sheriff at the point of her gun. Alas! The sheriff dismissed her with the remark that a harmless old tramp was a poor excuse. Later she fell upon the real bandit and so knocked the wind out of the husky body of Rattlesnake Pete that the desperado in panic fled down the road. His pal fled straight into the arms of Know-It-All Jones, who promptly helped him along toward the sheriff. Then Calamity, overtaking her victim, again fell upon him with such frightful effect that he fled straight into the sheriff's arms for protection. The sheriff refused the reward on the ground that the bandit had given himself up—and, to make matters worse, Calamity beheld "Know-It-All Jones" collect his change and depart.

Heart-sick, Calamity left—and shortly after, with only Calamity's luck, fell straight upon the cache wherein was hidden the money. With this Calamity, in righteous indignation, decided to vamoose; but, on the way, leading her burro, she came upon the house of Rattlesnake Pete and there saw his weeping and poverty-stricken wife. Calamity's tender heart gave way. She hauled the bags of dust from her bosom and presented them to the unfortunate wife, leaving, with a light heart and a heavily laden burro, for parts unknown.

The date of the public's reception of "Brother Love" will be March 10, and it will be portrayed by actors who are fast becoming familiar in American films. Jimmy

"Calamity Anne, Dectective," March 10. Copyright 1913, American Film Mfg. Co.

"Jocular Winds," March 6. Copyright 1913, American Film Mfg. Co.

Mason, the blind brother, will be played by Gene Pallette, his brother, David Mason, by Edward Coxen, and Dr. Chesterton by Chester Withey.

Jimmy Mason was blind and lived with his brother in their cabin in the mountains. Jimmy longed for the good things of life and when a noted specialist came to the village, he took pity on the hapless youth and promised to restore his sight. Jimmy was sent to town and the doctor, after giving him a pair of glasses with the advice not to remove them within a certain length of time, sent him forth.

But sight was so welcome to Jimmy that he wandered about the city admiring its beautiful hotels and streets. He saw and grew acquainted with a girl who discarded him promptly when his money gave out. And then, walking out on the docks, Jimmy fell in with some dock roustabouts, who, for the sake of a joke, tore off the shaded glasses. Stricken blind, the boy fell on the pier.

Meanwhile the brother, alone in the mountains, grew restless. He went to town, traced his wayward brother and rescued him just when the latter was about to step into the sea. Happy in his love for his brother, Jimmy, now blind forever, returned to his cabin in the hills.

"The Orphan's Mine" is the title of the March 15th release by the American Film Company. It has, in its cast, Miss Christy as the orphan, Edward Coxen as her suitor and George Field in the role of The village no account. It tells the following story:

Grace Calvin prospected alone, independent of man's help and quite derisive of its efficiency. Ed Corbin, prospecting close by, had repeatedly offered himself as her protector for life but she scorned that sort of help. A day came when Grace hit gold, and that in the presence of Blake Williams, noted bad man. He hurried to a nearby saloon, and, from behind a partition, Ed Corbin overheard the plan. He went himself to Grace's claim, and with a rifle held off the thieves. Later, the would-be bandits returned to town and stopped for a consoling drink. Ed, entering with the sheriff, saw them. With guns drawn, the bandits backed out of the saloon and scurried out of the country as fast as their horses would carry them. And then Ed, feeling that his suit had been greatly promoted, hastened to the claim where he found Grace willing to listen to proposals.

To Censor Pictures in Minneapolis

Strict censorship of Minneapolis motion picture theaters is to be established by the city license department. Former Police Captain John Fay, who has been made assistant license inspector, is to be the official city censor and is to work under the direction of License Inspector A. B. Gray.

"Should theaters refuse to co-operate with us we can recommend that their licenses be revoked." Mr. Gray said and added, that he believed "penny in the slot" arcades should be licensed just as are motion picture theaters. "Objectionable pictures are being shown in some of these places, but we have no method of stopping them," he said.

Sans Grease Paint and Wig

By Mabel Condon

Tom Carrigan.

TOM CARRIGAN had the grippe; his head ached, his eyes hurt and he had a cough, the gr-r-r-r-r kind, typical of church and the middle of the sermon. Also, Tom had a twenty - four inch handkerchief with a laundry mark in the corner which he held to as a weapon of defense in the way of its being a burial place for his cough, and we got along nicely; very nicely, in fact, after Thomas unconsciously changed his mind about the one best cure for the grippe being to get home and to bed, and substituted, instead, the exercise of his gift of saying things from a swivel chair in a sunny office belonging to somebody-or-other out at the Selig studio.

"Irish?" I queried as the sunlight fell on Mr. Carrigan's sleek hair and showed a hint of red in the brown, just where it forms a wave over his right ear. And a big smile spoke from every feature and out of the amber-gray eyes as Mr. Carrigan answered, "As Paddy's pig," and I knew we were friends, for the next half hour, at least.

"Glad to get back in pictures?" was the question which made Thomas forget, after a minute, that he was the unfortunate possessor of that grippy feeling. "Yes, very glad," he enthused. "It's almost two years since I left Selig's. Since then, I've done theatrical work in California, vaudeville from there to New York, and I didn't know just what my next venture would be. But I heard from Mr. Selig with a 'come back' offer and I came. And say, I was glad to get back to Chicago, after New York."

I expressed my surprise by raising one eye-brow.

"Chicago is the one real American city! it hasn't the snobs New York has. It's all right! You hear a lot of people on the road rave about 'that little old town' and 'little old Broadway.' It's the one town they're all glad to get back to and tickled to death to get away from.

"But getting back into motion pictures—well, I had never thought about whether I would or not, but I know I was proud of having been in them. After I left Selig's I went with a company to Halifax, Newfoundland. We were to sail from there to Bermuda, you know the route—"

"No."

"—and before sailing we were given a spread. A very dignified looking man was being introduced and I grasped his hand and gave it an extra shake as I read 'R.M.P.' on a button in his coat lapel.

"'M.P.,' I remarked with a smile. He said 'Yes.' and looked me over with a question in each eye. 'So was I,' I replied in answer to the question marks. Much surprised, he asked, 'Member of Parliament?' 'Oh, no, motion pictures,' I enlightened him and there was a distinct coolness between us for the rest of the evening.

"It was in California I played in Selig picture. I'll tell you a funny thing that happened one day, I was cast for a picture in which I had to fall off a cliff backward, into the water. For days there had been a general search for the right kind of a cliff and the scouting party came in one day with the information that the very cliff had been located.

"All the way to the place they kept kidding me about the awful chance I was taking in going to do the stunt, but they didn't succeed in worrying me much. We were nearly there when we came to some 'handwriting on the wall.' A religious fanatic had preceded us by a number of years, it seems, and had carved this message into the rock wall of the path, 'Prepare to meet thy God!' Looked like a sure enough warning but the picture was made, just the same.

"The way for motion picture actors to do things is the same as for others who accomplish things—kid yourself into believing that you're having a good time all of the time, and you'll feel fine about everything you have to do. I don't mean not to take things seriously, for when you're kidding yourself you're serious about it. Comedians take themselves more seriously than other people do because there is no joke about a comedian's work; why, it's the most serious thing in the world to keep people laughing."

Mr. Carrigan has an awfully nice voice.

"I don't think publicity is any too good for an actor, as far as his work is concerned," he ran on. "When he's advertised like grape-nuts or oatmeal the public thinks about all the things it knows about him instead of thinking of his work; thereby, the actor loses. As regards a motion picture actor, it's not so bad, though I think the less people know about us, personally, the better it is for us.

"I think it's the worst possible thing for the business, to have its tricks given away, the way newspapers do in column and page information about how the picture people gain effects. That's hurting the business. The inside of the industry ought to remain so.

"And did you know that there's falling off in picture attendance? Well, there is. The improvised dramas that have been furnishing entertainment are not the attraction they used to be. There is something to take he place of them, though, and I think Mr. Selig has the right idea. It is the picturizing of old-time plays and stories, the kind that have had the public favor for years. Take 'The Two Orphans,' for instance; that was a bully success and there's another being planned now that will be even bigger.

"The sippy-soppy, bluey-bluey kind of stuff is the kind the actors hate to play and the public just tolerates."

Then Mr. Carrigan coughed long and deeply, to make up for all the times he hadn't coughed, and when he came out of his handkerchief, I asked him the history of the ring on his right hand, the setting of which looked for all the world like a bug. And that's just what it was, a scarab, a real Egyptian one.

Napoleon gave the ring to this man—Carl Safre

Alloy Sprague Harbaugh, his field general, and finally it became the property of the field general's grandson, who was Mr. Carrigan's pal at school in Washington. The pal hocked it so many times and Mr. Carrigan unhocked it an equal number of times, so the pal decided that his Thomas chum could take better care of it than he himself could, so gave it to him. Mr. Carrigan expects to give it back, sometime, but isn't worrying about just when.

On the inside of the ring is engraved the Egyptian script, and on the outside are carved mummies and Cleopatra's needle. The scarab is beginning to decay in one or two places, and before I had a chance to show ignorance by suggesting its visit to a jeweler, Mr. Carrigan remarked that it would probably hold for another thousand years.

With a sweep of his hand which included, seemingly, everything he wore, Mr. Carrigan remarked that everything he has was given him.

"Then, why work?" I wanted to know of the man who is called the "juvenile lead" and the man so-called returned, "Oh, just to kid myself into believing I'm having a bully time!"

The "traveling Vitagraphers" have reached Japan. They will stage three dramas in the beautiful gardens of that land in which the Vitagraph players will appear so near like real Japs that it is doubtful whether the picture fans will recognize in them their favorites of the Vitagraph easterners. The company is making its headquarters at Yokohoma while in Japan.

Professor Sees This, Fifty Years Hence

"Fifty years from today a college faculty will consist essentially of a president, a janitor and a moving-picture man." Such was the prediction made recently by Dr. Edwin C. Bolles, professor of American and English history at Tuft's College, Medford, Mass., at a talk to the students at the daily chapel exercises upon the recent inventions which "make moving pictures talk."

"The professors," he continued, "will be able to give their lectures without even entering the class room, the moving-picture films will reproduce their voice and every one of their characteristic gestures and postures. So complete will the lectures be in detail that examinations will become obsolete. (Here he was interrupted by the applause of the students.) We will be able to see and hear our actors and actresses and even the great opera singers while they are taking a holiday trip through Europe."

The police committee of the Board of Supervisors of San Francisco, Cal., gave final consideration to the pending moving-picture ordinance, and will recommend its passage with the proposed license charge on firms cut down to 50 cents each. Even this final reduction was not satisfactory to the dealers, who declared that the proposed charge was both unfair and unconstitutional.

The proceeds of the license collections are to cover the expense of having special exhibitions of films given for the benefit of the board of censors.

"The Sands of Time," March 14. Copyright 1913, Selig Polyscope Co.

Photoplays from Essanay's

Some Coming Releases

"PROPHECY proclaims pure photoplays please patrons." But prophecy is not all that so proclaims. The millions of photoplay fans that go nightly to see motion pictures are the best and biggest proof of the declaration. There is no question about the character and choice of films the public desire seeing most, either. In this connection we may use the slogan, "Essanay establishes exceptionally excellent examples." This is especially so in all of Essanay's eastern dramatic productions.

A strong comedy full of eccentric and clever ideas, carried out in an exceptionally unique manner, is the hilarious comedy, entitled "The Misjudging of Mr Hubby," booked for release Wednesday, March 12. Mr. Gaylor is accused by his wife of flirting. Mrs. Gaylor more than accuses her husband, when she discovers a pair of lady's kid gloves in her husband's pocket. Innocent Mr. Gaylor had found the gloves on the sidewalk. Gaylor informs his wife that he has work to do at the office that evening, and leaves the house. Mrs. Gaylor engages the services of a detective to determine whether or not Mr. Gaylor is keeping company with a woman. The comedy situations that arise from both Mr. and Mrs. Gaylor engaging the services of detectives, brings about many laughable moments. Things are finally straightened out to the satisfaction of everybody. Augustus Carney, as the misjudged hubby, more than proves his ability as a splendid character man in this hilarious comedy. Eleanor Blanchard pleases her audience beyond expression in her splendid character.

"An Old, Old Song."

"A Bottle of Musk."

A drama with a purpose, enacted exceedingly well, is "A Bottle of Musk," booked for release Tuesday, March 11. Dean Warner, a prominent professor in a state university, accuses his daughter's sweetheart, Walter Driscall, with appropriating the funds of the college from the safe, and is about to engage the services of a detective. Ruth, the professor's daughter, to prevent a scandal in the university, informs her father that she will discover the real thief. Ruth takes a bottle of musk to her father's office, opens the safe, and puts a little of the perfume on every bill in the cash box. Some time later Mr. Warner's private sceretary, a student at the university, is discovered with scented bills and Driscall is exonerated. Ruth Stonehouse as the calm but determined daughter gives a realistic perfomance, while William Walters, as the stern father, makes a splendid reputation for himself.

"Old Gorman's Gal," booked for release Thursday, March 13, is a heartrending, pathetic Western drama. Dorothy Gorman is made the target for her father's selfishness and brutality. Disgusted with life in general, Dorothy decides to marry a man with money. Tom Jor-

Old Goman's Gal."

dan, desperately in love with Dorothy, pleads with her to marry him, but is told that it would be useless, as she would be just as bad off as she is now. That same afternoon, a stranger from the East, on horseback, in search of a drink of water, meets Dorthy at the well. Impressed with the stranger's good looks and pleasing personality, Dorothy is smitten with him. The stranger tells the young, innocent girl of the bright lights and the good times to be had in the East. Removing the saddle from the horse, they hitch the animal to a runabout, and drive away for the railroad station. Their elopement is ended rather abruptly when the vehicle is struck by a passing mail train. The stranger is killed instantly Some months later, Tom Jordan, having received a splendid situation as foreman of a large ranch, is seated on the front porch of his magnificent home with Dorothy, the wife of the man she would not marry. Gladys Fields, a splendid artist, proves her ability beyond question in this.

An excellent example of an Essanay object lesson is "An Old, Old Song," booked for release Friday, March 14. John Wright, a wealthy lawyer, refuses to consent to the marriage of his daughter, Alice, to Henry Starck. Further, he emphatically tells his daughter to leave his home. A few years later, Alice's husband now dead, she makes a living for herself and young daughter by sewing. The daughter, Ruth, a child of twelve, wins a musical contest at school and is awarded a check for a thousand dollars. One of the judges, taking a liking to Ruth, escorts her to her home, where he meets her mother. He is overjoyed to discover that Ruth's mother is his daughter, Alice. William Walters, as the unrelenting father, demonstrates his ability as a splendid "heavy" man. Ruth Stonehouse as the mother of Ruth, gives a beautiful interpretation of her character. The daughter, Gertrude Scott, pleases.

A Western photoplay of power and passion, based on jealousy, is "Broncho Billy and the Step-Sisters," booked for release Saturday, March 15. Broncho Billy is in love with Agnes Shepard. The jealousy of the step-sister, Evelyn, suggests a scheme which, if carried out, would result in the breaking of the engagement between Agnes and Broncho Billy. Evelyn's idea is carried out to the letter, when Agnes arriver in Broncho Billy's office and discovers Evelyn with her arms about Agnes' sweetheart. Agnes, convinced that Broncho Billy has deceived her, returns the engagement ring. Too proud to make a real confession, Broncho Billy refuses to explain. A few days later, Broncho Billy is injured by an enemy. Fearing he will die, Evelyn confesses to Agnes her underhand method of trying to make Broncho Billy love her. Agnes rushes to Broncho Billy's bedside, forgives him, kisses him fondly—and he dies in her arms. G. M. Anderson as "Broncho Billy" plays the role of the lover in a pleasing and true to life manner.

"King Robert of Sicily" in three reels, "The Spy's Defeat," in two reels and "The Fall of Montezuma" will be released very soon.

The western Lubin film "Greed for Gold" is to be released March 17, in place of "A Girl Spy in Mexico," which had already been scheduled for that date.

"Broncho Billy and the Step-Sisters."

Of Interest to the Trade

When a Feller Needs a Friend

By Frank Dayton.

The scene, a place where a little face,
Unmindful of the chill,
Gave childish stare at a billboard, where
Was featured "Broncho Bill."
"Oh, Gee! I wish that I could see
A chance, a dime to spend,
But I've not enough, and it's awful tough
When a feller needs a friend!"

As he heaved a sigh, a man passed by
Beneath the arc lights glow;
He saw the lad with face so sad,
And took him to the show.
'Twas good to see his boyish glee,
And the man could comprehend
That where're you go 'tis great to know,
When a feller needs a friend.

With face aglow all through the show,
He gazed in wondrous thrill,
And saw with pride the daring ride
Of the man called "Broncho Bill."
Each vivid scene upon the screen
He watched until the end,
And as they rose to go he said, "I know
When a feller needs a friend!"

He said no more till they reached the door,
Then thanked the kindly man
For what he'd seen upon the screen,
And then away he ran.
On a newsboy's cot he dreamed of what
His future might portend;
If this dream came true, what he could do
When a feller needs a friend.

As years rolled by the lad climbed high,
And gained in wealth each day;
The path he sought was the moral taught
That night at the photoplay.
And "Broncho Bill" he thinks of still,
And will until the end;
But his one best bet is, don't forget
When a feller needs a friend.

"Pauline Cushman." Civil War Story

"Pauline Cushman," the story of a Yankee spy, will be released as a two real Special feature March 24 by the Selig company. This will be a thrilling memory of the Civil War, and has been produced with rare regard for historical detail and the very atmosphere of grim visaged war. The heroine, Pauline Cushman, was one of the daring and picturesque personages given a brevet for gallantry on the field of battle and was made a major by the late Gen. James A. Garfield. This beautiful and adventurous woman was an actress and announced her allegiance to the South from the stage of a theater in Louisville, barely escaping with her life as the result of her temerity. This theater scene promises to be unique. The picture will be reviewed in an early number of Motography.

Battle Scene from Selig's Civil War Film, "Pauline Cushman."

Winnifred Greenwood as "Pauline Cushman."

A Strong Week for Kleine

George Kleine will release a program of interesting and pleasing variety for the week ending March 8, 1913.

"Nipped in the Bub" is the title of the Tuesday Cines. It describes the adventures of a young man who is sent to the city to study law, but soon neglects his work because friends persuade him that he has great talent for the stage. He resolves to attempt a career in that direction and interviews a theatrical manager, who finally offers to "star" him. Everything progresses splendidly until his father appears at the theater in search of him. Catching sight of his son, the angry parent rushes upon the stage and forcibly ejects the principal actor, thus putting an end to the show. The next time we see Willie he is back on the farm working hard and occasionally lamenting the fact that his talents should be wasted thus.

On the same reel is a bright little comedy entitled "Wanted a Husband." It tells of two old beaus who answer a wealthy widow's advertisement for a husband. One of them has "cold feet' when he beholds the widow's ugly face and her six children, but the other does not hesitate a moment, but "signs articles" at once and proudly claims to be the happiest man alive.

For the Wednesday Eclipse "The Wages of Transgression" is a subject of considerable more than average dramatic merit. It tells of the attempts of a man who under the disguise of friendship attempts to bring dishonor to his friend's home by making unwelcome advances toward his wife. The latter is a woman of lofty virtue and devoted to her husband. It is most interesting to follow her ingenuity in carefully repulsing the

"The Wages of Transgression."

overtures of the would-be home wrecker with chilling dignity, although her feelings are greatly outraged by his persistence, but at the same time keeping her husband entirely ignorant of the entire matter, because she knows that he is under great obligation to the man. A bright contrast to the tragedy is introduced by the appearance of her little daughter, Dolly, who during a dinner party which is being given at the house, gets out of bed and after arraying herself in her mother's clothes, comes down to joint the party. By a strange coincidence, her appearance leads up to the betrayal of the true facts in the case to the husband who, in a terrible fit of anger, determines to wreak vengeance upon his false friend. He calls him into an adjoining room and soon a huddled figure lying upon the floor gives evidence that the man has paid for his transgression.

"The ideal of Her Dreams" is the Saturday Cines Release. It deals with the experiences of a charming and somewhat romantic young girl who falls in love with a photograph of a handsome army officer. Day and night she dreams of her ideal and her infatuation soon leads to a complete estrangement from her sweetheart who has been her true friend for years. But her disillusionment is not long in coming. An old friend of the family, seeing the picture, claims to know the gentlemen and offers to introduce her. She finds the "ideal of her dreams" to be an old gray-haired man who acknoweldges that the picture is authentic, but was taken forty years ago.

On March 3 will be released the Eclipse special two-reel feature, "Shylock," reviewed in our last issue.

Two Reel Film of Mexican Border

A two-reel story coming at an opportune time, is the Lubin release of March 15, entitled "An Adventure on the Mexican Border." It was written, produced and acted in, by Romaine Fielding. On the United States side of the line dividing Mexico from the United States, the United States soldiers are camped, with a view of protecting the international line and the citizens of the United States. Fifty yards on the other side the Mex-

"Juggling With Fate," March 12. Copyright 1913, Selig Polyscope Co.

ican soldiers are camped to do likewise for their country. One of the bright-eyed senoritas of the southern race captivates two officers, one a captain of her own nationality, the other a lieutenant belonging to Uncle Sam. Both of these men, true and staunch in war and love, have a silent battle to gain the lady's hand. The captain of the Mexican troops, being the older of the two, wins the maid by his quiet love and kindness. The irrepressible United States trooper tries to take the senorita's heart by storm, but is repelled. On the spur of the moment, to punish his rival, the lieutenant tells a falsehood to his commanding officer, and nearly causes international complications; but after analyzing the situation, the lieutenant rises above all personal feelings and delivers the captain from jail, returns him to his fiancee across the line, and goes back to take his place and await his punishment.

The parts are taken as follows:

A soldier of Mexico	Romaine Fielding
A soldier of the United States	Robyn Adair
The senorita	Mary E. Ryan
Her friend	Eleanor Mason
Her father	Richard Wangemann
Captain of U. S. troops	Lieutenant Rudd
U. S. private	Moritz Cytron
Mexican lieutenant	Henry Alrich

The Rev. C. L. Fowler, pastor of the Baptist church of Blue Springs, Mo., and editor of the *Truth and Grace*, a religious magazine, in a lecture at Rich Hill on "The Ideal Minister," scores ministers who are so worldly as to patronize the moving picture shows.

The Ohio Censorship Bill

There is now before the 80th general assembly of the state of Ohio the following bill, No. 322, presented by Mr. Snyder, of Hamilton, providing a board to censor motion picture films and prescribing the duties and powers of the same. The bill is as follows:

Section 1. It shall be unlawful for any person, persons, firm or corporation to exhibit or show any motion picture within the state of Ohio, unless it shall have been passed, approved and stamped by the Ohio state censor board or a congress of censors, as hereinafter provided.

Section 2. There is hereby created a board known as the Ohio state censor board consisting of three members to be appointed by the governor for terms of two, three and four years respectively and thereafter for terms of three years.

Section 3. It shall be the duty of such board to examine and censor as herein provided, all motion picture films to be exhibited and displayed in the state of Ohio, which shall be submitted to them before they shall be delivered to the exhibitor for exhibition, upon the payment to said board of one dollar ($1.00) for each film to be censored, or, for any reel or film exceeding one thousand (1,000) lineal feet the sum of two dollars ($2.00).

Section 4. All and only such films as are, in the judgment and discretion of said board, of a moral, amusing or educational character, and not of an indecent subject, nor representing lust, shall be passed and approved by such board, and shall be stamped or designated in an apropriate manner and consecutively numbered that the same may be projected upon the screen preceding the picture.

Section 5. A majority of the members of said board shall constitute a quorum and in regular session may exercise all of the powers and duties of the board. During the absence or incapacity of any member of said board, the governor may apoint a member to fill such temporary or permanent vacancy.

Section 6. By a majority vote of the state censor board hereby created, such board may work in conjunction with any

"High and Low," March 1. Copyright 1913, American Film Mfg. Co.

censor board or boards of other states as a censor congress and the action of said congress in approving or rejecting films shall be considered as the action of the board hereby created and such action should be so designated, and, when passed, approved, stamped and consecutively numbered by said censor congress and the fees paid to the Ohio state censor board as provided for herein, shall have the same force and effect as if approved by the board hereby created in separate session.

Section 7. When films have been passed and approved by the Ohio state censor board or the censor congress and stamped and numbered by said board or congress, as provided for herein they may be shown and exhibited within the state of Ohio without restriction or interference, any other ordinances or regulations to the contrary notwithstanding.

Section 8. Such censor board shall, before the tenth day of each month make a complete report of the amount of money received by them for censoring picture films and shall pay all money so received into the general revenue fund of the Ohio state treasury.

Section 9. Each member of said board of examiners shall receive an annual salary of fifteen hundred dollars ($1,500), except the chairman, who shall receive an annual salary of two thousand dollars ($2,000). The secretary of such board shall receive an annual salary of twelve hundred dollars. All salaries hereunder and all expenses necessary to maintain such board and carrying into effect the purpose thereof shall be paid out of the general revenue fund of the state of Ohio which, however, shall not exceed in any one year the revenue produced in censoring films.

Section 10. Any person violating any of the provisions of this act shall upon conviction thereof be fined not less than twenty-five dollars ($25.00) nor more than three hundred dollars ($300.00), or imprisonment not less than thirty days or more than one year, or both, for each offense.

Section 11. An emergency is hereby declared to exist, by reason whereof it is necessary for the immediate preservation and safeguarding of the public morals, that this act take effect from and after its passage and approval.

Rowland Enjoins General Film Company

Richard A. Rowland, who holds 46 shares of the preferred stock of the General Film Company, obtained a temporary injunction recently from Supreme Court Justice Hendrick against the directors of the company and the film manufacturer whom they represent on the company's board. This injunction restrains the directors from dividing $211,116.03 surplus now in the company's treasury. Mr. Rowland is also bringing suit to compel the return to the company's treasury of $844,463.95 which he said was paid out to film manufacturers who joined the General Film Company.

Taft Vetoes Film Censorship Bill

The bill proposing a censorship by the District of Columbia Commissioners for all films was vetoed by President Taft on the ground that it would encroach on one of the duties of the police department. In the message to congress, returned with the vetoed bill, the president suggests the passage of a measure that will simply prohibit the exhibition of objectionable films, and calls attention to a letter from the commissioners to the attorney general, in which the District executives say they would rather not be burdened with the duties of the censorship.

The president's message, in part, follows:

Upon inquiry I find that the requirement of section 2, that all picture films shall be submitted to the district commissioners for investigation and approval before exhibition, is under present conditions not only unnecessary, but incapable of enforce-

Essanay Comedy "Finnegan," March 19.

ment without unduly encroaching upon the services of the police force of the district. In this connection I wish to call your attention to the accompanying letter to the attorney-general on the subject from the district commissioners, dated February 3, 1913.

I beg to suggest that the purpose of this bill may be accomplished by a statute merely prohibiting, under a penalty, the exhibition of objectionable pictures, without the requirement of prior investigations and approval by the commissioners before exhibition, and to recommend the passage of such a measure.

Tries to Form European Film Trust

An attempt to form a combination in the European cinematograph film market, launched recently by Charles Pathé, is meeting with bitter opposition, and has resulted in a combination of other interests concerned. It is Mr. Pathé's hope to form two combinations, the chief of which is to comprise five of the largest film producing firms in Europe and the minor one to embrace about fifty of the smaller manufacturers who "will control the output of the film market in Europe, and limit the number of manufacturers." The group would supply films direct to the showman, and thus put the middleman or renter out of the business.

The executive committee of the Cinematograph Exhibitors' Association of Great Britain and Ireland, an influential body to which thousands of exhibitors belong, has pledged itself "to support only those manufacturers who will support an open market for the sale of films," and the Reuter's Association has declared, through its secretary, that the movement is "doomed to defeat, for the spirit of the trade in England is unquestionably against the establishment of what would be virtually a trust and a monopoly."

Nehls Affects Economies

R. R. Nehls of the American Film Manufacturing Company, who found himself with a big studio on his hands, conceived the idea that there was no absolute necessity for the expensive downtown office and has cut out this expense by removing the office to the studio building. Mail to the American Film Manufacturing Company should be addressed to 6227-35 Evanston avenue, Chicago.

Powers Resigns from Universal

P. A. Powers has resigned as vice-president and director of the Universal Film Manufacturing Company. His entire holdings in that concern have been purchased by Carl Laemmle and William H. Swanson. The transaction, including the transfer of $204,000 common stock and $75,000 preferred, was executed on February 13. The Powers' producing companies will remain with the Universal and the programme will not be changed.

Ramo Comedies Ready for Release

"Not Like Other Girls" and "Moving Mother" are two films to be shown soon, marked with the Ramo brand. The story of the first film follows:

Laurie, at the kittenish age, learns that some of her girl friends are attending a gymnasium. She also takes a course with the hope of getting thin.

She does not like the gymnasium work, but does like the handsome instructor, who nevertheless puts her through all the exercises including boxing.

The instructor places her on the scales to show the loss of weight, but the scales show a gain of five pounds. The instructor's endeavors at comfort are mistaken by Laurie for love making and a proposal of marriage, which she accepts to his consternation. The instructor incidentally learning she is quite wealthy, decides to accept her and make the best of the situation.

"Moving Mother" is Mamie's problem. Just when Mamie's mother, who always thinks she is sick, has demanded absolute quiet, the ceiling of the flat falls. Mamie getting no satisfaction from the independent janitor, hires another flat outside. Mother takes a sleeping powder, and they are unable to awaken her when the moving men arrive. Mamie moves, however, and mother still sleeps on the sofa.

Mother at length awakens in new surroundings, concludes she has been abducted, and summons the police, who further complicate matters. Mother finally seeks relief in another sleeping powder.

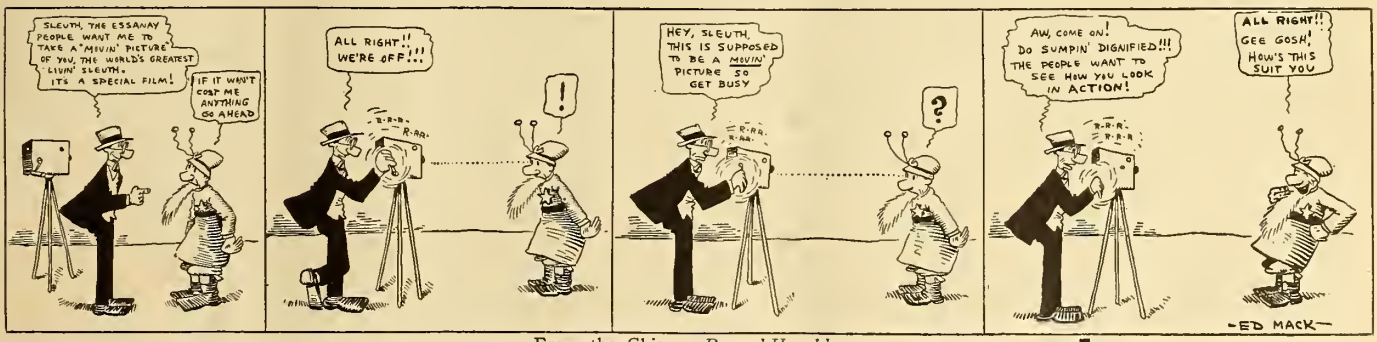
A New Film Reel

The invention of a new reel, known as the "Delaney film reel," is claimed to avoid the rewinding of the film after its use in a very simple way. The film can be taken out on the reel of the lower magazine and put into the top magazine for immediate use. This would eliminate loss of time through rewinding, save space in the operator's room and the pay of an extra man doing the rewinding as well as the rewinding machine. It is also claimed to increase the life of the films. United States patent has been allowed recently and patents in foreign countries are applied for. Schiller and Company, Chamber of Commerce building, Detroit, Mich., handle the invention.

Talking Pictures Make Big Hit

The Edison Kinetophone talking pictures shown in Chicago at the Majestic and Palace vaudeville theaters are scoring a big success. The Majestic manager reports the feature one of the biggest drawing cards in his experience.

Essanay Scores Again


SLEUTH, THE ESSANAY PEOPLE WANT ME TO TAKE A 'MOVIN' PICTURE OF YOU, THE WORLD'S GREATEST LIVIN' SLEUTH. IT'S A SPECIAL FILM!
IF IT WON'T COST ME ANYTHING GO AHEAD
ALL RIGHT!! WE'RE OFF!!!
R-R-R-R-R-R
HEY, SLEUTH, THIS IS SUPPOSED TO BE A MOVIN' PICTURE SO GET BUSY
R-R-R-R-R-R
AW, COME ON! DO SUMPIN' DIGNIFIED!!! THE PEOPLE WANT TO SEE HOW YOU LOOK IN ACTION!
R-R-R-R-R-R
ALL RIGHT!! GEE GOSH! HOW'S THIS SUIT YOU
-ED MACK-

From the Chicago *Record-Herald*.

Lindsay Advocates Films for Churches

"The time is not far distant when churches, as well as schools, will be turned into moving picture shows," declared Juvenile Judge Ben B. Lindsey, in a recent talk on "Children, the Hope of the World." "Not picture shows all the time," said the judge, "but part of the time, and the sooner the better.

"The church should be made interesting—just as the picture show is. Last year 125,000 admissions were paid by Denver children to the picture shows. Think of a church or a Sunday school with an attendance equal to that. It is the fault of the church and not the child that the situation is not reversed.

"The child mind is the window of the world. The greatest problem of this generation is to know how to unfetter the mind of children. They are the hope of the world. The schools and the church are under a tremendous responsibility to childhood. Children do not understand half they are told in some Sunday schools and much that they do understand they do not believe.

"The church, the home and the school must save the child. They will win only when they learn their lesson from children and of course they will win in time."

The suit recently instituted in the Supreme Court of New York by C. V. Henkel, formerly auditor of the Universal, praying for the appointment of a receiver for the film company, and the first hearing of which on February 7 was postponed to February 19, has been withdrawn.

F. F. Proctor has just signed a contract with Henry J. Brock, President of the Kinemacolor Company of America, whereby the photoplays now being produced by David Miles and the Kinemacolor stock in Los Angeles, Cal., will be presented in all the theaters of the Proctor Circuit.

The construction of the all glass studio for the Thanhouser Film Corporation is progressing rapidly. The building will be a first class fireproof place and one that will look mighty good when it is finished, but it is taking lots of work and "keeping 'yours truly' right on the job," reports C. J. Hite.

Brevities of the Business

PERSONAL NOTES.

John F. Pribyl has spent the last ten days in New York City as personal representative of W. N. Selig of the Selig Polyscope Company of Chicago.

Joseph Hopp has been so strenuous in the conducting of affairs for the Standard Film Exchange of Chicago that he has been forced to take a two weeks' rest. Accompanied by his oldest daughter, he has gone to Tennessee and Georgia on a visit to relatives.

Jefferson Osbourne's complete recovery from burns sustained in the St. George Hotel fire permits him to again appear in Nestor films under the direction of Milton H. Fahrney.

Miss Mary Charleson is again playing with the western Vitagraph company after her vacation trip to San Francisco.

H. K. Somborn made a short stop in Chicago recently on his three weeks' investigation tour of motion picture conditions throughout the country. Mr. Somborn is president and general manager of the European Feature Film Corporation of New York City. His company will import feature subjects from Europe.

Miss Florence Weill is again well after her several weeks' illness and is again working in Vitagraph pictures under Rollin S. Sturgeon's direction at Santa Monica, Cal.

George Magie reports success in his second trip for orders for the Pilot Film Corporation of Yonkers, N. Y.

Morris Spiegel has resigned his services from the Warner's Feature Company. He formerly was in charge of the Buffalo office.

S. S. Hutchinson, president of the American Film Manufacturing Company, is now sojourning up and down the California coast in search of scenics of an unusual and interesting kind. This is a work after Mr. Hutchinson's own heart, as he is not only an enthusiastic "picture fiend" in the broader sense of the word, but is also extremely fond of making them. His aptitude in such matters is well evidenced by a master scenic of a year ago in which he succeeded for the first time in photographing the submarine gardens of the Pacific ocean. On the present trip Mr. Hutchinson proposes to make a new scenic of San Francisco from an angle never before covered. He will also make a series of unique industrials in upper California. He has with him R. D. Armstrong, one of the Americans best camera men and a former scenario editor, which assures not only the best of photography, but the natural abilities of a scenario editor in the selection of subjects.

Colonel and Mrs. E. A. Mace, parents of Fred Mace, comedian of the Keystone company, have gone to Los Angeles from Philadelphia and will make their home there.

Omer F. Doud, who has been spending some months at the western studio of the American Film Manufacturing Company at Santa Barbara, is back at his old desk in Chicago, where he will again assume the publicity duties of the American.

George S. Gillette, president of the Educational Motion Picture Exchange of New York City, has been in Lynchburg for the past two weeks with a number of his assistants engaged in the work of taking a composite film of the city and its many industries and places of interest. The film will consist of about 3,000 feet and will be shown for a week at the Academy of Music about the middle of March. The films will then be turned over to the various exchanges, which will be allowed to send them out in their own names as being produced by them. Pictures have already been shown in Richmond. A. L. Campbell, formerly in vaudeville with the team of Gillette and Campbell, is secretary-treasurer of the company.

Jack Warren Kerrigan, that popular leading man of the American Film Manufacturing Company, is now enjoying the more or less novel sensation of seeing himself in "store" clothes. Jack in the two years he has played "leads" for the American has been almost always in chaps and open skirt. Apparent now that he is starring in "dress-up" parts, Kerrigan has added a new train of admirers, judging from the sudden increase of his always heavy mail. Jack is quite as delighted as his many friends, as it has given him an opportunity to demonstrate his versatility.

Miss Marguerite Snow and James Cruz played the principal roles in a little scene of their own choosing one recent week. Miss Snow was the bride and Mr. Cruze the groom. After a brief honeymoon they are again at work at the Thanhouser studio.

David Horsley, treasurer and part owner of the Universal Film Company, is vacationing in Los Angeles, together with his wife and little son. He is a regular onlooker at things Universal and marvels at the many changes made in the studio and vicinity since his last visit several months ago.

J. J. Allen, head of the Canadian Film Exchange, visited picture activities in Los Angeles last month.

Leon J. Rubenstein is the head of the Ruby Combination Features, which have arranged for a debut in the film world.

F. A. Farnsworth is the newest recruit to the scenario department of the Universal Film Company.

F. J. McGuiness has left the Kinegraf company and cast his fortunes with the Improved Feature Film Company.

Ben W. Beadell, Chicago representative of the Edison company, has been looking after the installation of the Kinetophone talking pictures at the Majestic Theater in Chicago. Ben is always on the job when Edison apparatus is involved.

Oscar Eagle, the director, was attempting to show the Selig trick horse, Arabia, a new piece of business. Arabia did not approve of the suggestion and showed his displeasure by biting a good sized piece of flesh from the palm of Mr. Eagle's hand. A few days later the horse repeated this performance and bit his trainer. Now the producers are finding it difficult to secure players who will work with the dumb wonder.

Miss Beverly Bayne, the charming young ingenue of the Essanay Eastern stock company, has returned from her two weeks' vacation spent in Minneapolis with her grandmother, Mrs.

S. G. Pearl. The rumor that was broadcast last week may be true, you never can tell—besides Miss Bayne returned with a cane under her arm. It looks suspicious, anyhow.

Florence Turner, six years with the Vitagraph company and known to many people as the "Vitagraph Girl," retired from pictures for the present. Many offers are open to Miss Turner for extended engagements in vaudeville, one of which she will accept for a short time. Later, she expects to visit Europe where she probably will be secured for the largest music halls. She will consider some of these offers and others to assume the leads in a number of big feature films to be produced abroad. The great number of friends and followers of Miss Turner who will regret her retirement may comfort themselves with the hope that she soon will be seen again on the screen.

E. S. MacDonald and E. R. Powell are recent additions to the executive staff of the Kinemacolor company. Mr. MacDonald, formerly credit man for Spencer Kellogg & Sons, is working out the details of certain improvements in the routine work of the company. Mr. Powell, who was formerly in the banking business in Buffalo, will have charge of the film service department.

Charles A. Pryor, of the Yale Feature Film Company, and Charles E. Wynard, expert camera man, are on an extended to the coast in the interest of the firm's business. En route they will take pictures of the Tonopah mine, outside of Tonopah, Nevada, for the Hawaiian government and for a number of western states. The mine is the property of the Tonopah Gold Mining Syndicate.

Eleanor Blanchard has reported the loss of her new silk evening gown to the Summerdale police station. The gown was valued at $75. The question is, Can Miss Blanchard act without it?

A. Kessel and C. O. Bauman of the Kay Bee compaany have returned to New York after their several months' stay in California.

Miss Helen Dunbar, in the costume of a gypsy, met with a novel experience last week. While waiting on the street for the camera man to come, a little girl asked Miss Dunbar to tell her fortune. The fortune telling was ended rather abruptly when the child's mother grabbed her away from Miss Dunbar, thinking possibly the latter would steal her "precious."

Frank Dayton, the "heavy" man of the Essanay eastern stock company, injured himself yesterday by falling from a box car in the yard of the Northwestern railroad. Dayton was climbing up the iron rungs, which were coated with ice, and slipped and fell between the cars.

ROLL OF THE STATES.

ALARAMA.

The new moving picture theater at Birmingham has opened for business with H. M. Newsome as proprietor.

Miss L. Thomason of Scottsboro has arrived in Fort Payne and will open a picture show in the opera house block.

ARKANSAS.

Prof. T. J. Ashford, the famous blind leader of the Camden Concert Band, has put in a new motion picture house at Camden. The band will share in the business enterprise. The band has been in existence for two years and has earned a reputation all over this section of the state.

CALIFORNIA.

La Jolla's first theater in the Sheppard block being completed at Girard and Wall streets was opened by Hansbrough Brothers, who have taken a lease on the auditorium.

J. H. Parker, manager lease department of the California Realty Corporation, O. E. Farish, president, has leased a moving picture theater to be erected on Washington street near Cherry, Los Angeles.

Plans are being prepared for a three-story brick store, theater and hotel building to be erected at Marine and Front streets, Ocean Park, for Stineman & Kramer. There will be stores and a moving picture auditorium in the first story.

COLORADO.

Announcement was made that work on the United States theater building, a $100,000 moving picture house to be built in Denver, will begin about May 1. The promoter, J. J. McClusky, of New York, has taken a ninety-nine-year lease on the two lots.

The Union Printers' Home of Colorado Springs will erect an amusement theater to cost $50,000 in the near future. President Lynch of the International Typographical Union is interested in the plan.

Ray Freund, alterations to building in Denver for moving picture purposes, 3217 Zuni; $1,000.

In line with all up-to-date picture playhouses throughout the country the Isis Theater and Amusement Company of Longmont has installed a big pipe organ in its theater. It is a very fine instrument, the finest in the state outside of Denver.

DELAWARE.

Pan-American Motion Picture Company, capital, $1,000,000; Herbert E. Latter, Wilmington.

The Red Moon picture house at 41 Market street, Wilmington, has closed for improvements.

FLORIDA.

B. E. Miller will open a picture theater in the new Davis building at Jacksonville.

The Ideal theater, the prettiest and most popular little moving picture show in Ocala, has again changed hands. M. E. Robinson is the new owner. The business will be under the direction of L. R. Robinson.

T. S. Menifee has erected a theater at Fort Lauderdale and will open shortly with a first class program of moving pictures and vaudeville.

GEORGIA.

The people of Ashburn are at last enjoying a first class moving picture show. The Palace theater has just been opened, with J. S. Shingler, Jr., manager.

Moving pictures have become a permanent feature of life in the federal prison in Atlanta, thanks to Mrs. Emmaheal Douglas, who came forward with an offer to give a picture machine to the prisoners and her offer was accepted.

ILLINOIS.

Allardt Feature Films, Chicago; capital, $5,000; manufacturing moving picture supplies and films; incorporators, Sidney Stein, Samuel Spitzer, Charles Rudolph.

Tolon is to have a new amusement venture in the form of a modern picture show. An electrician from Champagne has begun a series of shows which will be given in the township hall on Wednesday and Saturday nights hereafter.

Proprietors of nine motion picture houses of Rockford have organized for the purpose of securing the right to operate Sundays. A petition for a referendum vote on the question is being circulated.

Mr. Peterson of Bloomington may possibly start a moving picture show in the Wagner building on the north side of McLean.

Architects are working on plans for a new theater to be erected in Peru. Charles Nedler, the druggist, is to have this building erected.

A new photoplay theater will be opened in Mason City in the near future. Truman Hardin and Harry Aldrich of Mason City have leased the main floor of the J. J. Prichett building on South Main street and same will be converted into a theater.

Contracts have been let for remodeling the store recently vacated next to the City Hall National Bank, Evanston, for a new moving picture theater. Cost $15,000.

Talbert Williams of Champaign, Ill., will open up a moving picture show at St. Joseph.

The Curry building on North Main street, Rochelle, is being remodeled into a photoplay theater. Roy McMullen, manager.

The Strong & Johnson picture show has opened at Malden.

IOWA.

C. B. Wilder, who for many years was manager of the Downerville creamery in Castle Grove, has purchased a moving picture show at Oelwein and will soon remove to that place.

E. M. Henle will erect a new moving picture house on Syamore street, Davenport, between Second and Third at a cost of $35,000. Mr. Henle now owns a moving picture establishment in Muscatine and one in Clinton.

MINNESOTA.

The Huntleys, well known at Sugar Loaf as dealers in motion picture house supplies as well as being in the film market, have assisted in installing one of the latest dissolving machines at Mankato. Picturesque views of Sugar Loaf were among the pictures shown on the screen the first night.

MISSOURI.

A fire in a moving picture theater at 15 North Broadway, St. Louis, at 5:30 one recent afternoon started in the operator's room and for a few minutes threatened the building, but the asbestos bound booth confined the flames until firemen arrived. The loss of two reels and the damage to the operator's booth is estimated at $350. According to the police, the blaze originated from a reel which caught fire in some mysterious manner. The operator escaped uninjured. After the fire was out the performance continued. The theater is conducted by Winthon Thompson, 3214 Morgan street.

John Franklin's new moving picture theater at Palmyra has been opened to the public. It is a handsome and comfortable place and is attracting good sized audiences nightly. Mr. Franklin expects to put in a modern front in the building as soon as the weather will permit. He has a good picture service and an excellent machine, and will run every night except Sunday. The Broadway theater runs three nights in the week.

The new Empress theater on Olive street, St. Louis, just

west of Grand avenue has opened with a high class vaudeville and moving picture bill. The semi-weekly changes of bill will be Mondays and Thursdays.

NEBRASKA.

Architect Kirschke is preparing plans for the new theater building to be erected by Woolstenholm & Sterne at Grand Island.

The moving picture show at the Ord city hall has changed hands, Mr. Harris selling his interest to Messrs. Gilmore & Newcomb, who will continue to entertain the public at the same old stand.

NEW YORK.

Nathan Langer, architect for Adolph Kreader, has filed plans for the construction of a moving picture show on the west side of Third avenue, New York City, the cost to be $6,000.

J. H. Briggs, who conducts a market at the corner of Jefferson and Bronson avenue, Rochester, has opened his new theater adjoining his business, to be known as the Jefferson theater. It is the handsomest moving picture theater in Rochester, is strictly fireproof and up to date in every respect; has a seating capacity of 300. Mr. Briggs has installed two No. 6 Powers A machines and will have continuous pictures afternoons and evenings.

Willard B. Phetteplace of the well-known firm of Phetteplace & Prindle, is the new lessee and manager of the Bijou theater on North Broad street, Norwich. George A. Marquis, the former owner and former manager of the moving picture house, has been compelled to give up the work on account of poor health.

The Dreamland Amusement Company, with play houses in Utica and Oneida, has leased the opera house at Utica for the coming season and took possession February 1, installing a moving picture show.

William J. Hamilton has engaged Architects Taber & Baxter to prepare plans for motion picture theater to be erected on South Salina street, Syracuse, at a cost of $20,000.

The moving picture theater being erected at St. Johns place and Bedford avenue, Brooklyn, has been leased by Benjamin H. Roth.

New York Motion Picture Company. Incorporated, films, of Manhattan, $500,000; Adam Kessel, Jr., Charles O. Baumann, Mae C. Kenny, 159 Milton street, Brooklyn.

International Picture Machine Corporation, Manhattan. Automatic photograph and picture devices; capital, $100,000. Incorporators: E. C. Alger, W. L. Post, T. F. Conrad, New York City.

NORTH DAKOTA.

Archie Miller of Devils Lake has leased the Minot opera house and has opened it as a first class moving picture theater.

Cleveland is to have one of the finest picture theaters in the country, according, to A. H. Lewis, who is building the Monarch at Euclid and East 105th street. The auditorium of the theater, which is to seat 800 persons, is 60x116 feet, with ceiling seventeen feet high and four-foot drop to the floor. Particular attention has been given to the heating and ventilating and it is to be a "daylight" house with full illumination during the exhibition. Lewis, who formerly owned the Corona on Prospect avenue and the Orpheum on East Ninth street, has been spending six months visiting theaters in eastern cities and has installed many new improvements in his new place.

C. P. Morton was granted a permit to build a picture theater at Fifth and John streets, Cincinnati, at a cost of $15,000.

The Broadway Realty Company has been granted a permit to build a moving picture theater at 404 East Pearl street, Cincinnati, at a cost of $10,000.

The Cincy theater, a moving picture theater on McMillan street, near Peebles corner, Cincinnati, was transferred from John Hagerty to George W. Vaughn on a lease which is written for one year. The theater is at 782 East McMillan street. The lease is at $100 a month.

James A. Braden, who recently moved to Marion from Cardington, has closed a deal with O. E. McDanel, owner and manager of the Royal moving picture theater on East Center street, whereby he assumed charge of the business. The new purchaser will make many improvements. A thoroughly modern theater will be conducted.

The Broadway Amusement Company is a new Toledo corporation, organized with capital of $10,000 for the purpose of building and operating a moving picture theater on Broadway. Incorporators of the company are Thomas L. Gifford, W. T. S. O'Hara and A. A. Sullivan. Officers of the company have not yet been elected. The building to be erected by the company probably will be located on Broadway between Walbridge and Maumee avenues, according to a representative of the corporation. It is to be unique in plan and arrangement. The company eventually may open other theaters in other parts of the city or in other cities.

OHIO.

A permit has been taken out by Dr. Kolb and those associated with him in Norwood adjoining Cincinnati for the erection of the $60,000 motion picture theater, which is to be erected on the site of part of the Sanker garden, a landmark in that suburb. The building is to be up to the latest in picture theaters and it will seat, it is said, close to a thousand on one floor. The property for this improvement was purchased some time ago through Broker George Poole.

OREGON.

Another new theater will be erected at Sixth and Stark streets, Portland, and will be built by the Rector Realty Company.

PENNSLYVANIA.

The building 1918 to 1924 North Front street, lot 54 feet by 72 feet, which was formerly used by the U. G. I. Company as its Kensington office and recently sold by the company, is to be altered into a moving picture theater.

Welsh Bros. of Centralia awarded the contract to Evert Bros. for the erection of a motion picture theater building at Kulpmont, work to commence at once.

G. J. Reich has granted permit to erect moving picture theater on east side of Broad street, north of Louden street, Philadelphia.

RHODE ISLAND.

A loss of $55,000 was caused by a fire which started in the machine room of a moving picture theater in the Exchange building in Woonsocket and spread to adjoining stores in the block.

TEXAS.

The manufacture of motion picture films is the purpose of the Satex Film Company of Austin, which filed its charter recently with the state department. The capital stock is $25,000 and the incorporators are: Ed Besserer, Wesley Tilley and Charles C. Pyle, all of Austin. The incorporators, together with F. M. Sanford, J. L. Costley and G. A. Bahn, constitute the first board of dirctors.

WASHINGTON

G. Anderson, an old theater man from Spokane, has leased the opera house at Deer Park and will conduct this place as a moving picture theater in the future.

WEST VIRGINIA.

Grafton Theater Company of Grafton, W. Va., to own and operate theater and moving picture shows. Authorized capital, $5,000. Incorporators: A. K. Belt, Nora Belt, Leo J. Rasche of Grafton, W. Va., and R. Linn and Charles H. Gibbs of Fairmont, W. Va.

A deal was consummated between W. E. Crawford, proprietor of the Casino Vaudeville and Picture Theater and John F. Gerling whereby Mr. Crawford became the owner of the Gerling building on West King street, Martinsburg, W. Va. The price is said to have been $15,000. Mr. Crawford will convert the building into a theater at an additional cost of $15,000.

Forest Halsey, who gave the Reliance company "The Open Road," is convalescing from a pneumonia attack which confined him for several weeks at the Polyclinic hospital. He has gone to his home in Fredericksburg, Va., where he will work on a feature release while he climbs back to his old-time state of health.

Frederick Beck, who manages the interests of the Special Event Film Company, is taking pictures of institutions and their inmates in Elmira and Utica to add to his educational series.

WISCONSIN.

W. F. Smith, formerly located in De Sota as a furniture dealer, opened the Colonial moving picture and vaudeville house at Clarion, Iowa, which is apparently a credit to its proprietors' enterprise and thrift. Mr. Smith's new theater is of colonial design, furnished throughout in mission furniture. It will be used for occasional vaudeville attractions and for continuous picture shows.

A new concern which will engage extensively in the manufacture of motion picture machines, electric air compressors, automobile specialties and other mechanical articles, has been organized at Milwaukee and will be known as the Wiboken Manufacturing Company, with a plant and salesroom at 248-250 Reed street. The company is capitalized at $50,000. The head of the company is George A. Knaak of Oshkosh, who has conducted a similar business on a smaller scale in that city. The machinery of the Oshkosh plant is being removed to Milwaukee. The motion picture machine and air compressor are inventions of Mr. Knaak.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their hulletins as early as possible. Reasonable care is used, and the publishers cannot he responsible for errors. Synopses of current films are not printed in Motography as they may be ohtained of the manufacturers.

LICENSED

DRAMA.

Date.	Title	Maker.	Length.
2-5	In the Power of Blacklegs	Kalem	1,000
2-5	The Three Wise Men	Selig	1,000
2-5	The Skull	Vitagraph	1,000
2-6	Oil and Water	Biograph	1,000
2-6	The Gypsey's Warning	Melies	1,000
2-6	The Bear Hunter	Pathe	
2-6	How It Happened	Selig	1,000
2-7	Sally's Romance	Edison	1,000
2-7	The Broken Heart	Essanay	1,000
2-7	The Last Block House	Kalem	2,000
2-7	The Artist and the Brute	Selig	1,000
2-7	The Whispered Word	Vitagraph	1,000
2-8	A Deal in Stocks	Cines	1,000
2-8	The Governess	Edison	1,000
2-8	Broncho Billy's Last Deed	Essanay	1,000
2-8	Lady Peggy's Escape	Kalem	1,000
2-8	The Miser	Lubin	1,000
2-8	The Peace Council	Pathe	
2-10	The Buckskin Coat	Kalem	1,000
2-10	Down on the Rio Grande	Lubin	1,000
2-10	A Drama in the Air	Pathe	2,000
2-10	Pierre of the North	Selig	1,000
2-11	For Mother's Sake	Cines	1,000
2-11	The Higher Duty	Lubin	1,000
2-11	Don't Let Mother Know	Selig	1,000
2-12	A Business Shark	Eclipse	1,000
2-12	The Belle of North Wales	Kalem	1,000
2-12	The Artist's Trick	Pathe	
2-12	Her Only Son	Selig	1,000
2-12	Buttercups	Vitagraph	
2-13	A Father's Lesson	Biograph	
2-13	Across the Great Divide	Essanay	1,000
2-13	Unmasked by a Kanaka	Melies	1,000
2-13	The Clutch of Conscience	Pathe	
2-13	The Weapon	Vitagraph	1,000
2-14	The Doctor's Photograph	Edison	1,000
2-14	The Three Queens	Essanay	1,000
2-14	The Regeneration of Nancy	Lubin	1,000
2-14	A Little Hero	Selig	
2-14	The Man Higher Up	Vitagraph	1,000
2-14	The Chains of an Oath	Vitagraph	2,000
2-15	The Old Monk's Tale	Edison	1,000
2-15	Broncho Billy's Ward	Essanay	1,000
2-15	A Life in the Balance	Kalem	1,000
2-17	Drink's Lure	Biograph	
2-17	The Peril of the Dance Hall	Kalem	1,000
2-17	The Lost Son	Lubin	2,000
2-17	Two Men and a Woman	Selig	1,000
2-18	Love	C. G. P. C.	
2-18	His Enemy	Edison	1,000
2-18	The Engraver	Lubin	1,000
2-18	The Pink Opera Cloak	Selig	1,000
2-18	Just Show People	Vitagraph	1,000
2-19	Where the Mountains Meet	Essanay	1,000
2-19	Panic Days in Wall Street	Kalem	1,000
2-19	The Prodigal Brother	Pathe	
2-19	Beau Brummel	Vitagraph	1,000
2-20	St. Joseph's Taper	Melies	1,000
2-20	Nobody's Boy	Selig	500
2-21	The Will of the People	Edison	1,000
2-21	The Redemption	Kalem	2,000
2-21	Art and Honor	Lubin	1,000
2-21	Range Law	Selig	1,000
2-21	Cinderella's Slipper	Vitagraph	1,000
2-22	His Redemption	Cines	1,000
2-22	The Minister's Temptation	Edison	1,000
2-22	Broncho Billy and the Sheriff's Kid	Essanay	1,000
2-22	The Mountain Witch	Kalem	1,000
2-22	The Unknown	Lubin	1,000
2-24	A Chance Deception	Biograph	
2-24	The Fire Coward	Kalem	1,000
2-24	The Teacher at Rockville	Lubin	1,000
2-24	Mother	Pathe	2,000
2-25	The Western Law That Failed	Essanay	1,000
2-25	The Flaming Forge	Selig	1,000
2-25	When the Desert Was Kind	Vitagraph	1,000
2-26	The Message of the Palms	Kalem	1,000
2-26	The Final Justice	Vitagraph	1,000
2-27	Love in an Apartment Hotel	Biograph	
2-27	The Supreme Sacrifice	Lubin	1,000
2-27	Molly's Mistake	Melies	1,000
2-27	The Pioneer's Recompense	Pathe	
2-27	The Bank's Messenger	Selig	1,000
2-27	Tim Grogan's Foundlings	Vitagraph	1,000
2-28	A Will and a Way (8th in "What Happended to Mary" series)	Edison	1,000
2-28	Swag of Destiny	Essanay	1,000
2-28	Dr. Maxwell's Experiment	Lubin	1,000
2-28	The Understudy	Selig	1,000
2-28	The Old Guard	Vitagraph	
3-1	A Martyr to Duty	Cines	1,000
3-1	The Photograph and the Blotter	Edison	1,000
3-1	The Influence on Broncho Billy	Essanay	1,000
3-1	The Missing Bonds	Kalem	1,000
3-1	Under the Make-Up	Vitagraph	1,000

COMEDY.

Date	Title	Maker	Length
2-12	A Heroic Rescue	Edison	500
2-12	The Girl in the West	Essanay	1,000
2-13	The Rest Cure	Lubin	
2-13	Bill's Birthday Present	Selig	1,000
2-14	The Game Warden	Kalem	
2-14	Trixie and the Press Agent	Kalem	
2-15	One On Them	Cines	1,000
2-15	The Mayor's Waterloo	Lubin	1,000
2-15	From Pen to Pick	Pathe	
2-15	Polly at the Ranch	Vitagraph	1,000
2-17	Confidence	Edison	1,000
2-17	Wild Man for a Day	Lubin	
2-17	Training a Tightwad	Lubin	
2-17	A Corner in Crooks	Vitagraph	1,000
2-18	The Conjurers	Cines	570
2-18	Bound to Occur	Essanay	1,000
2-19	Getting Even	Eclipse	735
2-19	After the Welsh Rabbit	Edison	1,000
2-19	The Early Bird	Selig	1,000
2-20	There Were Hoboes Three	Biograph	
2-20	An Up-to-Date Lochinvar	Biograph	
2-20	Teaching Hickville to Sing	Essanay	1,000
2-20	Annie Rowley's Fortune	Lubin	1,000
2-20	Maggie Tries Society Life	Pathe	
2-20	Mr. Ford's Temper	Vitagraph	
2-21	Identical Identities	Essanay	1,000
2-21	The Cold Storage Egg	Kalem	
2-22	His Date with Gwendoline	Pathe	
2-22	The Locket	Vitagraph	1,000
2-24	In a Japanese Tea Garden	Edison	1,000
2-24	The College Chaperon	Selig	1,000
2-24	Suspicious Henry	Vitagraph	
2-24	Four Days	Vitagraph	
2-25	Fooling Papa	Cines	615
2-25	When a Man's Married	Cines	385
2-25	The Ranch Owner's Love Making	Edison	1,000
2-25	The Female Detective	Lubin	1,000
2-26	All On Account of a Transfer	Edison	
2-26	The Gum Man	Essanay	1,000
2-26	Yankee Doodle Dixie	Selig	1,000
2-27	Lady Audley's Jewels	Essanay	1,000
2-28	Sally's Guardian	Kalem	
2-28	Pickwick Papers	Vitagraph	2000
3-1	Auntie's Affinity	Lubin	1,000
3-1	The Cheapest Way	Pathe	

EDUCATIONAL.

2-11	The Salt Industry	C. G. P. C.	
2-12	Dangers of the Street	Edison	500
2 13	Orange Growing	Lubin	
2-14	The Hedgehog	C. G. P. C.	
2-14	Borneo Pottery	C. G. P. C.	
2-11	The Electrotyping Process	C. G. P. C.	
2-19	Snakes and Frogs	Eclipse	265
2-21	The Great Centipede	C. G. P. C.	
2-21	How Briar Pipes Are Made	C. G. P. C.	
2-21	Odd Occupations in New York	Kalem	
2-25	A Study of Kittens	C. G. P. C.	
2-25	Sea Anemones	C. G. P. C.	
2-25	Importing Cattle From Mexico Into the U. S.	Lubin	
2-26	Animals in the London Zoo	Eclipse	315
2-26	The Newest Method of Coaling Battleships at Sea	Edison	
2-28	Native Industries in Soudan, Egypt	C. G. P. C.	
2-28	The Children of Japan	C. G. P. C.	
2-28	Building Pontoon Bridges	C. G. P. C.	
2-28	What New York is Doing for Its Deaf, Dumb and Blind	Kalem	

SCENIC.

2-18	Views of Narni and Lake Trasimeno	Cines	435
2-20	The Yosemite Valley in Winter	Selig	
2-20	Views of Ireland	Vitagraph	
2-22	Picturesque Tasmania	Pathe	
2-26	Glimpses of Provence, France	Pathe	

TOPICAL.

2-17	Pathe's Weekly, No. 8	Pathe	
2-24	Pathe's Weekly, No. 9	Pathe	
2-26	Blackpool, the "Coney Island" of England	Eclipse	300
2-28	Governor Wilson	Vitagraph	

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
2-7	The Monkey Accomplice	Solax	
2-8	A Frontier Mystery	Bison	2,000
2-8	In the Web	Mecca	
2-8	Calamity Anne's Vanity	American	
2-8	An American Queen	Reliance	
2-8	An Orphan's Conquest	Great Northern	
2-9	His Sister	Rex	
2-9	The Guilty Hand	Eclair	
2-10	A Daughter of Virginia	Champion	
2-10	The Fugitive	American	1,000
2-11	On the Frontier Line	Bison	2,000
2-11	Silver Fox	Eclair	
2-11	The Winner Loses	Majestic	
2-11	A Mystery of Wall Street	Thanhouser	
2-12	The Little Peacemaker	Nestor	
2-12	Bud Tilton, Mail Thief	Reliance	
2-12	The Wheels of Destiny	Broncho	2,000
2-13	In a Woman's Power	Imp	2,000
2-13	The Cowgirl and the Knight	Ammex	1,000
2-14	The Duelists	Victor	
2-14	His Ideal of Power	Powers	
2-14	The Mystery Cave	Nestor	
2-14	Smiling Dan	Kay Bee	
2-14	The Thief	Solax	
2-15	In the Red Man's Country	Bison	2,000
2-15	The Call of Mother Love	Mecca	
2-15	The Romance	American	1,000
2-15	Within the Ten Counts	Reliance	
2-15	Father and Son	Great Northern	
2-16	Billy's Double Capture	Rex	
2-16	The Terrible Daughter	Eclair	
2-17	Hello, Central, Give Me Heaven	Imp	
2-17	The Finer Things	American	1,000
2-18	The Song of the Telegraph	101 Bison	
2-18	The Telegraph Operator	Eclair	
2-18	Girl, Artist and Dog	Majestic	
2-18	The Pretty Girl in Lower Five	Thanhouser	
2-18	When All Was Dark	Gaumont	
2-18	The Vale of Ossola	Gaumont	
2-19	The Harvest	Nestor	
2-19	The Girl of the Range	Frontier	
2-19	The Bells	Reliance	2,000
2-19	The Sharp-Shooter	Broncho	2,000
2-19	The Better Way	Ramo	
2-20	An Imp Romance	Imp	
2-20	The Great Unknown	Eclair	2,000
2-20	The Cowboy's Heir	American	1,000
2-20	A Child's Conscience	Mutual	
2-20	The Coward	Ammex	
2-20	The Two Glasses	Pilot	
2-21	The Purchase Price	Nestor	
2-21	Two Sides of a Story	Powers	
2-21	The Appeal	Victor	
2-21	The Counterfeiter	Kay Bee	2,000
2-21	The Two Sisters	Thanhouser	
2-21	Till the Day Breaks	Solax	
2-22	The Bugler of Company B	101 Bison	2,000
2-22	The Call of Mother Love	Mecca	
2-22	Love Is Blind	American	1,000
2-23	Two Thieves	Rex	
2-24	The Sisters	Imp	
2-24	When the Light Fades	American	1,000
2-25	The Coward's Atonement	Bison	2,000
2-25	The Message in the Cocoanut	Majestic	2,000
2-25	Sherlock Holmes Solves "The Sign of the Four"	Thanhouser	1,000
2-25	On the Brink of Dishonor	Gaumont	
2-26	The Vortex	Nestor	2,000
2-26	The Stranger's Trail	Frontier	
2-26	The Lure of the Violin	Broncho	3,000
2-27	King Danforth Retires	Imp	
2-27	In the South Seas	Rex	
2-27	The Man Who Dared	Eclair	2,000
2-27	The Quality of Mercy	Ammex	
2-28	On El Camino Real	Nestor	
2-28	The Law of Compensation	Powers	
2-28	Smiling Dan	Kay Bee	
3-1	The Red Girl's Sacrifice	Bison	2,000
3-1	High and Low	American	
3-1	The Lure of the City	Reliance	

COMEDY.

Date	Title	Maker	Length
2-13	Catching the "Big Sneeze"	Gaumont	
2-14	Some Fools There Were	Thanhouser	1,000
2-14	Leopold and the Leopard	Lux	
2-14	A Modern Architect	Lux	
2-15	Binks Did It	Imp	
2-15	Ben, the Stowaway	Imp	
2-10	The Stolen Purse	Keystone	
2-11	Billy Fools Dad	Gem	
2-12	The Man Higher Up	Powers	
2-12	The Ranchgirl's Measurements	Frontier	
2-12	The Eyes of Satan	Solax	
2-13	The Widow and the Widower	Rex	
2-13	A Large Night	Eclair	
2-13	Pecos Pete in Search of a Wife	American	1,000
2-13	Mabel's Heroes	Keystone	
2-13	Her Birthday Present	Keystone	
2-13	Some Doctor	Punch	
2-16	Strictly Business	Crystal	
2-16	An Awful Scare	Crystal	
2-16	The Hired Dress Suit	Majestic	
2-16	Half-Way to Reno	Thanhouser	1,000
2-17	When a Man Marries	Nestor	
2-17	Her Stepmother	Champion	
2-17	Heinze's Resurrection	Keystone	
2-18	Billy's Strategy	Gem	
2-19	Burstup Holmes	Solax	
2-20	Below Stairs	Rex	
2-20	A Landolrd's Troubles	Keystone	
2-20	Forced Bravery	Keystone	
2-20	By Parcel Post	Punch	
2-20	Rowdy Starts Something	Punch	
2-21	The Leopard and the Burglars	Lux	429
2-21	When Uncle Made His Will	Lux	544
2-22	Binks, the Strikebreaker	Imp	
2-22	Evelyn's Strategy	Reliance	
2-22	The Indian Servant	Great Northern	
2-23	The Other Girl	Crystal	
2-23	Schultz's Lottery Ticket	Crystal	
2-23	Billy Wants to Cure His Father	Eclair	
2-23	Skirts and Shocks	Majestic	
2-24	A Fool for Luck	Nestor	
2-24	A Pig's a Pig	Nestor	
2-24	The Duke and the Actor	Champion	
2-24	The Professor's Daughter	Keystone	
2-24	A Tangled Affair	Keystone	
2-25	Billy Joins the Band	Gem	
2-26	Tricks in All Trades	Powers	
2-26	The Birthday Cake	Reliance	
2-26	Not Like Other Girls	Ramo	
2-26	Moving Mother	Ramo	
2-26	The Veteran's Mascot	Solax	
2-27	Father's Finish	American	
2-27	Father and Godfather	Mutual	
2-27	Bobby's Bum Bomb	Punch	
2-27	Tracked to Florida	Punch	
2-27	Watch Your Step	Gaumont	
2-27	The Doll and the Devil	Pilot	
2-28	A Counterfeit Courtship	Victor	
2-28	Pat and a Brave Financier	Lux	518
2-28	Arabella and the Wizard	Lux	455
2-28	The Bashful Boy	Solax	
3-1	Binks, the Tightwad	Imp	

EDUCATIONAL.

Date	Title	Maker	Length
2-13	Under the Microscope	Gaumont	
2-22	A Study in Crayon	Imp	
2-27	Denizens of the Deep	Gaumont	

SCENIC.

Date	Title	Maker	Length
2-20	Lake Candy	Mutual	
2-22	Kullen, the West Coast of Sweden	Great Northern	
2-23	A Dead Town	Eclair	

TOPICAL.

Date	Title	Maker	Length
2-17	Tournament of Roses	Nestor	
2-19	Animated Weekly, No. 50	Universal	
2-19	Mutual Weekly, No. 8	Mutual	
2-19	Gaumont's Weekly, No. 50	Gaumont	
2-26	Animated Weekly, No. 51	Universal	
2-26	Mutual Weekly, No. 9	Mutual	
2-26	Gaumont's Weekly, No. 51	Gaumont	

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Champion, Imp, Nestor.
TUESDAY: Bison, Gem.
WEDNESDAY: Animated Weekly, Frontier, Nestor, Powers.
THURSDAY: Eclair, Powers, Victor.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Imp, Bison, Mecca.
SUNDAY: Crystal, Eclair, Rex.

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone.
TUESDAY: Majestic, Thanhouser.
WEDNESDAY: Broncho, Mutual Weekly, Reliance.
THURSDAY: American, Mutual, Punch.
FRIDAY: Kay-Bee, Thanhouser.
SATURDAY: American, Reliance.
SUNDAY: Majestic, Thanhouser.

DAILY "FILM SUPPLY" RELEASES

(Independent)

MONDAY: American, Comet.
TUESDAY: Gaumont.
WEDNESDAY: Solax, Gaumont Weekly.
THURSDAY: Ammex, Gaumont, Pilot.
FRIDAY: Thanhouser, Solax, Lux.
FRIDAY: Lux, Solax.
SATURDAY: Great Northern Gaumont.

VOL. IX. MARCH 15, 1913. No. 6

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

EDGENA
DE LESPINE
RELIANCE

GEORGE KLEINE'S CINES and ECLIPSE RELEASES

Sensational Cines-Kleine Feature

Released April 7th, 1913

THE QUEEN OF SPADES

(COPYRIGHT, 1913, BY GEORGE KLEINE)

IN TWO REELS

AN ABSORBING STORY OF A VERY REMARKABLE WOMAN

THE GORGEOUS RECEPTION

A woman of culture and refinement is compelled by misfortune to enter the employ of unscrupulous money sharks.

In these circumstances she leads a brilliant life, but all is suddenly altered when, on the eve of her daughter's marriage, her fiance determines to break off the engagement on account of the mother's ambiguous position. Her daughter's happiness is paramount, however, and is preserved through a mother's sacrifice.

A marvelous production, with Miss Marie Hesperia and Mr. L. Lupi in the principal roles.

Special Heralds, One, Three and Six Sheet Posters!

A SPLENDID PROGRAM OF CURRENT RELEASES

Cines March 18, 1913	**WHO'S CHAMPION NOW?**	(Comedy)
	Their Country Relations	(Comedy)
Eclipse March 19, 1913	**AN INNOCENT OFFENDER**	(Drama)
	A thrilling detective story. The unexpected happens every minute.	
Cines March 22, 1913	**A MOTOR-CAR ROMANCE**	(Comedy-Drama)
	Jack tries to take advantage of his fiancee, but he won't do it again! The film shows why.	

FOR POSTERS—Order from your Exchange, or from the ARMSTRONG LITHOGRAPH COMPANY, Cleveland, Ohio

Send us your name to be placed upon our mailing list for advance advertising matter.

GEORGE KLEINE

166 N. State St.
CHICAGO, ILL.

THE HOUSE OF SELIG

Announcement Extraordinary

Selig Masterpieces Soon to be Released

The fame of Selig Masterpieces has spread to the furthermost corners of the world. Exhibitors constantly clamor for more—more—more. It is commonly acknowledged that no features can compare with those produced by the House of Selig. The demand for more Selig masterpieces has lead us to announce the immediate release of three great features.

Pauline Cushman—The Federal Spy
In Two Reels. The Elaborate War-Time Masterpiece
Released March 24. As a Special.
(See full page adv. and review elsewhere in this issue)

A Change of Administration
In Two Reels. A Timely Masterpiece On the Political Patronage Evil
Released April 5. As a Special.

A Wise Old Elephant
In Two Reels. Selig's Wild Animal Novelty
Released April 14. As a Special.

Book Each One of These Masterpieces TODAY Send for Descriptive Matter

Two More Weeks of Selig Winners

Mar. 17—LOVE BEFORE TEN
Fascinating Juvenile Drama
Mar. 18—TURN HIM OUT
Farce Comedy. On same reel;
PEKING, CHINA
Educational
Mar. 19—THE SHERIFF OF YAVAPAI COUNTY. Drama of the West
Mar. 20—THE EX-CONVICT
Drama of the Underworld
Mar. 21—THE DANCER'S REDEMPTION
Spanish Romance
Mar. 24—THE OLD CLERK
Drama
Mar. 25—THF SCALES OF JUSTICE
Drama
Mar. 26—THE LIFE TIMER
Western Drama. On same reel with;
SHANGHAI, CHINA
Educational
Mar. 27—THE FOOD-CHOPPER WAR
Comedy
Mar. 28—SALLY IN OUR ALLEY
Comedy Drama Feature

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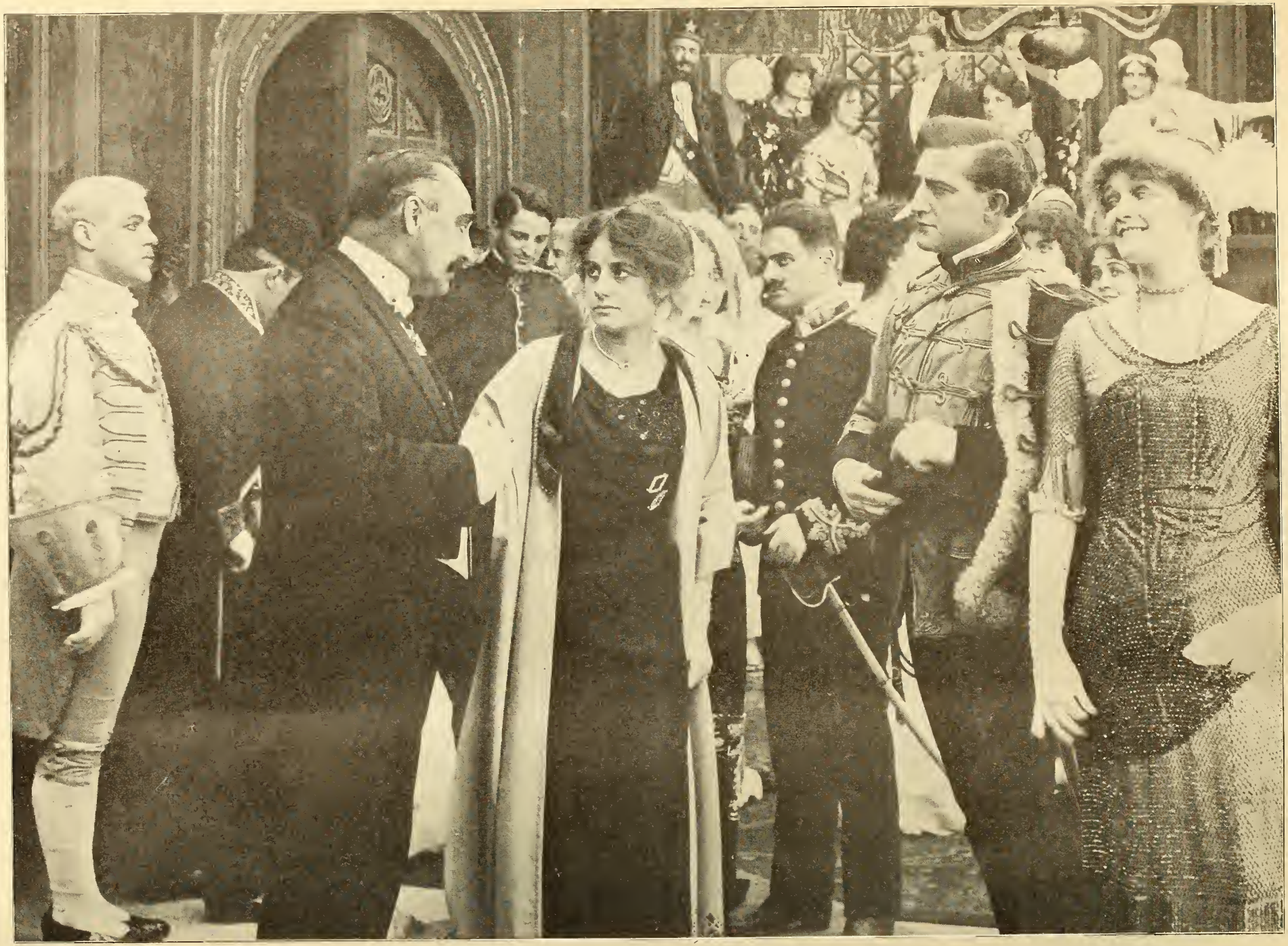
The SELIG POLYSCOPE CO.

20 East Randolph St., Chicago, Ill.

BRANCH OFFICES: Berlin, St. Petersburg, London, Paris, Budapest
STUDIOS: Chicago, Los Angeles, Denver,

SEND US YOUR NAME. WE WILL SEND YOU WEEKLY BULLETINS FREE



Scene from Essanay's Two-Reel Dramatic Feature, "The Spy's Defeat," Released March 31.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, MARCH 15, 1913

PUBLISHED BI-WEEKLY BY

ELECTRICITY MAGAZINE CORPORATION

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Single copy	.10

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than ten days in advance of date of issue. Regular date of issue, every other Saturday. New advertisements will be accepted up to within five days of date of issue, but proof of such advertisements can not be shown in advance of publication.

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York Draft or money order, in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order, or sent to our London Office.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

LONDON OFFICE .....36 Maiden Lane, Covent Garden
S. RENTELL & Co., Representatives

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in Motography or any voice in its management or policy.

CHICAGO, MARCH 15, 1913

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NEIL G. CAWARD JOINS US.

NEIL G. Caward, recently editor of *Photoplay Magazine,* has joined the editorial staff of MOTOGRAPHY, and will be identified with it, we hope, for a long time to come. Mr. Caward, besides his editorial experience in the motion picture field, has followed the rose-strewn path of the exhibitor, acquiring thereby a certain spirit of fraternity toward the men who present the silent drama to the public. Most of the trade already know him or of him, so it is unnecessary to bespeak for him the courtesies usually accorded representatives of the trade's own press.

MORE ON STATE CENSORSHIP.

FOLLOWING our presentation two weeks ago of the arguments of Secretary Christenson of the National League against the principle of state censorship, Mr. Christenson offers a supplementary explanation of his attitude:

I desire to comment on the Ohio state censor board bill, following my previous letter in your journal.

On February 26 we had a conference of prominent exhibitors of this state at Columbus and this matter was thoroughly discussed pro and con. The bill, as proposed, was taken up in detail and several important changes were made, especially that of charging on old reels, this being reduced to 25 cents per reel. Other changes were also made in the bill.

The motive for presenting this bill in this state was made more clear to my mind and, after listening to the arguments of exhibitors from Cincinnati, Columbus, Toledo and other points, wherein they stated that their municipalities have been asked to hold in abeyance proposed city ordinances for local censor boards, and, after taking into consideration that Ohio has recently gained the privilege of coming under "home rule" (giving all municipalities the right to enact their own laws governing their own cities), I have come to the conclusion that, if we can get a censor board that will have jurisdiction over the entire state, doing away with petty boards such as are proposed in many towns, it would be the better plan. In this way the enactment of this censor board bill will supercede the enactment of home rule and so it will be impossible for the municipalities to create any other censor boards in their home towns.

Further, inasmuch as no lawyers were able to devise means whereby the present national censor board could become legalized in this state, my contention was a hopeless one, and I now feel that this censor board bill, as approved, is the best way out of the difficulties which beset us.

I also wish to call the attention of the other states to the fact that I am advised the United States government would be unable to enact a law creating a national censor board that would be legal in the states outside of the District of Columbia. I am further advised that the present national censor board has no legal standing, even in its own state, that of New York, being simply a self-constituted board of censors.

This proposed Ohio censor board bill has a provision in it for a national congress of censors, and if this bill becomes a law in Ohio and the other states should legalize this Ohio censor board in their own states it can in this way become a legal national censor board, with headquarters for such a board at such a place as may be selected. Such a congress would minimize the expense to manufacturers and the film business in general.

So if there are any proposed state or city censor boards in other states I would advise the members of our league to try to hold such proposed measures in abeyance until we have passed an Ohio law creating this censor board. In this way only can we secure harmony of interests and really benefit all concerned.

The bill has been gotten up with the desire to be of benefit to the exhibitors and the entire industry and my earnest hope

is that the governor will appoint to this board substantial business men who are familiar with the film business and therefore capable of censoring films when this bill becomes a law.

This undoubtedly gives the subject of state censorship a new complection—in Ohio, at least. It is better to have a state censor than fifty or a hundred municipal censors. And the proposed National Congress of Censors would do much to unify the motives of censorship and harmonize the methods. Nevertheless, such a congress would be comprised of not less than fifty state representatives, all working on the same material and *without the dictates of peculiar or different local conditions* that actuate the political or industrial representative.

If a legalized censorship is really needed, it is unfortunate that a national censor body is out of the question, because, as pointed out before, the problem is purely national and not local. That the present National Board of Censorship has no legal standing we already know. But it is entirely efficient and effective, and has all the force of a legalized body—being supported by public opinion, without which no law is enforced. Whether the work of such a self-constituted body could be legalized locally by statutes or ordinances demanding that all films carry its signature is a matter for lawyers to decide. Presumably such laws would not hold if attacked.

Under present conditions, therefore, state censorship seems inevitable if legalized censorship is to obtain at all. But the economic principle remains. There never can be a logical field of work for a state censor of motion pictures. A state censor can do no work, that is, which is not needlessly duplicated, or rather multiplied, without adding one iota to the net result. State censorship must always be a make-shift to accommodate a defective system.

SURREPTITIOUS "ADS" IN FILMS.

A COPY of a letter which President Neff has sent out in answer to a number of communications received by him reads as follows:

In regard to advertisements appearing in pictures five letters have been received in the past two days in regard to a picture entitled "The Family Jar" released by Pathe January 18, 1913. A. Engle, manager Empire theater, Fort Dodge, Iowa, is the last gentleman to protest against the advertisement that seems to appear in this picture. He states that the picture is nothing more than an advertisement for the Beech Nut Company.

My attention for the past year has been called to the various advertisements that appear in pictures. Now I wish to be frank and just in regard to the pictures containing advertisements. First, I do not believe a censor board should pass pictures containing advertisements of the kind mentioned. Second, I do not believe the manufacturers purposely place these advertisements in their pictures, but really believe it to be the fault of the camera man. It would seem, however, that a manufacturer would have someone closely scrutinize all of its films and when an advertisement appears, cut it out; this would immediately eliminate all effort on the part of the advertisers to appear before the camera man when he is taking the picture, and every camera man should have explicit instructions to see that advertisements were not taken. It is not fair to exchanges who have to pay so much per foot for advertising films. It is not fair to our exhibitors to use them for the purpose of displaying advertisements in film for the financial benefit of others. It is more unjust to the public to force them to sit in an audience and look at an advertisement which they do not care to see. I would advise every exhibitor, where an advertisement appears in a film, to refuse to run it and also to refuse to pay rent on such films.

It is not fair and just to try to force the exhibitors to run advertising films free. Several exhibitors I know of have gone to the trouble of cutting out advertisements and not run them at all.

As I am in favor of a censor board, I believe all stalling on pictures and advertisements should be looked upon as undesirable and whoever censors the pictures should see to it that a square deal is given everybody.

Surreptious advertising in films of an alleged entertainment nature is reprehensible so long as the exchange is forced to buy and the exhibitors compelled to run such films as are given them, without the exercise of selection. With market conditions such that the exchange and the exhibitor are free to reject such subjects as arouse their distaste or suspicion, then the regular release which contains a half-concealed "ad" stands on its merits.

More than once we have drawn a parallel between film producing and newspaper publishing. The newspaper "paid reading notice" corresponds to the kind of film mentioned by Mr. Neff. Recently the United States Postal Department ruled that all such paid reading notices in newspapers must be plainly marked "advertisement."

But it must be remembered that newspapers enjoy a special privilege from the post office in the way of "second class entry," which gives them a low rate of postal distribution. The recent ruling referred to, therefore, is not for the protection of the newspaper-reading public, nor for the protection of the "legitimate" advertiser, but for the benefit of the post office itself. In other words, the postal authorities will not give "second class" privileges to papers whose contents are obviously devoted advertising to the exclusion of news and informative reading matter. But the publication which does not claim second class privileges, and which places postage to the full third-class amount on each copy is under no such restrictions. It may carry nothing but advertising, disguised or not, and still exact a price from its readers if it can get it.

With all respect to President Neff's argument, we fail to see any material for the work of a censor board in the kind of film he mentions. The censor is concerned wholly with the moral influence of the picture, and not at all with its commercial aspect. Even a legalized censor board acting in harmony with and recompensed by the exhibitors would be outside its jurisdiction in censoring advertising in a film, so long as the advertising was entirely wholesome and of good influence.

A hypothetical arrangement whereby motion picture films could enjoy transportation facilities similar to the "second class" privilege of the publisher, and each brand of film could carry the equivalent of a "second class" mark, perhaps these problems would all be solved. Until that time (which will probably never come) it is squarely up to the exhibitor. If he is not strong enough to handle it, he will have to get stronger.

OUR NEW BOOK.

FOR a year we have been working on a new book, to be called "Motion Picture Making and Exhibiting." It is now ready for publication, and will issue very shortly. The entire work will also he run serially in Motography, and the first installment appears in this issue. The author, John B. Rathmun, is an associate editor of Motography, an instructor in machine design at Chicago Technical Colloge and writer of a number of text-books.

In "Motion Picture Making and Projection" we have met the demands of both classes—the interested layman and the doubly interested worker. It may be neither the biggest book on its subject nor the cheapest; but it is unquestionably the biggest work that has ever been offered to this field for one dollar. It will have about 220 pages, regular 8 vo. size, well illustrated and full of concentrated information.

Historical Incident in Two Reel Feature

Selig's "Pauline Cushman"

THE historical account of the daring escapes and brave deeds of Pauline Cushman, the only woman spy mentioned in accounts of the Civil war period, forms the basis of the Selig Polyscope Company's latest two-reel thriller, to be released on March 24. The film is entitled "Pauline Cushman—The Federal Spy" and is said to be not only historically correct in every detail, but also to be second to none of the Selig war dramas from the standpoint of production

The story, written by Charles E. Nixon and produced by director Eagle, requires an unusually large company of principals and over 1,000 extra people in the telling. The title role, that of the brilliant, beautiful and impulsive Pauline, is enacted by Miss Winnifred Greenwood and gives her an opportunity for by far the best work this reviewer has ever seen her do.

Winnifred Greenwood as Pauline Cushman.

From the advance showing of the film one is impressed by the accuracy of detail, particularly in a dressing room scene in the early part of the first reel. Here one discovers the heroine in her dressing room in Wood's Theater in Louisville, and notes on the wall posters and billing of such theatrical enterprises as Laura Keene in "Our American Cousin," Arlington's Minstrels, and the Worrell Sisters. In a following scene one obtains an unusual view of the auditorium of Wood's Theater during Miss Cushman's production of "Camille," and sees the audience and the players on the stage, at the same time. It is a really commendable bit of stage direction and quite out of the ordinary in pictures.

The battle scenes of the second reel are convincing and give the spectator the impression that he is actually witnessing a brilliant charge or a spectacular defense.

The story of the film in brief is as follows:

Pauline Cushman, playing at Wood's Theater in Louisville, receives in her dressing room a note from Colonel Martin, a paroled Confederate brigader, requesting an audience with her at the Southern hotel. Before leaving to keep her appointment, Miss Cushman meets Hank Holmes, a Pinkerton operative in the employ of the North, and agrees to act as a spy for the Union during the stormy days just beginning.

At the meeting with Colonel Martin the actress is called upon to lead a demonstration in behalf of the Confederacy, and in order to ingratiate herself with the leaders of the South she consents to give a public toast that evening to Jefferson Davis and the Confederacy. We next see the audience gathered in the theater to see Miss Cushman's "Camille" and obtain a glimpse of the players themselves, enacting a scene from the second act of Dumas' great drama. Rising from the table Miss Cushman steps to the footlights and, lifting her wineglass on high cries "Here's to Jefferson Davis and the Southern Confedaracy. May the South always maintain her rights!" At the conclusion of her toast the speaker dashes the wine remaining in her glass onto the Union banner which drapes the stage box.

Immediately all is confusion and the audience in an uproar. The Southern sympathizers were, naturally, delighted and broke into cheers, while the loyalists in the audience howled their rage and disgust, and a few of them even attempted to climb over the footlights to do violence to the fair actress. Several Confederate officers came to Miss Cushman's assistance and helped her to escape beyond the Mason and Dixon line, where she became the boast of the Southern camps as a victim of "Yankee tyranny."

Pauline is next seen within the Confederate lines, whither she has gone to obtain news of the movements of General Forrest's army. She again encounters Hank Holmes, now disguised as a negro, and is discovered while in consultation with him. Suspecting her of being a spy the Confederate who had surprised her hurried Pauline to headquarters and saw her arrested and placed a prisoner in the quartermaster's tent. In a war chest within the tent the federal spy discovers some valuable secrets and, later, is given an opportunity to escape, after disguising herself in the uniform of a Confederate drummer boy. Her escape is discovered and a thrilling chase follows, but eventually, Pauline reaches Rosecran's headquarters and safety.

Pauline is Shown the Secret Service Emblem.

In the second reel

The Actress-Spy was Brought Into Camp.

of the film we see Pauline again in the enemy's lines and under arrest. She is confined in a room next to that in which the field telegraph instrument is installed, and by means of a steel ramroad, which she runs through a hole in the wall of her room and up against the telegraph instrument, is enabled to read the messages being sent out from the adjoining room. Though tests prove that the clicks of the sounder cannot be heard through the wall, Pauline reads the Morse code by holding the end of the ramrod in her teeth and so receiving the vibrations of the dots and dashes as they are ticked off.

She conveys this information to the federal officers by "invisible ink" applied to her cuffs, which she sends by Holmes "to the laundry," and so warns the Northern troops of an ambush that has been prepared for them at Lewiston Gap. Rosecrans is seen on the way to the front and we then get a view of the Confederates building an ambush with brush and logs. The concealed battery waits in vain for the Northern troops, however, only to discover too late that they have been flanked, and themselves have to flee. Stirring and realistic scenes of the battle of Lewiston Gap follow, this part of the picture certainly being thrilling enough to satisfy the most exacting.

As the battle ends we see Pauline Cushman crossing the field, accompanied by Union officers. As a reward for her bravery and daring she is created a Major, being the only woman known to history who ever bore this title in the army of the North. The pretty actress is receiving the praise of the federal officers as the drama end in a drifting halo of battle smoke.

The cast enacting this stirring war drama for the Selig company is as follows:

Pauline Cushman, the Federal spy.....Winnifred Greenwood
Colonel Martin.....George L. Cox
Watershine.....Jack Nelson
Major Russell.....William Stowell
(Officers in the Confederate army.)
Henry Holmes, secret service agent.....Charles Clary
General Forrest, Confederate officer.....T. J. Commerford
General John Morgan, Confederate officer.....Lafayette McKee
Joe, Confederate drummer boy.. .....Norman Fowler
Major Blackstone, Confederate officer.....Walter Roberts
General Rosecrans, commander Federals.....Grant Foreman
Simpson, orderly to General Rosecrans.....Irwin Hardy
Major O'Neill.....Thomas Dixon
Colonel Stone.....Maxwell Sargent
(General Rosecrans' staff.)
General Bragg, commanding Confederate forces....Harry Lonsdale
Joe Martin, General Bragg's telegraph operator..Julius Frankerberg
(Officers, soldiers, sentinels, civilians, players, servants, etc., etc.)

The exhibitors who have long been awaiting the next big Selig war drama will undoubtedly be well satisfied with this extra reel subject and with it as an attraction be well on the road to luring the nickels and dimes to their box offices.

Dr. William M. Davidson, superintendent of public schools of Washington, D. C., is strongly advocating the passage of a bill now before congress to permit the use of the schools of the District as social centers where educational motion pictures can be shown for the benefit of adults as well as of children.

The Account of the Theater Riot was Read with Interest.

Motion Picture Making and Exhibiting

By John B. Rathbun*

CHAPTER I. THE PRINCIPLES OF MOTOGRAPHY.

THE conception of motion is purely a comparitive process. When a person views an object in uniform motion, he really makes note of the successive positions of the object in regard to some fixed or stationary point in the scene. Because of the rapidity with which he makes these comparisons, he has no remembrance of any particular position and therefore the individual impressions gradually fade into one, giving him an idea of continuous progress. The fixed point that is used for the comparisons may either be an object in the scene or the limiting edges of his field of view. If he observes a simple moving object such as a ball, against a blank background, and followed it in such a way that it always occupied the center of his line of sight, he would receive no idea of motion. If a stationary post were placed behind the moving ball, he would at once unconsciously start measuring its successive positions in regard to the post.

When a single snap-shot photograph is taken of an object in motion, the picture will reveal the attitude and position of the object at the instant of exposure. If a second picture were taken immediately after the first, it would show the position at the second instant, and so on. If a series of such pictures were examined, one after the other in the ordinary way, the progress of the object

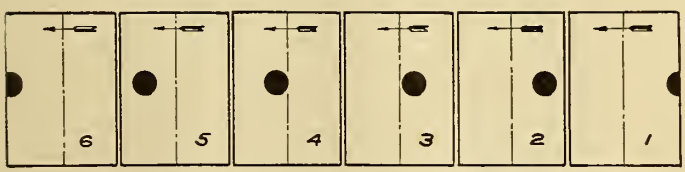

Fig. 1.—Six Successive Views of a Ball Passing Across a Picture. The Reference Line Occupies the Same Position on Each Picture.

would be seen, but without any suggestion of motion.

Should the series of pictures be presented to view so rapidly, that the eye would not have time to view and analyze each of the pictures separately, the conditions mentioned in the first paragraph would be reproduced, resulting in the sensation of motion. This illusion depends principally on what is known as "persistence of vision," or in other words, upon the time required for the optic nerve to transmit a visual message from the eye to the brain. This delay in the transmission of the image results in a continued impression, equal in length, to the time required to pass from the retina to the brain. Thus the brain continues or "persists" in seeing an object after it has passed entirely out of the field of view.

While this time is only 1/24 of a second in the average person, it is long enough to allow a machine to substitute a second picture while the brain is still recording the first. As the sensation of the first view fades away it is immediately succeeded by the second without a perceptible lapse of time giving the impression of a single picture. As the first picture becomes fainter, the second continues to increase in brightness, and finally obliterates all previous positions of the object. A common example of this property of visual persistence may be had in viewing a flash of lightning. To the observer, the flash appears to last 1/24 of a second, or more, while the flash actually lasted less than .0001 second.

In motion picture work advantage is taken of this

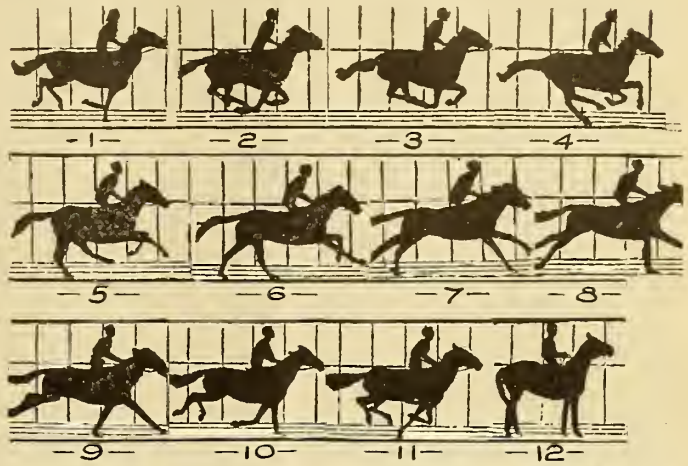

Fig. 2.—Twelve Successive Attitudes of a Horse Taken by Muybridge. When Passed Rapidly Before the Eyes the Pictures Give the Impression of Motion.

property of sight, the successive pictures being thrown on the screen so rapidly that the eye construes the succession as continuous motion. When the shutter of the projector is opened for about 1/32 of a second, the impression is started. This view is now shut off quickly, and a second view is moved into the field of the lens which in turn is thrown on the screen before the impression of the first has died away. In practice this operation is repeated at the rate of sixteen pictures per second. The illusion is greatly accentuated by the stationary objects in the picture, and by the edge of the screen which has a fixed relation in regard to the spectator.

The twelve pictures shown by Fig. 2 illustrate the principles of the motion picture, each picture in the figure showing the position assumed by the horse at the particular instant at which the picture was taken. They are reproductions of a series of instantaneous photo-

Fig. 3.—An Early Type of Disc Machine. The Pictures are Illuminated in Succession by a Narrow Beam of Light.

graphs taken by Edward Muybridge in 1870, and are considered to be the first motion pictures ever taken of a living subject by photographic methods. When passed

*This is the first installment of a serial article, which will comprise a reprint of our new book of the same title. The book will be ready very shortly.

rapidly and intermittently before the eye in their proper order, the horse moves its legs in a life like manner and the jockey bounces up and down on its back.

THE ZOETROPE.

The little "whirligig," known as the "Zoetrope," was the first motion picture machine to be placed on the market, and dates from a period previous to 1850. It was originally intended as a toy for children, and probably for this reason did not awaken much interest in the possibilities of the moving picture at the time of its inception. The little device contains all of the parts characteristic of the modern projectors, or their equivalent, and performs the cycle of operations in the same way and sequence described in the foregoing paragraphs.

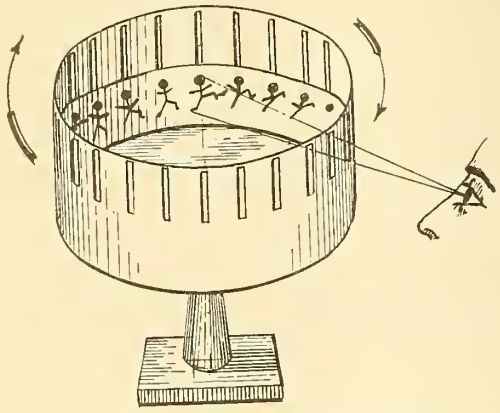

Fig. 4.—Toy Zoetrope, Showing the Arrangement of the Pictures and Slots.

It consists of a hollow paste-board cylinder mounted on a vertical spindle on which it can be rotated rapidly in a horizontal plane. Equally spaced vertical slots are cut in the side of the pasteboard cylinder which extend to a point about half way from the bottom. The pictures, which are printed on strips of cardboard, are merely outline drawings showing simple objects in ten or twelve successive positions, and are spaced to correspond with the spacing of the slots in the side of the box. The picture strips are placed inside and near the bottom of the box with the picture side of the strips facing the interior so that they can be viewed by looking through the slots from the outside of the cylinder.

When the Zoetrope is revolved rapidly, the slots and wall spaces alternately expose a picture to view and cut it off in the same way that the shutter of a modern projector acts on a film, so that the observer receives the impression of motion from the succession of pictures. As the pictures and slots advance in opposite directions, being on opposite sides of the cylinder, the action of the slots is very rapid, the cutting speed being twice that of the peripheral speed of the box.

THE EXPERIMENTS OF MUYBRIDGE.

The progress of the motion picture was hampered at all stages of its history by the lack of suitable photograpic materials, and it was not until 1870 that dry plates could be obtained that were fast enough to record exposures of less than 1/20 of a second. The cameras of that time were naturally not adapted for the rapid transfer of the exposed and unexposed plates, and consequently the design of the camera required complete revision before it could be used for motion pictures.

In 1870, an Englishman, Edward Muybridge, conceived the idea of taking a series of photographs of moving objects by means of a number of independent cameras, spaced equally along the path of motion. The shutters of the cameras were to be arranged so that the subject made the exposure by contact with the shutter triggers as it passed in front of the lens. Muybridge finally succeeded in interesting Governor Stanford of California, who financed the proceeding, principally we judge, because of the opportunity that the pictures offered in studying the action of his race horses. The result of his work is shown in Fig. 2.

On one side of Stanford's exercise track, Muybridge erected a white-washed high board fence for the purpose of throwing the horse in brilliant silhouette, for with the dry plates of that day it was useless to attempt detail with the short exposures that he intended to use. Across the track, and opposite to the fence, were placed twenty-four separate cameras, spaced at equal intervals. A string from the shutter of each camera was stretched across the track to the fence so that the horse would strike each string in passing and thus snap the shutter when it was exactly in front of the lens. The horse in passing was thus photographed twenty-four times.

As the pictures were taken primarily for the purpose of studying the attitudes of the horse in the different stages of its progress, the fence was divided into panels equal in width to the spacing of the cameras. Each panel was numbered so that the pictures could be identified in regard to the positions of the horse. These pictures created considerable comment at the time, particularly among artists, in regard to the unsuspected muscular action and attitudes of the trotting horse, and settled conclusively all disputes arising from the criticisms of Remington's and Messonier's paintings.

The pictures were afterwards projected on a screen by means of a modified zoetrope wheel, whereupon the peculiar positions were resolved into the natural and continuous motion of the animal. These pictures, while successful in delineating the motions of the limbs and muscles, had a very serious fault which was due to the fact that the image of the horse did not progress across and pass off the screen, but remained prancing up and down in the center of the picture. This was the result of taking the individual pictures at the time when the horse was exactly in front of the cameras instead of from a single stationary view point as with the modern

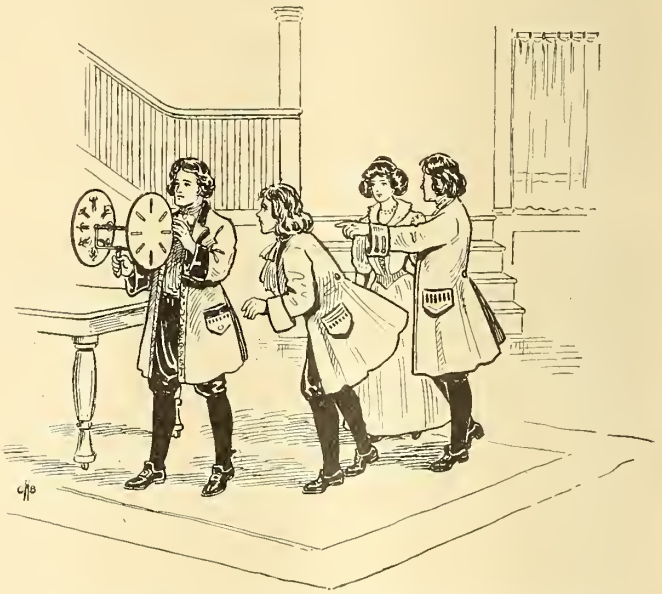

Fig. 4-A.—A Double Disc Machine. One Disc Contains the Pictures, and the Other the Slots. As the Discs Revolve in Opposite Directions, the Action is Similar To That of the Zoetrope.

motion camera. An effect similar to that of the Muybridge pictures would be obtained by following the horse with a camera in an automobile.

While these experiments paved the way to future success, the Muybridge system was out of the question for practical work, for not only were the pictures all broadside views, but 16,000 cameras would be required for a commercial 1,000-foot reel.

THE CELLULOID FILM.

The invention of the celluloid film by Eastman was really the greatest single step in the development of the motion-picture machine, for the chief trouble experienced by the earlier experimenters was due to the awkward and complicated mechanism used to shift the inflexible and fragile glass plates. In addition to the mechanical troubles, the enormous bulk of the dry plates made the continuous operation of the machine almost impossible, and required in addition a considerable amount of storage room. The flexible celluloid film introduced by Eastman made it a simple matter to feed a great number of pictures at an exactly uniform speed, and also made it possible to store a large number of photographs in a small space.

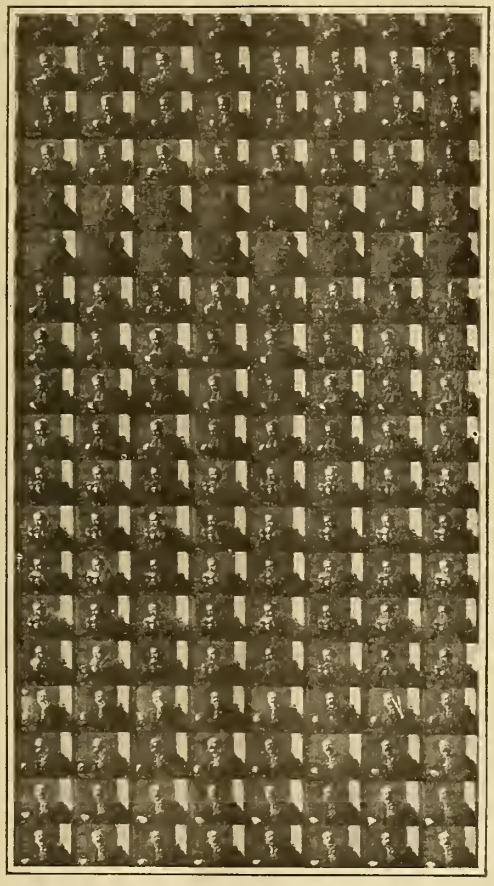

Fig. 4-B.—A Series of Motion Pictures Arranged on a Glass Dry Plate. The Machine Projecting These Pictures Moves the Plate Up and Down, and Shifts from One Row to the Next as Soon as the Last Picture in the Row is Projected.

In the modern film the 16,000 photographs on 1,000 feet of film makes a roll only 10 inches in diameter and 1⅜ inches thick. To accommodate the same number of photographs on a glass dry plate would require an area of approximately 82 square feet, which, when put into practical use in a single plate, would make a strip one foot wide and 82 feet long. Subdividing the glass into 82 plates of one square foot area would require a very complicated mechanism and careful manipulation to secure the perfect centering of all the plates in the projector.

As soon as the celluloid film appeared upon the market, the principal difficulties in building a machine were removed, and work was started immediately by Edison

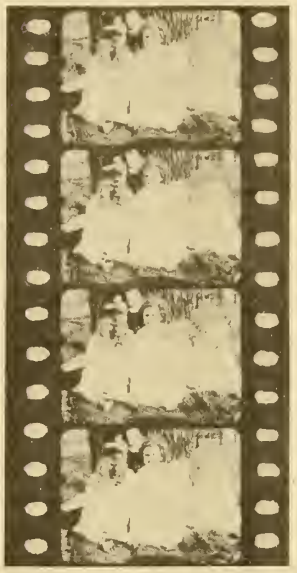

Fig. 4-C.—A Modern Celluloid Film, Showing the Arrangement of the Pictures and the Sprocket Holes. Full Size.

Fig. 4-D.—A Full Sized Reproduction of the Original Biograph Film. This Film is Much Larger Than Those in Use Today, and Has a Very Crude Form of Perforation.

on his "Kinetoscope." This was the first commercial machine to employ photographs in a continuous strip.

In the Kinetoscope and in modern machines the film is in the form of a long strip. The individual photographs run down the center of the celluloid ribbon, edge to edge, the top of one picture coming directly on the bottom edge of the other. The strip is run through the projector in front of the lens like a belt, and as soon as each picture is centered in the correct position by the driving mechanism a flash of light is sent through the transparency, projecting the picture on the screen. As the position of the moving object of the film varies slightly on each picture, the rapid succession of pictures thrown gives the spectator the impression of motion.

EDISON'S KINETOSCOPE.

While Edison had done a considerable amount of work in developing the motion-picture machine before the advent of the celluloid film, he realized that a commercial success was impossible with glass plates, and therefore delayed serious work on the problem until the celluloid film was announced as a success in the ordinary photographic processes. Shortly after this his first machine, the "Kinetoscope," made its appearance, at the Chicago World's Fair in 1893.

The original Kinetoscope did not project the pictures on a screen, but exhibited them directly through a magnifying glass arranged in a peep hole in the side of the cabinet containing the mechanism. On dropping a nickel into the slot the lights were turned on automatically, and the observer at the peep hole saw a simple series of pictures that ran about thirty seconds. The pictures ran with such rapidity that they appeared in the most life-like manner to the wondering spectator, but as the show was short and represented little more than the old, well-known zoetrope, they did not arouse much enthusiasm.

The Kinetoscope contained about 40 feet of film in the form of a continuous band or belt. The band was wound around four or five sets of pulleys in parallel strands, so that the film could be placed in a small

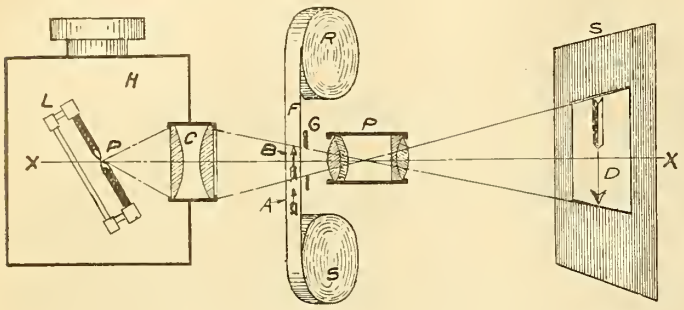

Fig. 5.—The Optical System of the Motion Picture Projector.

portable cabinet. At the top of the Kinetoscope the film was taken over two large wheels in a horizontal direction, and was passed between a magnifying glass and a small incandescent light so that the images on the film could be seen through the glass. A circular rotating disc having a radial slot was placed in front of the magnifying glass, and was arranged so that the positions of the slot and a picture registered when the picture was in the proper position in regard to the spectator. When the picture was either approaching or receding from the field of the lens, it was covered by the solid sector of the disc.

This shutter rotated continuously in a direction opposite to that of the film, and made one complete revolution during the time taken to pass each picture across the field. The film traveled continuously in a fixed relation to the position of the slot in the shutter, this relation being maintained by a set of sprocket wheels whose teeth engaged with perforations in the edge of the film. By means of gears the film and revolving shutter were driven as one unit.

The Kinetoscope differed from the machine of today in having a continuously moving film instead of the intermittent movement used in the modern machine which stops the film momentarily when an image comes between the lens and the light. The intermittent feed was found necessary in the projector for the reason that the high speed of the shutter in the continuous machine did not permit of sufficient illumination to project a strong, bright image on the screen.

(To be continued.)

The Globe Stove & Range Company, Kokomo, Ind., have prepared a 1,500-foot moving-picture film, entitled "How Globe Stoves are Made," as an aid to dealers in advertising Globe stoves and ranges. The pictures can be obtained by merchants who will make the proper arrangements for showing them in their territory. Colored stereopticon advertising slides, showing Globe products, together with the merchant's name and address, have also been prepared and are offered to dealers. The company sends detailed information concerning these and other helps in the sale of its goods.

"Cupid Never Ages," March 24. Copyright 1913, American Film Mfg. Co.

Motography's Gallery of Picture Players

MARC McDermott is "our own Marc" to the picture lovers who choose their favorites by merit of their work rather than the way they wear their hair or make love. His acting in Edison films marks him as one of much stage experience and a brief resume of his life reveals the fact that he made his theatrical bow at an early age and has been in the profession ever since. He played Shakespearean roles for seven years in George Rignold's company and came to the states from his native England, with Mrs. Pat Campbell, traveling from coast to coast, in leading roles with her company. He played "Sherlock Holmes" for two seasons under Frohman management, and later played with Marie Dainton and the late Dennis O'Sullivan, with Mansfield and with Joseph Brooks. Two years ago he signed with the Edison people and has been more than deserving of the title "leading man" ever since.

Marc McDermott.

ELSIE M'LEOD is of the ingenue type that makes people come again to see her. She is one of the many girls in Edison films who add to the beauty of the scenery and is the girly-girly kind whose utter femininity seems to imply that youth and laughter will be hers to the end of time. She is one of the youngest of picture ladies and her appearance in films is characterized by a winning manner that is Miss Elsie's by divine right of inheritance. It was that same winning manner which made its possessor a favorite in her classes at school, the belle of her girl-day parties and that now promises to give her that which she most desires—the general approbation of the world of picture seers. Though she has been in film work for a comparatively short time, the name "Elsie McLeod" is by no means unknown to those whose favor the demure Elsie is courting. Rather it is heralded with pleasure

Elsie McLeod.

EDNA Flugrath is one of the Edison little ladies who is attaining that which is necessary to picture-success, favoritism on the part of the thousands who nightly attend picture shows, the world over. Miss Flugrath's rising popularity is rather remarkable, since she is really very new in the art and very unassuming in both her work and her appearance. Perhaps it is just that which is making for her rapid headway in the work into which she put her best efforts and which is meting out in return a noticeable advancement, the very best spur she could have to keep her ambition pinned to the topmost rung of the ladder of picturedom success. Already she is playing leads with much success and her frail prettiness gave her place among the company's best looking players. Not only is Miss Flugrath the possessor of ability and charm but also of a snap and daring that will carry her to any height.

Edna Flugrath.

AUGUSTUS Phillips worries not a bit about the variety of roles he is called upon to play for the pleasure of spectators whose favored films are those with the ring around the "E." For Augustus can assume any kind of a part and make it stand out by itself, with all the credit going Phillips-ward. He is a most pleasant person, say those who know Mr. Phillips personally, and his pleasing appearance warrants that decision on the part of those who know him merely as a screen acquaintance. His theatrical work covers a number of years, and an amount of experience that made success in his chosen line inevitable. His best known work was that with the Spooner stock company in Brooklyn, N. Y. The Edison company rejoiced when Mr. Phillips responded to its invitation to join its ranks where his interest in his work, which is stamped with individuality and charm, brought him popularity to an unlooked for degree.

Augustus Phillips.

"Eastern Flower," March 22. Copyright 1913, American Film Mfg. Co.

Exposition to Be Vast in Scope

An announcement has already been made of the first exposition of the moving-picture trade which is to be opened on Monday, July 7, in the New Grand Central Palace of New York City, this exposition being held in conjunction with the third annual convention of the Motion Picture Exhibitors' League of America, but a recent bulletin gives more detailed information regarding the nature and scope of the exhibition.

The bulletin states that the exhibits, which will be arranged on the main floor of the Grand Central Palace, the area of which exceeds forty thousand square feet, will be divided into seven main sections and classified as follows: 1—Development of the cinematograph industry from its commencement to the present day; 2—Exhibition of American and foreign camera and projecting machines; 3—Representations of cinematograph subjects, etc.; 4—Theater equipment and electric lighting novelties; 5—Mechanical orchestral organ, piano and other musical attractions in the picture theater; 6—Miscellaneous allied industries and 7—An international cinematograph congress.

Everybody connected with the trade is planning to exhibit or co-operate in making this, the first exposition, a memorable success, and it will undoubtedly go far toward creating additional interest in motion pictures.

As has already been chronicled the exposition is to be given under the management of the Motion Picture Exhibitors' Association of New York, and a special committee has already been appointed to have charge of the arrangements, the offices of this committee being located in the German Bank building at Fourth avenue and Fourteenth street. All the work of promoting the exposition will be directed from that office.

Show Exhibitors' Strength to City Officials

The trials and tribulations of the motion-picture men were depicted recently, not upon a screen, but orally, by Samuel H. Trigger, president of the New York Motion Picture Exhibitors' League, and by W. B. F. Rogers, its attorney, who addressed the Buffalo exhibitors at their annual smoker held at the Statler hotel. Members of the board of aldermen, councilmen, supervisors and heads of city departments were guests.

Before this assemblage, Mr. Rogers said, "We have not brought the city officials here to bribe them, but to demonstrate the strength of the movement behind the motion-picture industry. We wish to appeal only to your sense of fairness in dealing with motion pictures. The motion-picture show is subjected to much unfair criticism and there are many laws governing the operation of the movies which should not be upon the statute books."

The motion-picture industry, according to Mr. Trigger, is still in its infancy. The president of the New York league told of the difficulties of the motion-picture promoters in New York during the McClellan administration, when the shows were closed on Sunday and the vaudeville houses allowed to remain open. He said that there was strong opposition to Sunday shows there.

On the Outside Looking In

By the Goat Man

SHAKE yourself into position to contemplate the making of half a billion feet of negative film in a year and realize at the same time, that ninety-nine per cent of it stood up under the scrutiny of the National Board of Censorship. Some wise bunch are making 'em.

* * *

It doesn't cost me a cent to kick. Bill Swanson is the Big I Am of his crew and he knows all about it. I want Bill to tell me why he doesn't censor the word "craze." What is the idea? Is it merely a craze or is it a business? As a manufacturer, is it good business to snap off the top buttons and say there's a hundred million invested to make films to satisfy the demands of a "craze?" Kill the word. Let us realize that we are working along wholesome, constructive, instructive lines; that we represent a worth-while business; that it is an industry rather than a game.

* * *

The Deputy Goat has sent me a motion picture of his son, Pliny W. Horne—a fine, up-standing chap with a big smile and a suit of jumpers. Pliny, associated with Frederick R. Eldredge, is making Seltagraph films and from official sources I am told that Seltagraph means Scenic, Educational, Local, Topical, Artistic-graph stuff. Here's luck.

According to the news dispensers of Gotham, Percey Waters, when he was manager of G. F., told Bill Fox, "you're only a little splinter." Waters had offered Fox $69,000 and then $89,000 for the Greater New York Film Rental Company. He admonished Fox to be sensible about it and "maybe I can get you $110,000." Fox insisted that his business was worth a lot more than that and refused to sell. The point I wish to make is Water's superior knowledge of little splinters. He must have hunted porcupines once upon a time.

* * *

Billy Horne says he is a Biograph regular. Look for him in that fetching masterpiece—"A Horse on Bill."

* * *

The cutest stuff in town is the fuzz that Al Greenland is encouraging on his upper lip. Summer time may help it. Winter in Greenland would discourage prolific growth of anything.

* * *

At Los Angeles the police confiscated a large quantity of liquor by pouring it into the street, of course Pathe had a camera man right there and it seems quite likely that the film will find a place in the fittings of all well-meaning booze cure establishments.

"Sally in Our Alley," March 28. Copyright 1913, Selig Polyscope Co.

Adam Geschwindt isn't a film man—he is editor of *The Silent Partner*, a tremendously useful big little magazine at 200 Fifth av., New York. He tells me that integrity, energy, judgment, optimism, calmness, decision, tolerance, credit, genius, temper, sincerity, preserverance, character, punctuality, cheerfulness, habits, self-confidence, knowledge, enthusiasm, health and appearance are the component parts of the efficient man. It is a comprehensive list, but it omits reliability—something

F. J. Grandon's Lubin Company at Los Angeles, Cal.

more significant than genius, surely. I give space to this analysis to emphasize some of the qualifications that are wholly lacking in tremendously successful film men. A film man begins and ends with energy, decision, preserverance, self-confidence and enthusiasm. He is all of these at all times. Energy is the big feed under his belt; decision is the telegraph blank in his hand; perserverance is his total disregard for everything and everybody till he lands; self-confidence is his know-how, and enthusiasm his economy. Film men are a type by their lonesome.

* * *

When I see the word "trust," as it is juggled by independents, I always think of the juggler. Will the primer class please take its position over there by the wall? Now then, altogether: In what respect does the independent maker and renter differ from the licensed maker and renter?

* * *

I recall the G. F.'s removal of a number of my patrons when it took over the better exchanges of this country, but G. F. is finding service through these pages nowadays. My repeated expression that a film man knows his business has been confirmed many times. It was hard to lose customers in the early, struggling days, but it is comforting to get 'em lined up in these better days of the business. When General Film was organized it had bigger fish to fry than to bother about the advertising feature. Time worked the problem out. Advertising helps the game, but the film itself must be the prime factor. Heinz would never get away with his fifty-seven varieties if the pickles weren't good. You can buy a drink for a nickel, but a high ball on a limited train costs forty cents—plus a dime to the dispenser. The day is fleeting when a $300 reel will get by with the $3,000 reel and ask no odds.

* * *

Out of the corners of my eyes I see the signs of the goat in the thirst emporiums. It ought to be my best season. Will Pop Rock please write?

* * *

As the readers of Motography may have discovered, I taboo film criticism. The film review, after all, is only one man's idea of it. The films I see are usually extraordinary. Last week I saw two subjects—approximately 13,000 feet. No, this isn't phony talk, it's real. Two subjects—13,000 feet. Kalem's "From the Manger to the Cross" and Cines-Kleine "Quo Vadis." I shall deplore Kalem's choice of title for its biblical masterpiece, because it is held literally. Had it been named "The Life of Christ," the producer would have carried it beyond the crucifixion to the ascension. This beautiful, 5,000-footer stops at the cross and if I recall my old Sunday school lessons, it might have gone a little farther for a more pleasing ending. However, this is merely suggestion. "From the Manger to the Cross" is splendid. It is the kind of production that will interest a clientele that does not come under the classification of film fan. It is this tremendous clientele that must be reached and every effort to do it should be encouraged. That Kalem sought Palestine for the settings is in itself most commendable.

* * *

The other subject, "Quo Vadis," is something quite apart. I know that no maker in this country would tackle such a job, unless it might be Mark Dintenfass. Mark, you know, is the man who is unafraid. "Quo Vadis" is stupendous, amazing, real. There is nearly 8,000 feet of it in five parts. It was made by the Cines Company of Rome, who must receive the plaudits of the entire film world for having achieved the ultimate. No film has ever equalled this one and, having reached such

Scene from Lubin's "Tamandra the Gypsy," Two Reels.

infinite perfection thus early, it would be foolhardy to prophesy what may follow. I have read Sienkiewicz's novel and I have seen the drama, but prior to last Friday night at the private theater of George Kleine, I had not lived in Nero's time and sat with him through his orgies and partaken of his bloodthirsty entertainments. If we are waiting for a film to lift us from a possible rut, it is here. I propose not to make myself ridiculous in hurling boquets. If you are interested in motion pictures you will sit for two and a half hours, much as I sat, riveted to your seat, forgetting time, and awake to a realization that it was all too short. If you are not inter-

"The Dancer's Redemption," March 21. Copyright 1913, Selig Polyscope Co.

ested in motion pictures and will see this film without enthusing—the booby-hatch for you!

* * *

Charley Simone threatens to make another dive into the film vortex, now that he parades past 1600 Broadway in fine disdain. I'm going to form a little Goat Club when I go down to New York. Anybody want the emblem?

* * *

I wish to know more of the folks who help to make the crowd; I'd be less selfish with my pokes and speak my mind out loud. I know too few, 'tis sad to say, because I stick at home and never amble out and play, or hike around, or roam. I'd like to call on Darwin Karr and visit Billy Quirk and if I get away that far, I'll buckle down to work. I know Dick Nehls, but never heard of Mr. Railroad Neil—I'll find these fellows, 'pon my word, and never miss a meal. From coast to coast the boys are few who call me by my name. I seem to be so very new. I bow my head in shame. It comes from lacking railroad fare and hanging 'round the dumps where everybody's on a tear and going through the jumps. If Laemmle'd lend his ear a while and Smith would settle down, I'd clear my system of its bile and visit Gotham town. I'd see Joe Farnham in his suite and Hadley in his car; give Charley Hite a bite to eat—drag Henkel to the bar. I'd sit with Streyckman's at the Screen and lariat McGee and see if Kessel could be seen, or find what he would see. I'd paint my sign on Eric's shirt and lay for H. Levine; I'd even try to mildly flirt with Mrs. Harry Bean! I wish I knew more of the crew—the bunch I have to know. It keeps me in an awful stew to hear the rooster crow! J. Stewart Blackton has the laugh, while Speedon has the say—I wish I had the Vitagraph—I'll get it yet, some day.

* * *

Sran H. Twist is smoking his own private brand and complains of headaches. Think it over.

Film Ordinance Devised for Milwaukee

A tentative draft of the motion picture-film censorship ordinance, devised for Milwaukee, Wis., in response to growing public demand, has been made public by its author, Ald. Percy Braman.

It provides for a board of censorship to be appointed by the mayor, the members to serve without pay for a two-year term.

There are seven sections to the ordinance. The first forbids exhibition of any suggestive picture or one depicting murder, suicide, robbery, stabbing, clubbing, or beating of a human being. The second establishes the board of censorship and its secretary, salary, $1,500 per year. The third forbids the exhibition in Milwaukee of any picture, unless it has been approved by the censors and affixed with a stamp, "Passed by the Local Board of Censorship." This section will not apply to pictures shown for purely educational, charitable or religious purposes by fraternal, charitable, educational and religious associations, or by libraries, museums and schools.

"The Old Clerk," March 24. Copyright 1913, Selig Polyscope Co.

The fifth section gives members of the board of censorship and the secretary the right to enter free any place where motion-picture films are shown or stored. The sixth prescribes as a penalty for violation of the ordinance, a fine not to exceed $50 or the revocation of the license of the showhouse, or both, as the court may direct. The seventh section declares the ordinance is to become effective as soon as passed.

The ordinance does not aim to cover the subject. Ald. Braman has purposely left unprovided for the question of who shall bear the expense of affixing the stamp on the film. It is estimated that each stamp will cost about 30 cents. Other questions will be settled when the ordinance is taken up by appropriate committees of the council.

Ald. Braman declares his measure will not serve its purpose unless the council adopts the Fiebrantz ordinance licensing theaters, holding that until theaters are licensed the city can have no way to compel observance of the law.

Company Snow-Bound on Mt. Lowe

David Miles and the Kinemacolor stock company in California recently ascended Mt. Lowe for the purpose of taking some motion pictures with real cloudland scenery. Scarcely had they taken the pictures and were preparing to return to Los Angeles, when a heavy snow storm caught them and made the descent impossible. Always prepared for emergencies on these field expeditions, Mr. Miles established a camp for his company in some deserted log cabins, where they lived very comfortably for three days. By that time the food supply was running low, and though almost snowed in, they managed to send a messenger on snow shoes to the nearest telegraph station.

The relief expedition from the Hollywood headquarters of the Kinemacolor Company found that Mr. Miles had draughted a realistic new scenario, founded on memories of Whittier's "Snowbound" with scenic settings like one of Bret Harte's Sierra stories, and the half-famished actors had played their parts with such genuine feeling and appreciation of the situation that it was pronounced one of the finest productions of the Kinemacolor stock company, much better, in fact, than the story which they originally started out to take.

To Break Ground for Amerian Studio

President S. S. Hutchinson has decided that the breaking of ground for the new Mission street studio at Santa Barbara, Cal., shall be made quite an event. Some prominent citizen will be requested to turn the first spade of earth which shall mark the commencement of work on the company's permanent studio in that city. It is also possible that there will be some other features added and the people in general will be invited to participate. Moving pictures of the ground breaking exercises will be taken as the situation will lend itself admirably to this with the unusual mountain setting in the background.

How the Chicago Censor Board Works

By Mabel Condon

SERGEANT Jeremiah W. O'Connor, head of the Chicago Police Department Motion Picture Bureau, was making his morning call upon the chief, but I could wait for him over on that chair near the secretary's desk, for he'd be in any minute. So I waited through twenty minutes, that seemed like five, and watched a six-feet-three, two-hundred-pound man copying little black figures from one red-backed book into another red-backed book, and every time the secretary opened the upper right-hand drawer of his desk got a glimpse of two ugly looking guns, pointed in my direction.

A man with a Van Dyke beard and a derby, that seemed to set uneasy upon his head, came in with the complaint that he used black powder in his gun and that the old thing kicked, would the secretary tell him what was the matter with his gun? Certainly, the secretary would. The man copying the little black figures would tell him also, and so would the other four men in the office.

"Shot yesterday and today—a new order," wearily remarked the Van Dyke one. "Shooting away ten shots at a brick wall—well, maybe you don't have to in your department, but it's a new ruling in ours. Posted yesterday, I tell you—I don't know whose orders, but they're there. Wait—I'll go right in and ask!" And the restless derby and the Van Dyke went briskly forth, just as a fresh-skinned, trim looking man with "sandy" hair and a mustache to match hurried in, taking off his overcoat as he came. He made for the department's one vacant desk so I knew him to be the sergeant.

And a welcoming sergeant, too. "Sit right down and ask me anything you want to," he invited, and I did.

For six years the motion picture bureau has been in existence, and for the last two of the six Sergeant O'Connor has been its head. He has ten inspectors and one clerk as his assistants and this is the power that decides what, in motion pictures, the Chicago public is *not* to see.

"We have no set rules for censoring films," said the sergeant, "that is up to the broad-mindedness of my men. And they are broad-minded; that and unprejudiced, otherwise I would have no use for them in this department. They have to be absolutely free from prejudice as to race and religion, for no nationality will be debased nor a monkey made of a priest, minister or other representative of any religious teaching, while the Chicago censors are on the job.

"And it is the minor public that the inspectors have in mind, and not the adult public, when censoring films. We aim to have nothing shown on the picture screen that would be harmful to children.

"In many cases it is not the action of the story that is harmful but just the sub-title; in such a case the sub-title only is cut. For instance, a mine is blown up by an army of strikers. In the vicinity of the mine are constant dynamite explosions and the blowing up of the mine looks just like any of the other eruptions of rock and belching of smoke. There is nothing harmful in the scene itself, the objection is to the sub-title which reads 'Angry Strikers Blow Up Mine.' The sub-title is ordered cut out while the action itself is permitted and no harm done.

"There is always better censorship, or at least I feel that there is, when I can assign my men in pairs to view films. But with only ten men, and an almost hourly demand for them every day, I can only send one.

"But wait until we have our own theater here in the City Hall on the tenth floor! They're getting it ready now and arranging for a screen and picture machine, and then every bit of censoring will be done right here in our own building and there will be three inspectors viewing the films all the time. That will be in less than two weeks and when the theater's all ready and before the business of inspection starts, I'm going to have a little party of my own up there and run off all the cut-outs that have been made for the last year. I'm going to invite the chief and some reporters and some film men I know—but I don't know who all just yet, but I think it will be an interesting little affair."

I thought so, too.

"I find that a man is not a fully capable inspector under one year's service, with one or two exceptions. Some of my men have been with this department for the whole six years of its existence and I can rely absolutely on the judgment any of them make on a film.

"Some times, though, the inspector is undecided about a film and in such a case it is held for another inspection and I and one or two of my men view it and pass united judgment upon it.

"One of the worst week's work we've had was that ending February eighth. Of 135 films inspected ten were rejected and cut-outs made in twenty-three. One of the best weeks was that ending with March 1; 124 films were viewed, but one was rejected and short cut-outs ordered, in nineteen. A good week, I called that, and the chief thought so too. Here, look over the two reports and see for yourself."

The reports were typewritten and tabulated, first, the rejected films with the names of their makers, followed by the footage of the film. Then were given the cut-outs and the why and wherefore of them.

The February eighth report showed a total of 10,300 feet of rejected film and 11,024 feet of cut-outs. That of March first totaled altogether 2,573 feet, 1,000 of that being the length of the one rejected film.

Some of the reasons for the rejection of the films were: killing of woman and setting house on fire; shooting of man; abuse of children; shooting and burglary; murder and suicide; immorality, brutality and blowing of man to death; abuse of children and stabbing; bribery and intimidation; murder and poisoning of man; robbing house; immoral scenes and boys stealing; woman becomes a drunkard; robbery and assault; kidnapping boy and girl and sub-title of "$25,000 reward, dead or alive." Causes for ordering cut-outs were very similar and in most cases they were short scenes that were merely incident to the film, while the films rejected were ordered so on account of the objectionable tone permeating them throughout.

The cut-outs causes were: suicide; stealing and abusing dog; battle between Indians and settlers; man shooting at Mexicans and killing man; hold-up of mail-carrier in house; hold-up of stage coach; shorten all scenes of battles between Indians and settlers; sub-title, "First Job George Did was His Sister's Fiance," and entering house through window and struggle in house;

sub-title of killing squaw and hitting squaw with bottle; man entering house through roof and stealing jewels; sub-title referring to bomb; sub-title of drugging and scene of burning man at stake and sub-title of torture; masked burglar in house; duelling scene and killing of man.

Such a report is made out weekly by Sergeant O'Connor and submitted to H. F. Schuettler, first deputy superintendent of police, and then the reports are filed.

I returned "the worst and the best" to the sergeant and guessed I'd go. He said to come again, any time. I replied that I would and as I started for the third floor elevator I met the Van Dyked man on his return trip from his own department, wherever that was, and in his right hand he idly swung the black powder gun.

Special Picture Machine for Educators

A new and simplified motion-picture machine, which is said to reduce to the minimum the possibility of fire, is being investigated by a committee from the Franklin Institute and the National Education Association. It is the invention of C. Francis Jenkins, Washington, D. C., who has invented other motion-picture improvements, and who was awarded the Elliott Cresson medal of the Franklin Institute in 1898.

The demonstration was made by Mr. Jenkins at the Hotel Walton, and both safety and efficiency are claimed for the invention through the placing of the shutter between the film and the light, thus safeguarding against fire.

The machine is attached to a board not more than two feet long, and can be fitted to an ordinary incandescent lamp socket and removed at will.

Educators who have examined the machine say that it is of value to them because it can be operated slowly enough to completely analyze motion, the circulation of the blood, and the minute steps of a surgical operation.

Mr. Jenkins has sold the selling rights of his new invention to a Chicago company who have interested the Chicago school board to the extent of purchasing 800 new machines to be used for educational purposes in the city schools. He also expects to soon close a contract for the manufacture of these machines and it is probable that he may be induced to permit local manufacturers to bid on the product.

Advises Shows for Residence Districts

"I consider a motion picture show an interesting and instructive adjunct to any neighborhood," declared Miss Anna Gilday, before the Ladies' Floral club, which met in the Covenant Presbyterian church, Sixtieth street and Swope parkway, Kansas City. "The average residence show is clean and entertaining. The war we are waging is against the brand of film filth produced by many downtown moving picture shows. Very few residence theaters come under our ban. I would welcome the introduction of such a place of amusement in any neighborhood providing it is run on a clean educational basis." Miss Gilday has been investigating picture-quality in the interest of the Athneum.

"When a Woman Won't," March 17.

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Recent Patents in Motography

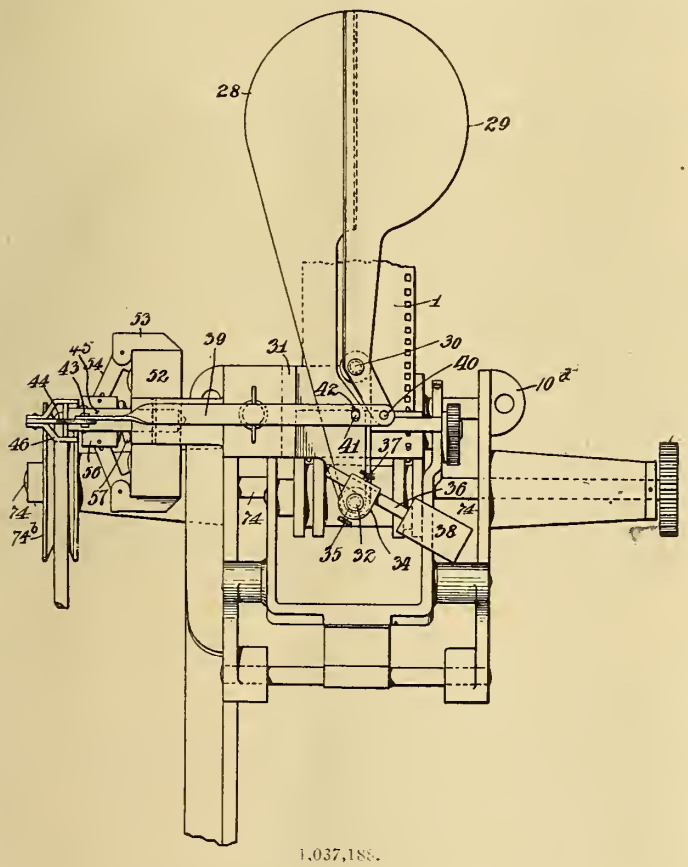
By David S. Hulfish

PATENT No. 1,037,188. For an Improved Safety Shutter for Projecting Machines. Issued to Edward L. Aiken, East Orange, N. J., assignor to Thomas A. Edison, Incorporated, West Orange, N. J. The application was filed in 1905, and the patent issued in 1912.

In the improved shutter here patented by Mr. Aiken, the object striven for has been to devise an automatic fire shutter for the film window which may be conveniently attached to projecting machines already in use without the valuable feature of the safety shutter.

Much talk is heard now of safety shutters or fire shutters which have been or hope to be "approved" for motor driven projection machines, and one feature which seems to be regarded as a necessity for such "approved" safety devices is that the shutter shall close and stop the light from the film window in case the film should break, even though the motor which is driving the projector should continue to run.

The invention covered by this patent does not fall in the class for motor driven machines, and the inventor expressly states, it is obvious that any stoppage of the



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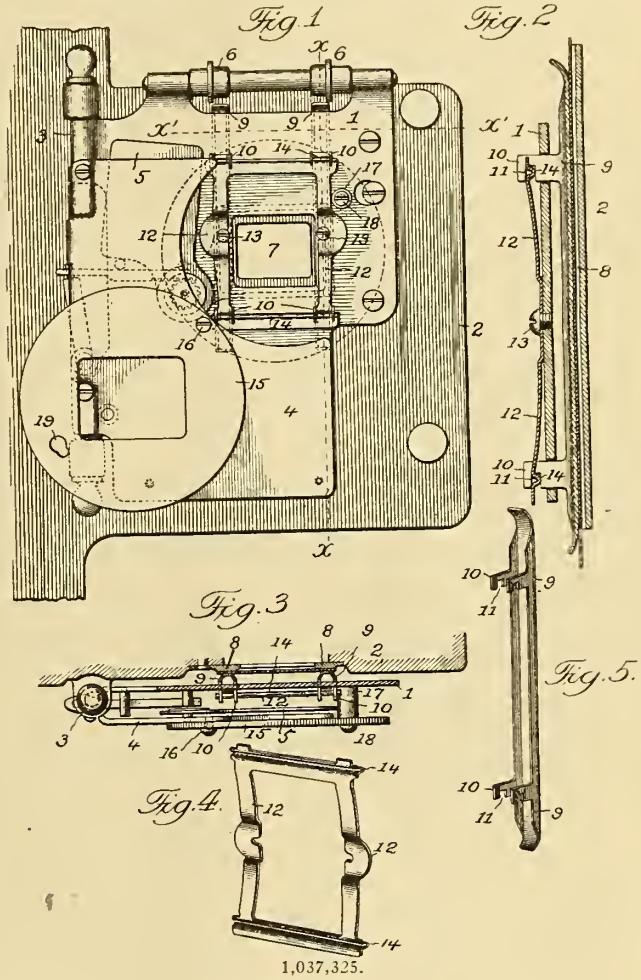
driving crank will cause the shutter to close. The breakage of the film will not automatically close the shutter, but on the other hand the film will not be subjected to the wear which inevitably occurs when the film is used for driving the shutter controlling mechanism.

Two shutter plates are used in the improved shutter, labeled 28 and 29 in the illustration. These swing upon the pivot points 30 and 32, the shutter plates moving to right and left to open the path for the cone of light from the condensers to the film window. Both of the shutter plates are controlled by the single rod 39, when opened, and are closed by the single counterpoise weight 38.

That the shutter may be out of the operator's way when threading up the motion head, the plates of the



shutter are located just at the front of the condenser cone. This accounts for the round shape of the upper portions of the plates when closed together as shown in the illustration.

The claims cover the use of the pair of shutter plates operated by a single rod and controlled by the film driving mechanism.

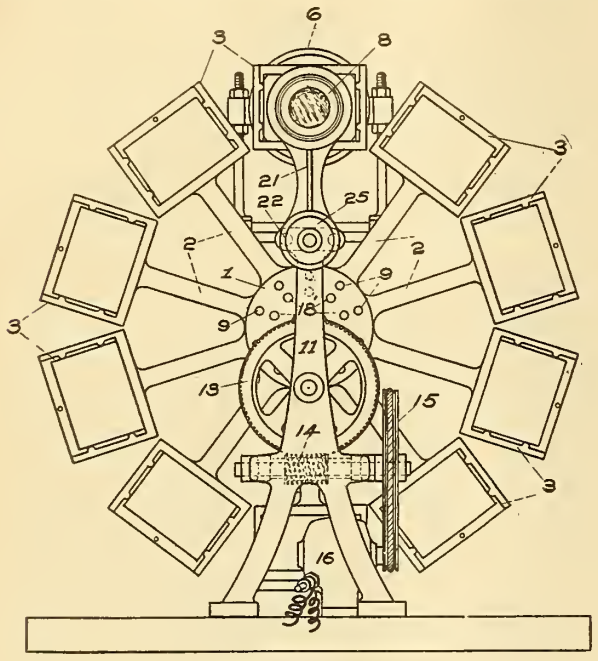
1. In a moving picture apparatus, a shutter comprising a pair of pivoted plates, an operating rod connected to both of said plates at points which occupy relatively opposite positions with respect to the pivots of said plates, and means controlled by the film-driving mechanism for operating said rod, thereby turning said plates on their pivots in opposite directions, substantially as set forth.

Patent No. 1,037, 325. For an Improved Film Gate. Issued to Alvah C. Roebuck, Chicago, Ill., assignor to Enterprise Optical Company, of same place. Application filed in 1910; patent issued in 1912.

In his preliminary statement of invention, the in-

ventor clearly outlines the object for which this improvement is offered:

This invention relates to kinetoscopes of the intermittent film feeding type, and has for its object to provide a simple and ef-



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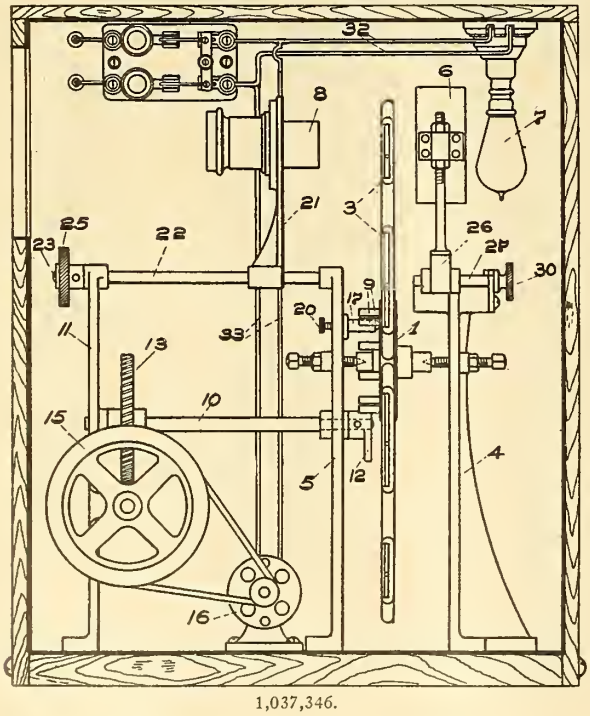
ficient structural formation and arrangement of the film tensioning mechanism of the apparatus whereby a uniform and extended resilient contact of the lateral pressure member or shoes against the film is attained, with the resulting advantages of an avoidance of uneven wear of the guide ribs of the aperture plate, as well as the liability of damage to the sprocket holes in the film due to excessive tension necessary where short surface contact is had. With such uniform and extended tensioning contact the stoppage of the film in unison with the stoppage of the inter-



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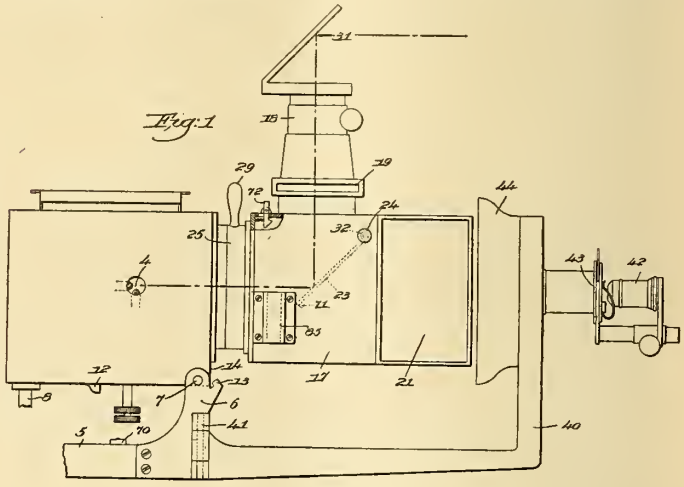
mittent sprocket wheel is insured, and any tendency of the teeth of the sprocket wheel to jump the sprocket holes of the film is eliminated, all as will hereinafter more fully appear.

In the film gate the film passes between the gate and a pair of friction plates or presser plates. The arrangement of the presser plates and their springs is ingenious and forms the novel feature of invention as outlined in the claims.

Accompanying this review are reproduced all of the five figures of the drawings of the patent.

Fig. 1 shows the assembly of the film gate, viewed from the rear of the motion head; Fig 2 shows a vertical section view and Fig. 3 a horizontal sectional view through the film gate. The presser plate is shown in perspective view in Fig. 5. There are two of these presser plates used, one upon each margin of the film strip; they are labeled 9 and may be identified by that number in all three of the assembly views. The one spring labeled 12 and 14, and shown in perspective view in Fig. 4, is clamped at its medium part by the heads of screws 13 and 13, and its ends have the downwardly turned ribs 14 which press with spring tension upon the ends of the presser plates 9 and 9.

While the spring member labeled 12 and 14 is a single piece of spring metal, yet from its form and manner of fastening to the gate and of bearing upon the presser plates each side of the rib 14 is subject to the indepenndent pressure of one arm of the spring from the



1,038,349.

clamping screw 13, and the two pressure plates are independent of each other.

By reason of the return hook end 10 forming the notch 11 in the presser plates 9, the spring 12 also holds the plates from dropping out of position when the film gate is opened.

Patent No. 1,037,346. For an Improved Automatic Stereopticon. Issued to Alfred M. Smiley, Franklin, Pa. Filed 1911, issued 1912.

The particular purpose of the stereopticon of this improved form is the display of advertising slides in windows, and other public places, the slides being changed automatically at frequent intervals by the action of a small constantly running electric motor.

If used in a theater for fixed slide announcements between reels of films the slides would be changed automatically, leaving the operator free for adjusting and threading the motion head. The device is not suitable for song slides if used with motor changer.

Two drawings of the slide changer are shown herewith, one view showing the face or flat side of the wheel 2 of slide pockets, each pocket being labeled 3, and the other view showing the edge of the wheel of slide pockets.

In each of the two views may be seen the motor 16 which by a round belt drives the grooved pulley 15. The pulley 15 has upon its shaft the worm 14 (see first view) which in turn drives slowly the worm wheel 13 and the shaft 10. The striker arm 12 (see second view) therefore turns continuously, and once in each revolution strikes a pin of the circle of pins labeled 9 upon the wheel of slide pockets. When the arm 12 strikes a pin 9, the wheel 2 is moved quickly just enough to bring the next slide into position, and then remains motionless with the slide behind the projection lens until the striker arm 12 has completed the remainder of its revolution.

To hold the slide steady in the path of the light, and to insure proper centering of the slide upon the optical axis of the lens, a spring detent is arranged. A ball is held in the end of a tube and is pressed by a spring against the face of the wheel, the wheel being provided with a number of depressions in one of which the ball rests to center the slide for projection.

Patent No. 1,038,349. For Improved Projection Appraratus. Issued to Emorg W. Goodrich, Boston, Mass. Application filed, 1910, and patent issued, 1912.

The invention is more suitable for the lecturer or college professor before his class than for the motion picture theater, yet the patent is of interest as showing progress in the general art of projection.

Mr. Goodrich states:

This invention relates to projection aparatus of that type which can be used for both opaque and transparent projection work, and the objects of the invention are to provide a novel projection apparatus which is comparatively simple and which can be readily adapted either for opaque or transparent projection work and which can also be used for microscopic projection work; and to provide an apparatus by which the image of either the transparent or the opaque object may be projected onto the screen with the apparatus in any one of several positions.

When the apparatus is adjusted as shown in the illustration, the ray of light from the lamp 4 is shown by the dot-and-dash line and is reflected by the mirrors 23 and 31, being therefore adapted to project from any transparent or light-permeable object laid in the level box 19.

When the mirror 23 is lifted, the ray of light will pass through the microscopic lens 42 and project from microscopic slides or objects at 43.

The lantern is arranged also to have easy adjustments to adapt it to project from large opaque objects, either flat, as pictures and drawings, or bulky, as specimens of minerals, etc.

Colored and Talking Pictures Coming

Gaumont's Chronochrome and Chronophone

MOTOGRAPHY is able to announce the early appearance in America of the Gaumont talking pictures which have been making such a hit in Paris during the past year and a half. Travelers who have witnessed exhibitions at the Gaumont Palace Hippodrome in Paris, pronounce Mr. Gaumont's talking pictures equal to if not superior to those recently placed on exhibition in this country, there being absolutely no loss of synchronism at any point. It is the claim of the Gaumont people that such loss is practically impossible, and in any event can be rectified in a second. It will be remembered that when the talking pictures were exhibited in this country some years ago the greatest defect found was in the breaking of the film, which destroyed the usefulness not only of the film but of the record also. The Gaumont folks have now perfected an arrangement whereby any break in the film and the consequent loss of one or two pictures is immediately compensated by a readjustment in the phonographic record, so that the life of a Gaumont talking picture is now as long as that of the ordinary film.

The Gaumont Company of Flushing, New York, has arranged a demonstration of the Gaumont talking pictures to occur in New York early in the spring. This will be under the auspices of one of the leading scientific publications and will be made before a selected audience of scientists and motion picture capitalists. The invitations to this demonstration will be sent out shortly. On the same occasion it is Mr. Gaumont's intention to display the Gaumont Chrono-chrome natural color pictures, which are now on daily exhibition at the Coliseum in London, and which have met with the complete approbation of critics in the British capital. According to some British amusement papers, the Gaumont pictures are superior to any other natural color pictures which have yet been seen in that market, the inventor seemingly having overcome completely the loss of register of colors, so frequently apparent in the natural color pictures generally seen in American theaters.

The technical expert of the London *Bioscope* in a recent issue of that publication writes as follows of the chrono-chrome pictures:

Briefly it may be said that the results of chrono-chrome are secured by the simultaneous photographing and ultimate projection of three photographs containing the primary color values in the field before the lens. In previous experiments in the same direction it has been found impossible to accurately superimpose the three color value pictures, each one, of course, projected through its respective color filter upon the screen. Messrs. Gaumont have, however, completely overcome the difficulty, and as proof of the simplicity and ease with which the superimposition may be performed, it is only necessary to record the fact that in one picture which was unintentionally thrown upon the screen with the colors projected out of register, they were almost immediately and accurately superimposed.

As, in the color system under review, there is always on the screen (with, of course, the exception of the intervals during the interception of the shutter) a multi-colored picture, eye fatigue is conspicuous by its absence, as no persistence of vision is necessary for the blending of one color into another, the actual natural colors themselves being displayed. The color effects are, therefore, not illusionary, but real.

At the demonstration given at the London Coliseum on the morning of Thursday last we were afforded an opportunity of judging the results of a wide range of subjects: Flower studies, farm yard scene, panoramic scenes in the Balearic Isles, butterflies, harvesting and others. In all there was nothing but admiration expressed by the large audience, the flower and butterfly series perhaps calling for most admiration. Certainly it can be said that never before have the myriads of nature's tints been so faithfully recorded. The bloom on the begonias and the remarkable iridescent tints on some of the butterflies were beautiful and beyond anything we had previously thought it possible to obtain by photographic means, while proof that there was no limitation to the process was afforded upon the projection of the harvesting scenes and views of the Riviera—faithful reproductions of nature.

One test for color process is white and the remarkable purity of this was shown in the last picture, introducing the tricolor and Union Jack, both of which, fluttering in the breeze, stood but in apparent relief as if no photographic medium were used.

Mr. Gaumont has on various occasions combined the natural color pictures with the phonograph and doubtless will do so in America, thus bringing into one common mechanism, all the latest and greatest improvements in the motion picture art.

Must Be A Good Rider-
1
2
GUESS I'LL PRACTICE ON YOU —
3
SOUND SLEEP-
HEY "BILL"! GET READY TO BE NAPOLEON-
Very Fickle— You Never Know Who He Will Be
Must Be Good In The Climax— or "OH! George" Scene—
COISES !!
TH' PAPERS
He Gets No Over-Ripe Eggs—
IN REEL LIFE AND REAL
SURE IS TWO BITS ENOUGH?
X 13 TREE
TRUCK 13
SCENE SHIFTER

Current Educational Releases

Black Pool, the "Coney Island" of England.—Eclipse. Showing the crowds of pleasure seekers enjoying the "Scenic Railway," the "Chute-the-Chutes" and the many other modes of recreation at their disposal.

Black Diamonds.—Vitagraph. An inspection of the coal mines of the richest coal fields in the United States, giving an insight to the methods employed in mining the fuel product. A very instructive and absorbing industrial.

Tiflis (Russia)—Eclair. Tiflis, a contraction of the word "Thilis Kholakhi," meaning the Town of Hot Waters, is the capital of Trans-Caucasian Russia. It is situated about 1,408 feet above sea level, in a mountainous country. The population is about 20,000. It is the seat of several Colleges, one Observatory, one Museum of Natural History, one Cathedral, which is supposed to have existed since the foundation of the town in 445, and one Armenian Cathedral, built in 1480. Tiflis is an important center for jewelry, weapons, carpets, cotton articles, salt, tobacco, silk and wool. It is also noted as a famous bath resort.

The Butterfly of a Day (Colored).—Pathe. The history of the Ephemera, or common, yellow butterfly that lives only from sunrise to sunset is unfolded herein by means of various microscopic views. After the butterfly has taken wing the camera follows its destiny through gloriously colored fields and beautiful flowers. The film is both pleasing to the eye and enlightening to the mind.

Cod Fishing From a Trawler.—Pathe. A delightful journey to the fishing banks to witness the catching and handling of a boatload of enormous cods.

Niagara Falls.—Kinemacolor. The Niagara River extends between Lakes Erie and Ontario, having a descent of 326 feet throughout it course of 36 miles. The Falls, preceded and succeeded by rapids, are the largest in the world. The Canadian or Horseshoe Fall, is 6,240 feet wide, with a descent of 158 feet, and the American Fall is one-third the width of the Canadian, with a descent of over 162 feet.

Some wonderful effects are obtained in this film which gives extraordinarily beautiful views of the clouds of spray and of the sun shining through the mist, giving rainbow effects.

The Chateau of Chambord.—Pathe. A visit to the favorite residence of Francis I, King of France. The camera follows the balcony around the entire superstructure of the building permitting close observation of the most remarkable single instance of the beauties of Renaissance architecture in existence.

The River Wanganui.—Melies. A trip on the beautiful Wanganui, known as the "Rhine of New Zealand." The river flows through gorges from one hundred to five hundred feet deep, fringed with trees, ferns and mosses.

Fjords and Waterfalls of Norway.—Eclipse. Taking us on a delightful journey through the wildest and most picturesque parts of Norway, views of Marok Fjord, the Defoe Fjord and Cascade, the entrancing waterfall, known as the Bridal Veil, together with some marvelous sunset scenes, are shown.

The Stickleback.—Pathe. An interesting study of a peculiar species of fish, the only one of the vertebrae animals known to build a nest as the birds do.

Zermatt and Gorner Grat.—Kinemacolor. Zermatt, one of the most popular resorts in Switzerland, lies in a green valley surrounded by steep mountains, and is dominated by the huge rock pyramid of the Matterhorn. This neighborhood is indeed the very sanctuary of the "Spirit of the Alps"; all around are marvelous panoramas of mountain and valley, glacier and snow-expanse, combining to make some of the most wonderful sights in the world. In this subject many panoramas are given which comprise 50 miles of Alpine peaks.

The opening scene gives a general panorama, including the Matterhorn. Simply glorious are the Alpine views that follow. The whole extent of the Bernese Oberland is seen here. The panorama is continued to the famous Monta Rosa, 15,000 feet high, the second highest peak in Europe, Mont Blanc, of course, being the highest of all. Three people are photographed standing at the top of the Gorner Grat. From that point may be seen 50 glaciers. The white expanses on the mountain-sides aer all glaciers. Finally is shown a truly wonderful scene—sunset and moonlight near the Matterhorn. As the sun sinks a veil of cloud drifts across the peak like thin smoke. The moon is rising in the east meanwhile, so that even as the sun sinks behind the mountains the ghostly light of the sister luminary lights up the peaks, and we get a beautiful scene of the Alps by moonlight.

The Luxemburg Gardens.—Pathe. The Luxemburg Gardens were constructed at the order of Marie de Medici and the natural coloring of the gardens reproduced in the film prove them to be all that the word beautiful can mean.

A Tahitian Fish Drive.—Melies. It happens only once every ten years, by special permit of the government, and is attended with great rites and ceremonies traditional to the island.

A Tour of the Alps.—Pathe. If you have not journeyed through the Alps, see this film; it will bring back the memory of nature's most beautiful handiwork.

Venice, California.—Kinemacolor. Kinemacolor proves that it is not necessary to take a long sea voyage in order to see "A City of the Sea," for there is a veritable Venice on the southern coast of our own California. Although not so old, of course, and constructed on a smaller, more modern scale, this American Venice has plenty of room to grow without encroaching on the sea, and in its miniature way is just as picturesque, if not as dirty, as the ancient city on the Adriatic. Neither is it necessary to sail to the Hawaiian Islands in order to see the celebrated sport of surf boat riding, for Venice boasts a number of natives and visitors who are as expert

as the original Kanakas. It is an impressive sight to see these bold swimmers riding the Pacific rollers while standing upright on a board, but it is a ticklish trick as well, and Old Neptune's untamed seahorses frequently give their riders a spill, which adds to the comedy effect. The film concludes with the remarkable peformance of a cowgirl lasso expert, who dons a brown velveteen coat while keeping the riata constantly circling in a ring around her.

Artillery Manuevers.—Pathe. In the matter of artillery equipment, the French army has been awarded the palm by the greatest authorities on the subject. In this film they perform some extremely hazardous feats, fording rivers, climbing steep hills and riding gullies at breakneck speed. There is a thrill in every foot of the film and it is a convincing instance of the boasted prowess of the French artilleryman.

Maori Life.—Melies. A picture of life in New Zealand as lived by the original natives of the island, the Maoris. Interesting and intimate views of their daily customs, habits and manners.

Courious Scenes in India.—Edison. It shows queer looking "Pilgrims" in their fantastic dress and rites. A solemn religious ceremony in which the immense "Temple Elephant" is taken into the temple to receive his gorgeous trappings for the annual parade at Kandy which is also shown in a close view as it passes through the narrow crooked streets. We also see domesticated elephants of enormous size performing tasks requiring in addition to their enormous strength, a higher degree of intelligence than has ever been attained by any other animal.

In addition to the many other wonders of this picture we have a close view of wild elephants being captured and tethered to trees, putting forth tremendous efforts to break their bonds.

Glimpses of Naples and Vicinity.—Cines. After spreading before us a magnificent panorama of the old quarter of the town with Mt. Vesuvius looming up in the distance, we are shown the castle occupied by the American consul, Ovo Castle, the Tomb of Virgil and many other interesting sights, after which we are taken to see the motorboat races at Positano.

A Modern Horse.—Edison. The task of removing tree stumps and undergrowth of all kinds from the land which is to be occupied by the immense Ashokan Reservoir is of such magnitude that it cannot be realized or imagined by the average person in the every day walks of life.

For the speedy and efficient accomplishment of this work, the contractors have brought to their aid some of the most modern and interesting traction engines obtainable, and in this picture, we show one of these monster machines performing some remarkable feats. The engine carries its own tracks in the form of an endless chain attached to the wheels which enables it to travel over any kind of ground whether hilly, sandy or marshy, with the utmost ease. The tree stumps, etc., to be removed are attached to the engine, by a long steel wire cable and when the engine is started we see them literally dragged out by the roots leaving only a jagged hole to mark the place where these monarchs of the forest once grew.

We also see the machine used for plowing, drawing from twelve to eighteen plows at one time and turning immense forrows which would require the use of forty to fifty horses and fifteen to twenty men to accomplish the same work.

A close view shows the machine in the details of its construction and how it is loaded for transportation by its own power, crossing an open space of three feet between railroad platform and flat car.

A most interesting and amazing series of views shows the great machine doing a little cross-country touring, crossing a wide ditch full of water as easily as if it were on Fifth avenue. Other scenes show the agility of the tractor as a mountain climber as it ascends grades so steep that the light front wheel is lifted completely off the ground, giving to this very serious and business-like machine the appearance of a very frivolous bucking broncho. But never did bronchos possess the enormous power which this modern steed displays.

Rambles in Paris.—Kinemacolor. The film opens with views of the Jardin d'Acclimation, where swans and other water fowl, antelopes and springboks are to be seen. A visit to Lunar Park, the great fun-city, follows. Here some excellent views are obtained of the popular amusements, such as the "Witching Waves" and the "Air Blast." A number of the great parks are next visited, including the Parc Monceau and the Parc St. Cloud. Here are beautiful flower beds, wide gravel walks and ornamental trees. Another notable and truly continental feature is the large number of statues which are to be seen on every hand. The goldfish in the lake make a pretty picture. The film concludes with views of the park at Versailles. These photographs were taken on "fountain day" when immense crowds congregate to watch the beautiful fountains playing in the park.

"Picturesque Spalato."—Eclipse. Spreads before us many beautiful sights in and about the town and some magnificent sunset scenes on the Adriatic Sea.

Winter Sports at Are, Sweden.—Kinemacolor. This charming subject opens with a panorama of Are, a little place prettily situated at the foot of Mount Areskutan. With the high ground beyond and a lovely blue sky, this beginning is very attractive. As the panorama continues, the whole of the mountain comes into view. its slopes are covered with snow. The next scene shows the railway station, Are, and some people waiting for a train. We next see the funicular railway on which tourists ascend Mount Areskutan. We are now introduced to the winter sports at this favorite resort. Men clear away the snow from an extensive track over which sleighing will take place. Horse sleighing and ski-ing come first. In the former sport ponies draw men along. The animals are fairly speedy, though their appearance is not much to boast of. In these scenes the Swedish flag will be noticed. It has a yellow cross on a blue ground. Juvenile tourists, not all skilled, now engage in a race on skis. Views of ski-ing follow; men cross a snowclad dillside, and the pines in this section, with snow on the leaves, make an artistic picture. Bob-sleighing, in which toboggans are used, is full of movement and interest. The last section illustrates ice yachting at the base of Areskutan. A sleigh is fitted with a sail and it is surprising how great a speed is obtained in a fair breeze. The last picture includes a magnificent sky-photograph, making a scene of surprising beauty and realism.

Photoplays from Essanay's

Some Coming Releases

HISTORY was either made for photoplays or photoplays for history, which ever you may choose to determine. History never made any better spectacular episode or feature than the Franco-German war. The Essanay Film Manufacturing Company has taken this remarkable subject and built a romance about it, which has developed into a story, entitled "The Spy's Defeat." The costumes which have been reproduced from the 19th century, give a peculiarly good taste and impression to the audience. The photography is excellent, as is the portrayal. The synopsis of the story was given in the last issue of Motography, and the dramatic feature in two reels will be released as a special Monday, March 31.

On Tuesday, March 25, "The Sheriff's Honeymoon" will be released. This, a story of the West, is typical of the peculiarly hilarious situations that arise when provoked by cowpunchers. Tom McCarthy, sheriff of Pine Ridge, Arizona, is ridiculed by the cowpunchers for doing his own washing. His patience reaches the limit when they hang a laundry sign on his gate. Thoroughly disgusted with single life and all that goes with it, McCarthy determines to get married, for better or for worse. In a newspaper, the sheriff reads of a young lady who would like to marry a man of the West. It didn't take long for McCarthy to make a "hit," with the advertisee, Soffie Clutts, which was proven by the sheriff leaving town the following day to marry the mysterious lady. During his absence, Bad Pete, on a "semi-annual," makes everybody in town take to their heels, or hide in the cyclone cellars. Returning to Pine Ridge with his bride, McCarthy discovers the disturber and quickly locks him up. That night the ranchmen, cowpunchers, and in fact all of the sheriff's friends, give him a big reception. The sheriff informs the boys "that they may have the key to the town and go as far as they like"—and hilarity reigns supreme. Arthur Mackley, as the sheriff and husband, gives a splendid performance. Julia Mackley, as the advertised bride, demonstrates her dramatic ability beyond question.

"The Hero-Coward."

"The Sheriff's Honeymoon."

"The Scratch" is released Wednesday, Mach 26. Predominant in this feature are the funny counterplots. John Walsh, a retired capitalist, invites several of his warmest friends to a week-end party at his magnificent mansion on the Potomac. After the first dinner, the ladies retire to the balcony, to discuss "other women." The gentlemen remain at the table to enjoy their cigars. An hour or so later Harry Scott, one of the guests, excuses himself. On his way to his room, he meets Mrs. Cooper and Miss Henry on the balcony, where they chat for a while, until the ladies excuse themselves. Endeavoring to get into his room in the dark Scott makes the terrible mistake of entering Miss Green's room for his own. Thinking Scott an intruder, Miss Green grapples with him, and finally scratches his face severely. The plan of escape which Scott works with his colleagues the following morning proved a huge success. Miss Green informs the ladies of the household of what happened the night previous. When Scott enters the dining room with a piece of court plaster on his face is sure she has discovered the guilty party. Her untimely conclusion, however, is cast to the four winds, when eight more gentlemen enter the dining room with court plaster on

their faces. This confused Miss Green considerably, until Scott explained his mistake and apologized. Miss Lillian Drew as Miss Green plays the role admirably, and Augustus Carney, is the shrewd Harry Scott.

"The Hero-Coward," is released Friday, March 28. Jack Wallace is discharged from the police force for cowardice. He later secures a position as elevator operator in the DeLuxe Hotel. Bill Snell, a notorious crook and auto bandit, escapes the police, just as they are about to lock him up. The fugitive seeks refuge with friends who operate a card game on the fifteenth floor of the DeLuxe. His friends give him an automobile coat, goggles and a revolver. He escapes through the window and rushes up the fire escape. The police break down the

"Broncho Billy's Gratefulness."

door, just as Snell reaches the eighteenth floor. Wallace, having taken the car up to the top floor, is hailed by Snell, who commands the former to take him down in a hurry. The elevator bell rings, and Wallace starts his car up again. A desperate fight ensues, in which Wallace is severely injured. He finally overpowers Snell and the car descends to the main floor, where the bandit is taken into custody by the waiting officers. Mrs. Wallace calls on Captain Walters later, and explains to him that her son has been scared in his youth by a runaway horse, a cause similar to that for which he had been discharged. Captain Walters calls on Wallace at his home with a squad of police, and reinstates him for bravery. Further, he is promoted to sergeant, E. H. Calvert, as the hero-coward, demonstrates his remarkable dramatic ability in this splendid feature. Helen Dunbar as the loving mother plays her part well. William Walters, as the captain of police, gives an excellent performance.

"Broncho Billy's Gratefulness," released March 29, is a thriller calculated to arouse fighting blood. Broncho Billy, suffering from fever, collapses on the doorstep of a ranchman's home. John Harding, returning from work, discovers Broncho Billy, carries him into the house and places him on the bed. A doctor is summoned. A few weeks later Broncho Billy, fully recovered, thanks Harding and his wife and returns to town, where he is welcomed by everybody. Two days later a former sweetheart of Mrs. Harding, Fred Church, hiding behind a tree opposite Harding's home, watches patiently until the husband leaves. With a few of Mrs. Harding's old love letters in his hand he tries to force his attentions on her, threatening to expose her to her husband. Mrs. Harding finally ousts the fellow from her home. Noting the look of sorrow and discontentment on the face of his wife, Harding demands an explanation. His wife tells him. The husband, swearing revenge, shoots Church. Harding is later captured by the sheriff. Mrs. Harding informs Broncho Billy of her husband's arrest. In an odd spirit of gratitude, Broncho Billy holds up the sheriff and his posse, which enables Harding to escape with his wife across the border into Mexico. Evelyn Selbie plays Mrs. Harding, in a creditable manner. Fred Church, as the villian, plays the part with a "punch." G. M. Anderson is of course "Broncho Billy."

Barney Oldfield in Keystone Speed Film

Mack Sennett, the Keystone director, finished a picture recently in which speed is shown to an exaggerated degree. Barney Oldfield races his Benz at ninety miles an hour against a Santa Fe train, traveling at the rate of sixty-five miles an hour, and rescues Mabel Normand, who is tied to the tracks.

Through the courtesy of E. W. McGee, general passenger agent for the Santa Fe, the Keystone director was granted the use of the old Redondo road and a late model locomotive, baggage car and passenger coach. A special permit was granted by the authorities of Inglewood, for Barney to go the limit in the speed line.

The villain, Ford Sterling, ties Miss Normand to the tracks, climbs into the cab of the locomotive and with a blow on the head, renders Engineer McNeil of the Santa Fe, unconscious and with the throttle wide open dashes down the track.

Mack Sennet, the lover, discovers Barney's car. He calls the speed king and asks him to help him save the girl. Oldfield jumps into the car and pulling Sennett into the seat beside him, dashes down the road in pursuit.

Lee Bartholomew, standing on the running board of the locomotive photographs every move of the villain at the throttle, while Walter Wright with another camera, catches the race between the train and the automobile and the rescue.

The climax comes when Oldfield rounds a curve at fifty miles an hour, stops the car and Sennett jumps out and rescues Miss Normand from the shadow of the approaching train. The race continues along the road and from the cab Sterling throws bombs at the car which gradually pulls away from the train as Barney hits the ninety-mile pace.

The Motion Picture Exhibitors' League of American

General Headquarters
703 Euclid Ave., Cleveland, Ohio

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Advantages of State Censorship

By M. A. Neff

I DESIRE to make a public statement to the exhibitors of the conditions existing at the present time; first, I wish to congratulate all the members of The Motion Picture Exhibitors' League of America on the splendid organization and grand showing we have made since our Chicago convention. There are now thirty-five states affiliated with our organization. The League is in a prosperous condition and new states are being organized and new members are joining our locals and our state organizations. The indications now are that there will be very few states indeed outside of our organization when the big convention assembles on the 7th of July in the Grand Palace in New York City. Our convention in New York is expected to surpass all other efforts and establish a record for attendance. Letters of inquiry are daily being received about the New York convention. Great preparations are being made throughout the United States and Canada to attend the convention; special trains will be run and large delegations from the various states will attend. In fact the country is lit up all over with the anticipation of the splendid entertainments, instructive and educational features of the convention and the Congress of Arts.

Leaving the convention, we now turn to the subject which seems to be agitating the exhibitors, manufacturers, film exchanges and all others connected with our line of business throughout the country, namely the censoring of pictures. Right here, I desire to make a frank, plain statement of facts in regard to the Censor Bill proposed in the state of Ohio, at the state convention held in Toledo, Ohio, on the 16th and 17th of July, 1912. It was apparent at that time that in the near future a constitutional amendment would be passed in the state of Ohio giving to each municipality the legal right to home rule. At the Toledo convention a resolution was unanimously endorsed by Ohio exhibitors that Ohio favor a State Censor Board. Governor Cox, then a candidate for Governor, spoke at the convention and endorsed the resolution. There was nothing said or done in regard to the censor bill until we met in national convention at Chicago on August 13, 1912. Previous to our Chicago convention, I extended an invitation to the National Censor Board and their officers to meet with us in Chicago, to devise a plan whereby we might create a legally constituted national censor board. By a resolution in our convention, in Chicago, I was authorized to appoint a committee to meet the representative who had come from New York to Chicago to discuss the censoring of motion pictures. The committee was appointed but, before they conferred with him, they found that he had returned to New York, and a little later there appeared in the papers articles favoring a meeting in Baltimore to organize a League. At that time the press mentioned the fact, but discouraged it, especially the New York press. Nothing came of it.

The exhibitors of Southern Ohio held a meeting at the Cincinnati Zoological Gardens on the fifth of October and Hon. J. H. Cox, together with other distinguished speakers, favored the state censor board and the exhibitors of Ohio again went on record as favoring a state censor board.

About three months ago, I wrote letters to the president of the General Film Company, the Universal Film Company and the Mutual Film Company, asking their advice as to a censor board. I gave them my views freely on the censor board question and outlined a plain of the bill for the state of Ohio. I heard from the president of the General Film Company, and from his letter I was under the impression that he favored a state censor board for Ohio, but he was exceedingly doubtful if we could secure one. Up to the present time I have not heard from the other manufacturers.

Sometime ago I was in the state of New York in company with James L Hoff of The Moving Picture World and Samuel Trigger, state president of the New York league; we visited the headquarters of the Peoples Institute, also the headquarters of the National Board of Censorship, located at 50 Madison avenue, New York City. In a conversation with a Mr. John Collier, educational secretary. I discovered that they were all at sea as to a plan whereby a legal national censor board could be established. After discussing the matter with them, I came to the positive conclusion that we could get no relief from the National Censor Board of New York or The Peoples Institute, by reason of the fact that the public, and especially the police power of each state and municipality, had discovered that the National Censorship Board was self constituted, with no authority whatsover, and was formerly established for the purpose of soothing or pacifying those who are ever ready to condemn and find fault or disturb by reason of their fanatic disposition and keen appreciation of other peoples' business.

Before writing the present censor bill of Ohio, I communicated by letter with Mr. John Collier and asked for suggestions, particularly if he could give me any-

thing tangible whereby we might work out a satisfactory plan of censoring pictures in Ohio. He wrote back on the 26th of December, 1912, "that they had done nothing in the matter." I wrote him again and on the 2nd of January, 1913, he wrote again stating that I had "put a knotty problem up to them," but he suggested nothing along the lines of censorship that would help the condition in Ohio. I invited Mr. Collier or any committee they cared to send to our Columbus convention on the 21st, 22nd, and 23rd of January 1913, and no one came to confer with us from the National Board of Censorship.

In September I consulted our national attorney, Ex-Senator Foraker, in regard to a national censor board, hoping that we would receive relief through the Congress of the United States legally constituting a censor board that would be effective throughout the country. The following letter is an exact copy of Senator Foraker's communication to me dated September 18th, 1912:

Without stopping to examine authorities or taking the trouble to write you a formal legal opinion, but answering your question informally, as you have requested me to do, the local authorities of the state and municipalities have an undoubted right in the exercise of the police power to establish a censorship of such character as they may deem necessary with respect to the exhibition of moving pictures and I do not know of any power conferred by the constitution of the United States under which the Congress or the federal authorities could exercise a censorship or surveillance with respect to the mere exhibition of moving pictures. The transaction is not in the nature of interstate commerce, but only a local transaction that falls entirely within the authority of local officials.

After receiving this information, in my humble way I tried honestly and earnestly to protect the motion picture industry and all engaged therein. I wrote the bill which is now before the legislature of Ohio and we have every reason to believe that it will pass and become a law. This censor bill was read twice before the state convention held at Columbus on the 21st and 22nd of January, 1913, and was unanimously approved. It has been read the first time in the House and now is before the judiciary committee and we hope will be reported out favorably, within a day or two, as every exhibitor that I know in the state of Ohio, at this date, is in favor of the censor bill.

Before presenting this bill to the legislature or to our convention, I was very careful and solicitous as to the legal standing of sections six and seven of the bill. Section six reads as follows: "By a majority vote of the state censor board, hereby created, such board may work in conjunction with any other censor board or boards of other states as a censor congress, and the action of said congress in approving or rejecting films shall be considered as the action of the board hereby created, and such action shall be so designated, and, when passed, approved, stamped and consecutively numbered by said congress, and the fees paid to the Ohio State Censor Board as provided for herein, and shall have the same force and effect as if approved by the board hereby created in separate session." Section seven reads as follows: "When films have been passed and approved by the Ohio State Censor Board or the Censor Congress, and stamped and numbered by said Board or Congress, as provided for herein, they may be shown and exhibited within the state of Ohio, without restriction or interference, any other ordinances or regulations to the contrary notwithstanding."

The following letter received from Senator Foraker reads as follows, dated February 3rd, 1913:

I herewith return the draft of a bill providing for the board to censor motion picture films and prescribing the duties and powers of the same.

I have made but a few slight changes. In the form so indicated the bill will be constitutional and in every way, so far as I can see, be effective to accomplish the purpose you have in view.

This letter from Senator Foraker shows that the Ohio board of censors may work in conjunction with one or more states and establish a constitutional legal censor board, whereas if other states desire, they may have their pictures censored free of charge. All that other states would have to pass would be a law accepting all pictures censored by the National Congress of Censors. Now let us see what this means: If two or more states pass a censor bill the same as Ohio will pass, and will co-operate with the Ohio State Censor Board and establish a Censor Congress, they can legally censor all the films for all the states free of charge. It is our intention and purpose, after we have tried our Ohio state plan of censoring, to raise only a sufficient amount of money to pay the salaries and expenses of our State Censor Board, whether they work alone, or with other states.

I wish to convey this idea to the exhibitors throughout the country: a Censor Congress, established from two or five states, can do the work for all of the states and the states that pass a law endorsing the Censor Congress will not have to pay one cent for censoring the pictures that are used in their state. A congress so established will be legal, will be paid a salary, and will be under the jurisdiction and control of the law, and when a picture is censored by this congress, it can and will be shown in every municipality throughout the United States, the state concurring, without the consent of the municipalities.

The National Censor Board, as now organized, cannot legally be endorsed by any state, as it has no legal standing in the state of New York. The National Board of Censors of New York is financed by public donation and, that the exhibitors and others interested may know who contributed, here are the names of the contributors: In 1912, J. J. Kennedy, on behalf of the licensed manufacturers, contributed $9,000; the Motion Picture Distributing and Sales Company, on behalf of the independent manufacters, contributed $900; Civic societies of Wisconsin, etc. $148.80; individuals $38; rebate from New York Telephone Company $11.21, making a total receipt of $10,098.01. This report is made by V. Everet Macy, treasurer of the People's Institute. These names are given to inform the public and also some of the exhibitors, who probably do not understand the situation; a few of those on the National Board of Censors are Lyman Abbott, Andrew Carnegie, Andrew Edison, Samuel Gompers, William Ives, Miss Hildegarde M. Babbitt, Mrs. Sarah C. Clapp and many other distinguished persons.

I wish to say I believe that the National Censor Board has done good work, and has accomplished much good, but the time has arrived when the public understands that the National Censor Board is composed of civic societies and has no legal authority. Naturally the people are not impressed when they see on the curtain that a certain picture has been passed by the National Board of Censorship, and they also know the police power was invoked before the picture could be shown. Every active member of this Board deserves great credit for their untiring efforts in assisting to bring about better conditions, and to uplift the business, but owing to the great progress made in the moving picture industry and the many demands on the exhibitors, manufacturers, and film exchanges and others, it becomes absolutely necessary to proceed along legal, safe, business lines.

In a short time in the state of Ohio, we will have home rule, giving the legal right to every municipality in the state to exercise their police power without inter-

ference. We have attached to our censor bill an emergency clause, which is absolutely necessary to legalize the bill and put the censor board in effect and operation before home rule takes effect in the state of Ohio. If we should fail to do this, millions of dollars that are now invested in the state of Ohio through arbitrary methods and municipal censor boards, of which we now have a sample in Cleveland, Ohio, every film exchange and every exhibitor that does business in our state would lose financially. In my opinion, after the censor bill becomes a law, its efficiency will be thoroughly established, and not only the exhibitors but everyone connected with our line of business will be more than pleased with the result.

I would ask the exhibitors throughout the country to go slow, unless you are confronted by similar conditions to those we have in Ohio, and if you are, to move quickly. If there is no urgent necessity, do not endorse any censor board or pass a state censorship law until the Ohio State Censor Board has been thoroughly tried.

I wish to say further President Taft, in his decision in the District of Columbia, did not say that censoring was unconstitutional; but stated that he did not wish to interfere with the police power of the district. That is just what will happen in the state of Ohio, if we do not have a state censor board. The police power in each municipality will establish a legal censor board which no one can interfere with and it would be unconstitutional to try to do so.

Therefor, there is nothing possible for us in Ohio to do for protection, but to pass a state censor bill as quickly as possible and then to co-operate with a national congress.

Current Kleine Comment

The Art of Cines and Eclipse

GEORGE KLEINE is putting out a very acceptable run of regular releases this month. A good part of them are dramas of the clean, wholesome kind, with a strong human appeal which always meets with the approval of every one in the audience. Another important factor in regard to Cines and Eclipse releases, and one which is meeting with approval from most exhibitors, is the large number of travelogue and industrial subjects which are forming part of the reels.

A story of intense heart-interest, and one which will hold the attention of young and old, is offered in "His Grandchild," the Cines release of Tuesday, March 11. It relates to two old army officers, who have been lifelong comrades until a dispute over a game of chess disrupts their friendship, an incident which proves rather serious to the Colonel's son, for he is in love with the Captain's daughter. The young couple are secretly married, however, but when they ask for her father's approval, he refuses, and even disowns his daughter. Several years afterwards, while sitting by the fireside with memories of the past still haunting his mind, the Captain is very much surprised to receive a letter from his little grandson, wishing him a happy birthday. Through the kind efforts of his old housekeeper, little George, accompanied by his parents, is invited to a birthday party, and although received rather coldly by the old man at first, the simple innocence of the child soon touches the stony old heart of the grandfather, and he welcomes them all in one big embrace. The human interest element is extremely well brought out.

The End of the Game. From Kleine-Cines "His Grandchild."

Bobbie Acts as Peacemaker. From Kleine-Cines "His Grandchild."

"The Lost Wager" is the title of the Wednesday Eclipse. It contains a rather unsual plot, and teaches a little moral lesson quite effectively. A wealthy nobleman becomes dissatisfied with the luxury and ease of his everyday life, and to create a little excitement at his club makes a wager that he can live a month as a roustabout without spending a penny that he does not earn. Dressed in his old clothes he succeeds in carrying out his purpose, living on what he can earn in doing all sorts of odd jobs, but on the last evening of his allotted time he is tricked into losing his bet by a base deception. However, returning to his club, he gladly pays the wager, but complacently announces that he gained some things more valuable to him during this month of toil—health and happiness.

On the same reel is an interesting travelogue subject entitled "Picturesque Spalato, Dalmatia," which spreads before us many beautiful views in and about the town, and some magnificent sunset scenes on the Adriatic Sea.

"The Girl and the Horseshoe" is the Saturday Cines, describing how a pretty girl finds a horseshoe and depends upon it to bring her good luck. It does, but not at first as anticipated. The various incidents come very unexpectedly, and the audience is kept in suspense until the very last.

On the same reel is a comedy entitled "Winning Smiles." It tells of a young fellow who goes out in search of smiles upon pretty women's faces, but his attentions invariably meet with the most disastrous results. He finally concludes that smiles are generally dangerous, and when a lady approaches he makes himself scarce.

For the Cines release of March 22, "A Motorcar Romance" is a clever comedy drama, well portrayed.

While spending the summer at the Palace Hotel, Fred Lewis becomes very much taken with pretty Florence Reid, and the two soon become engaged. One day,

A Pleasant Journey. From Kleine-Cines "A Motorcar Romance."

however, the arrival of a dashing young widow puts a new complexion on matters. For a moment Fred forgets his sweetheart, and invites the widow to go for a motor trip with him. The journey proves an exciting one. The chauffeur seems to be determined to keep the pair under the closest surveillance, for he turns around at the most inopportune moments. When the car suffers a breakdown, Fred and the widow attempt to take advantage of a nearby cozy nook, but the chauffeur soon breaks in upon them with the information that the car is ready.

They then proceed to a "wayside inn," but when Fred and his guest are comfortably seated tete-a-tete in the dining room, their driver again interrupts in a most impudent manner, which so shocks the widow that she departs in a huff. When Fred accuses the chauffeur, the latter pulls off a pair of false whiskers, disclosing the face of his finance. Fred realizes that there is nothing to do but beg forgiveness and promise never to repeat such an escapade.

The officials of Schuylkill county, Pennsylvania, say that fully one hundred saloon keepers have decided not to renew their licenses and that they will go out of business. The saloon men say the moving pictures are driving them out. The saloons were formerly the meeting and lounging places of the majority of the men of the county, but now, it is said, they resort instead to the moving-picture theaters with great benefit to themselves from the moral, the physical and the financial points of view.

New States Soon to Organize

President Neff will be extremely busy during the week of March 24th as he is to attend conventions in Tennessee, Alabama, Louisiana and Mississippi.

Tennessee will meet in convention at the Tulane hotel, of Nashville, on Saturday morning, March 22; National Vice-President W. H. Wasserman, of Nashville, will have full charge of arrangements for the convention. Big preparations are being made for the convention. Exhibitors of the state of Alabama will meet in Birmingham, at the Hillman hotel, at 10 a. m., Monday, March 24; Alexander Wall, of Birmingham, will have charge of arrangements for the Alabama convention. Birmingham exhibitors are enthusiastic and have already made application and sent in a fee for a charter. Matters of importance in Alabama, that vitally interest every exhibitor in the state, will be taken up at the convention. It is confidentially expected that every exhibitor in the state that can possibly be at Birmingham on the 24th will be there. Louisiana will meet in New Orleans at the Grunewald hotel, at 10 a. m., Thursday morning, March 26, W. H. Gueringer, of the Alamo theater, New Orleans, will have full charge of arrangements. Louisiana exhibitors are expected to communicate with him. When Louisiana was organized at Shreveport last year, there were only just enough present to perfect an organization, now that New Orleans is ready to come into the organization and the whole state realizes the benefits to be derived, a much larger state local will be formed at the convention and with the co-operation of all exhibitors in the state with the national officers. On March 28th the exhibitors of the state of Mississippi will meet in Gulfport; all arrangements will be made by the National Vice-President, Fred Abbley, of the New Dixie theater, Gulfport, for holding the convention. For full particulars Mississippi exhibitors will address Mr. Abbley. Strong sentiment for organization prevails throughout the southern states.

If he has time left after organizing the four states mentioned above President Neff expects to run over into Texas to consult with Texas exhibitors. If not, he will ask some of the officers of the Texas organization to meet him in New Orleans.

West Virginia will also hold a big convention on the 15th and 16th of April. Mr. Neff expects to be present at the West Virginia convention; L. R. Thomas, of Moundsville, West Virginia state secretary, is chairman of the committee on arrangements. All the exhibitors in the state of West Virginia should communicate with Secretary Thomas.

President Neff was in Columbus three days of last week in consultation with the state officials in regard to some bills before the legislature and the new building code.

Police Must Pay to See Shows

Because of complaints of moving-picture theater owners of officers demanding admission to shows, Chief of Police Sebastian of Los Angeles, Cal., issued a sweeping order against any police officer seeking free admission to shows or accepting passes.

The order issued by the chief is general, including all uniformed men, detectives and plain-clothes men. The notice carries the statement that any further complaints will cause immediate inspection and any violations will be met with drastic action.

Of Interest to the Trade

American Scenario by White

In purchasing from Stewart Edward White the story "Ashes of Three," the American Film Manufacturing Company feels that it solved one of the troublesome problems of the extra reel story.

Most film makers are keen to secure copyrighted stories by well known authors for reproduction, and while the American does not in any way minimize, in its own opinion, the value of such stories, it nevertheless thinks that in laying your requirements before the author and having your story written to suit local needs, you obtain a distinct advantage over the already written tale. At the same time the value of well known names can be retained in advertising the film.

Probably no other writer of the past decade has done more to perpetuate the West in story than Stewart Edward White. His "Conjuror's House" and "Arizona Nights" are classics of the fast vanishing Far North and West of tradition, and with others of their kind are familiar to readers the world over.

Mr. White makes his residence in Santa Barbara, where is located the western studio of the American. He is a frequent visitor at the plant and is well acquainted with the abilities of such "Flying A" favorites as Jack Kerrigan, Pauline Bush, Jack Richardson, Jessalyn Van Trump and Louise Lester. Also, living in Santa Barbara, he is familiar with the scenic possibilities of that famous winter resort. Hence Mr. White can use his remarkable story-telling powers to splendid advantage.

Kinemacolor to Start Road Shows

Such a success has the Kinemacolor representation of "The Making of the Panama Canal" and "Actual Scenes of the Balkan War" proved at the Carnegie Lyceum, New York, the Kinemacolor Company of America have decided to send out two road shows to play at the regular prices of first-class theatrical attractions.

The eastern show opens at the Tremont Temple, Boston, Mass., on March 17th and the western show opens at the Olympic theater, Cincinnati, Ohio, on March 16th. Each of these shows will be an exact duplicate of the show now running at the Carnegie Lyceum and will be accompanied by a competent speaker to supply explantory comment in regard to the Balkan War and the Canal.

A big feature of these road shows, as of the show now running at the Carnegie Lyceum, is the series of three "animated maps" which, by the aid of trick photography, so forcibly impress the spectator. These three are "An Animated Map of the Balkan States," showing by "pulsating" color waves the political history of the Balkans from 1360 to 1913; "Lanes of Travel as Af-

"Love Before Ten," March 17. Copyright 1913, Selig Polyscope Co.

fected by the Panama Canal," showing how time of ocean travel will be shortened between different ports; and "The Working Model of the Gatun Locks," which shows just the process by which steamships will be lifted from ocean to sea level.

Ticket Boxes on Rental Basis

Many exhibitors will doubtless be interested in the steel or wood ticket boxes being manufactured by the H. R. Langslow Company of Rochester, New York, and leased on easy payment plan.

The box proper may be ordered either in sheet steel or oak while the superstructure, carrying glass plates and tilting tray, may be purchased in either polished brass or enameled cast iron. The tilting tray has been adopted instead of a mutilating drum, for the double purpose of economy and the fact that the ticket, having been forced below the tray level, is guarded by a dependable lock and so is accessible only to a properly authorized person in possession of the proper key. The tickets are retained in a heavy canvas bag, well sewn, carrying draw strings for closing, which run through brass eyelets. Instead of the usual lever for operation the device has a strong brass wheel, operating a revolving tray, whose operation is free and unstopped, and consequently subject to no shocks or jars. The base is sufficiently heavy to anchor the box in position or may be bolted to the floor if desired. The easy payment plan will probably boom the sale, as the initial expense is greatly reduced and the cost of the box is defrayed as it earns its own cost.

Another Calamity Anne Picture

Still another of the Calamity Anne pictures will be released by the American Film Manufacturing Company on March 29. Its title is "Calamity Anne's Beauty" and Miss Louise Lester, in the role of the rough woman of the mining camps in the days of '49, will probably make this character more interesting than ever.

This latest of the Calamity Anne series deals with the efforts of "Calamity" to acquire beauty, by means of marvelous lotions and powders which she procures from Dr. Stickum, a traveling patent medicine man, a part enacted by Jack Richardson. The beauty cure failing to work, Anne starts out to do a little beautifying on her own account, and handsomely decorates the eyes of the quack doctor with her fists. Having polished him off to her complete satisfaction Calamity retires to a hay-mow for a real beauty sleep. Besides Miss Lester the story involves Jessalyn Van Trump, Charlotte Burton, Phyllis Gordon, Jack Richardson, Warren Kerrigan, George Periolat and W. J. Tedmarsh.

Preparing for Screen Club Ball

The first public function of the Screen Club has been set for Saturady evening, April 19, when that organization will give its first annual ball at Terrace Garden, Lexington avenue and Fifty-eighth street, New York City. That this event will make history in the social end of motion pictures is already conceded and it is estimated that several thousand people, members of the club, their friends and admirers, will be on hand to make this event a most noteworthy one.

Under the direction of a most able entertainment committee, preparations are fully under way to uncover some novelties in the way of surprises which will be startling. William Robert Daly and Herbert Brenon are in charge of this committee.

A most unique and probably the most elaborate souvenir which has ever been gotten up for an affair of this kind, is being prepared and compiled by Joe Farnham, formerly "Gordon Trent" of the *Morning Telegraph*. This will be a souvenir book containing a history of the motion picture industry and its growth, the history of the Screen Club from its inception and formation, photos of the leading players of the industry, literary efforts of the club members, etc., etc. It is to be a handsome volume of more than one hundred pages, beautifully bound in a flexible suede leather cover, embossed with the club crest and in colors. It promises to be a work of art, worthy of careful preservation and a volume that will add to the attractiveness of any library table.

The advertising in this program is also in the hands of Joe Farnham, and he announces that loyal friends of the Screen Club are sending their copy to him in good style, but there are still some delinquents. Mr. Farnham is to be found at the offices of the Film Supply Company of America and that address will be the headquarters for the Screen Club Ball program committee.

New Motiograph Equipment Ready

The Chicago Approved Motiograph Equipment is going to be known as the "No. 1002 Chicago," the No. 1002 simply designating the number used in the factory for convenience, and the word Chicago defining the difference of the regular No. 1002 equipments, of which there are already three types.

Already the manufacturer has had a great many inquiries from Motiograph users who want to know if their equipments cannot be changed over to correspond with this Chicago approved equipment. While this is possible, it would be rather an expensive change, and in the opinion of the manufacturer it would be just about as economical to trade in the old model of your Motiograph and purchase the new Chicago approved equipment outright.

We are advised by the manufacturers that detailed drawings, as well as photographs, are being made, and as soon as these are ready for publication we will give space to them in our columns.

Peerless People Have New Player

A new type of automatic orchestrion is announced by the Peerless Piano Player company in recent bulletins. The new device stands six feet high, thirty-four inches deep, and is five feet four inches wide. The body of the instrument contains the full eighty-eight note Peerless pneumatic player orchestrian and is equipped with a set of wood pipes, thirty-two in number, (either violin or flute being optional with the purchaser) bass and snare drums, cymbal and triangle, a set of castenets, solo mandolin, tympani and crash cymbal effects, all the effects being produced automatically and direct from the perforated roll.

The fumed oak or circassian walnut case, brass trimmed throughout, is equipped with a music drawer containing a fifteen-selection roll which re-rolls automatically after the selection has been played, although any piece can be repeated by means of pneumatic push buttons which will re-roll the piece to any desired part, a second push button being used to again start the playing. This is a feature said to be exclusive with the Peerless instruments.

Kinemacolor Gets Inauguration

When the sun of March 4th shone on President Wilson taking the oath of office before the Capitol in Washington, it witnessed not only the inauguration of a new administration but also of Kinemacolor as a news feature reporter in this country. This unique process of taking motion pictures with nature's own coloring was just perefected when King Edward VII died, and his funeral pageant, as well as the coronation ceremonies of his successor, were the first great public events filmed by Kinemacolor,—with such success that George V gave that company preferential opportunities to photograph the gorgeous Durbar at Delhi in all its native magnificence.

But although Kinemacolor has made the Panama Canal zone a reality to millions of Americans who will never see that annex to our territory, the inauguration of President Wilson is really its first opportunity to photograph a characteristic American pageant by Kinemacolor. And right nobly it responded to the occasion, —not merely in recording the parti-colored parade in its real atmospheric hues, as Kinemacolor alone can do,— but also in the promptness with which these pictures were completed and projected on the screen.

Exactly 24 hours after the event the Kinemacolor moving pictures of the inauguration ceremonies and parade were shown in all the Proctor theaters in New York City, with such vividness that many in the audience who had just returned from Washington were able to recognize themselves upon the screen. William Morris featured these films at his Wonderland in the New York theater and as fast as duplicates could be printed they were sent by special messenger to all the theaters using the Kinemacolor service. Had it not been for the congestion of crowds and delays in trains from Washington, even this remarkable record might have been broken,—but as it stands it beat all the black-and-white films to the public picture theaters by four or five hours' margin in most cases.

Change in Officer of Patents Company

William Pelzer has tendered his resignation as secretary of the Patents company. The resignation was accepted and George Scull was elected to Pelzer's office and is now vice president and secretary. Mr. Pelzer retains his office as secretary of the General Film Company.

C. H. Wilson, of the Edison Company, has been elected director of the Patents company to fill the vacancy on the board left by Mr. Pelzer's withdrawal. This leaves the following as the present officers of the Patents company: Henry N. Marvin, of Biograph, president; George Scull, of Edison, vice-president and secretary, and J. J. Kennedy, of Biograph, treasurer.

"Prisoner of Zenda" Shown in Chicago

The Chicago try-out of the feature film, "The Prisoner of Zenda" with James K. Hackett in the dual role of the king and of Rassendyl, was enthusiastically received by the spectators—by-invitation-only who filled the Orpheum theater, on State street, on the morning of March 1. The five-part picture is a production of the Famous Players Film Company and undoubtedly, will score a tremendous popularity wherever shown. Mr. Hackett's support are all players of note, and the movement of the story proceeds from one scene and one reel to another without a hitch. The sepia tones of the picture, in contrast to the usual black and white, received the praise of many while the elaborate and varied settings and the unique and beautiful bits of scenery go far toward making the film one of especial quality.

Kathlyn Williams Now Mrs. Frank Allen

Miss Kathlyn Williams, leading woman of the Selig Polysope company was married on the afternoon of March 4, to Frank R. Allen, an actor.

Allen is 39 and Miss Williams is 28. She is known as the "California Venus." A den of wildcats is said to have played a part in this "movies" romance. A clever office boy had written a scenario which involved a venture into a wild animal cage, and the film was made out at the wild animal farm near Eastlake Park. Miss Williams ventured into the cage of wildcats while Allen stood outside. It was a perilous moment, and Allen knew then for the first time from the way his heart jumped up into his throat that he loved the heroine. Miss Williams' intuition probably let her in on the secret even before that. Anyhow, the wild-cat scene helped to precipitate matters and the almost-immediate marriage followed.

Copyright Suit Won by Crown Feature

In the action of the Crown Feature Film Company, of 145 West Forty-fifth street, New York City, and the Royal Feature Film Company against the Bettis Amusement Company and Will C. Bettis, of Toledo, O. Judge Killits, in the Federal District Court for the northern district of Ohio, ruled for the Crown Feature Film Company. The action was one over alleged infringement of copyright.

The Crown Feature Company of New York imported "St. George and the Dragon," a Milano production, and sold the rights for Ohio to the Royal Feature Film Company. The plaintiffs claim that the Feature Film Company of New York bought the picture in Europe and exhibited it in Toledo. Suit aginst the exhibitor followed.

First Ramo Release Is Made

Releases of the new Ramo brand of films began on March 12 with a drama entitled "The Better Way" and are to follow along regularly on Wednesday of each week. The release of March 19 will be "The Dividing Line," it is now announced, instead of "Not Like Other Girls" and "Moving Mother," the split reel previously advertised for that date. "The Grip of Jealousy" will be the third number on Ramo's list of releases, that reel going to the exhibitor on March 26. Ramo films, it will be recalled, are releasing through the Film Supply Company of America.

National President M. A. Neff is making an active campaign against a measure known as House Bill No. 227, recently introduced in the Ohio Legislature, and which calls for the amendment of the present regulations of the construction of moving picture theaters. The present code provides that a building must not be less than 25 feet wide and 15 feet in height. The house committee in charge of this measure changed this provision, making the minimum width 20 feet and the minimum height 13 feet. When the bill reached the Senate an amendment was added making the minimum width 18 feet and the minimum height 13 feet. The revised bill has been referred back to the house committee which will decide its final fate.

"Flying A" Cowboys Race Their Ponies

The first racing matinee of the Santa Barbara Driving Club was held recently over the newly opened Gellespie speedway. The ponies in the two quarter-mile dashes brought the crowd to its toes. Carl Morrison, one of the American's cowboys, riding Cappo, won in 32 seconds. Lee Jones ran Cecil second, while A. F. Burrell, on Galvin de Lis was third. The special race between five of the "Flying A" cowboys was a hummer. Fred Ihlenstein on Kid won in 29 seconds. Chick Morrison started the bunch and then joined in the race, dashing into second place with Cota. The race was a beauty.

To Present "Broncho Billy" on Stage

A scientific test is being arranged to see whether the theater patron prefers films thrown on the screen or productions in real life.

A. H. Woods, a theatrical producer, and G. M. Anderson, who plays a dual role as a moving-picture star and proprietor of a large company, will conduct the test. Anderson has practically accepted an offer by Woods to present "Broncho Billy," one of Anderson's most popular vehicles as a photoplay, in real life on the stage.

A large company of cowboys and horses will be carried on a tour of the principal cities. By this test the proprietors hope to find out which the public really prefers.

Thanhouser Films Get Praise of Censor

L. E. Smith, who bears the long title of Inspector of Places of Public Entertainment of South Australia, Australia, writes to the Thanhouser Film Corporation:

"I have charge of the Inspection Department of Motion Picture theaters in South Australia, and your advance notes on films will be of service to me. I might inform you that your films appear to be great favorites with the public attending our picture theaters nightly. The picture business is flourishing here, and in spite of the great number of picture theaters going here nightly to crowded houses, there are several more fine up-to-date large theaters now in course of erection. There is a great public demand for motion picture entertainments, and I am of the opinion that it is the right kind of entertainment for the people.

"I must take the opportunity here of complimenting you on the excellent films that you produce weekly. They are splendid; the acting and cinematography is perfect and hard to beat. Your films are clean and free from objectionable matter, and I might say uplifting to the people. A censor of films would not be needed if all producers turned out the same class of matter your firm does."

Opie Read's "Starbuck" Mail Heavy

Opie Read, the novelist, who recently played the part of Jasper Starbuck in a dramatization of his famous play, made by the American Film Manufacturing Company, is the recipient of an enormous increase to his usually heavy mail as a result of his work in that picture. Mr. Read, who is now touring the country on his chautauqua lecture circuit, frequently finds evidence of enterprising theater proprietors who arrange to show "The Starbucks" while Mr. Read is lecturing in the city. "Thus," says Mr. Read, "I frequently occupy the only two halls in town at one and the same time."

At the recent Semi-Annual Conference of the National Vice-Presidents of the Motion Picture Exhibitors' League, held at Columbus, Ohio, a resolution was unanimously adopted to designate April 8, 1913, as Motion Picture Exhibitors' Day, and requesting all members of this league in every state to contribute ten per cent of their gross receipts on that day for the purpose of carrying on the work of the league, five per cent to go to the National League and five per cent to the State League. Cincinnati local has already indorsed the resolution and it is expected that the various other branches of the league will follow suit.

Brevities of the Business

PERSONAL NOTES.

Edwin August is author of the scenario "The Calling of Louis Mona," which is being produced out at the Universal camp.

Kathleen Kerrigan, sister of Jack Kerrigan, leading man of the American Film Manufacturing Company, is playing in "Everywoman."

Wray Physioc is enthusing over the third release of the Ramo Film Company, "The Grip of Jealousy." Speaking of Physioc, he happens to be the youngest director in the moving picture business, but then he is very old in experience.

Florence Barker, one of the best known motion picture actresses, succumbed to pneumonia February 28 in a hospital at Los Angeles, Cal., after a siege of several weeks. Her body was sent to her home in the east. Miss Barker had acted as leading lady for many motion picture concerns both in this country and abroad. She was practically the only American actress who has played leads with foreign companies. Among the companies with which she had been connected are Pathe Freres, Powers and Biograph. Her last engagement was with the Western Majestic Company.

Director Wilfred Lucas has entered the Bison ranks and has all his old company with him, including Bess Meredith, Harry Fisher and Ethel Grandin. A new addition to the cast is F. Modjeska, a grandson of Madame Modjeska.

Henry McRae, who has been connected with Selig's for two years and engaged in producing their great animal pictures, is now a director of Universal films. Included in his company are Mona Darkfeather, Charles Bartlett and Roy Watson.

Jack Hopkins is playing leads with the Ramo Film Company. Jack foremrly was with Lubin.

William Walters, the "heavy" character man of the Essanay eastern stock company, was called upon to play an Indian role last week in a photoplay production. During Mr. Walter's thirty years' experience on the stage this is the first time he has ever been called upon to play the role of an Indian.

Director Otis Turner is about to produce a story which is probably still the favorite of all boys. It is the story of Robinson Crusoe.

Buster Emmons is a new child actor in the Powers forces. He is eight years old and is making his debut in a Matty and Early story entitled, "Early's Lesson," which is receiving the attention of Director Matthews.

Director Frank Montgomery has been selected to produce the Lincoln J. Carter plays for the Universal's following. He will start with "Bedford's Hope" and has already assembled a competent company.

Miss Helen Dunbar, the "heavy" character woman of the Essanay eastern stock company, is spending her two weeks' vacation at French Lick Springs. This is the first time in two years that Miss Dunbar has been absent from the company.

Carrie Clark Ward (Mrs. Sedley Brown) is again at the Universal camp. She is playing comedy roles opposite Russell Bassett.

Miss Ruth Hennessy, a charming member of the Essanay eastern stock company, is an accomplished toe dancer, which was proven during her engagement in Chicago some time ago with Joe Howard's production, "Love and Politics."

Mrs. Julia R. Hurley, who has forty-five years of stage experience to her credit, will play a series of special roles for the Solax company. Mrs. Hurley it was who played the part of "Meg Merrilies" in the Reliance release, Guy Mannering.

Barney Gilmore is another addition to the Solax players. His engagement will cover a series of portrayals of Irish characters.

Edward Barry, whose offices are at 15 East Twenty-sixth street, New York City, is the American representative of the General Film Company of Australasia.

Sam Warner will be in control of the New York office of Warner's features while Harry Warner, the company's vice-president, is on a tour of the New England territory.

Francis X. Bushman is one of the busiest men in Pittsburgh, where he happens to be just now lecturing on the ever-interesting subject of the motion picture and showing moving pictures in which he appeared for more than a year in leading roles. Mr. Bushman is a fascinating talker and draws capacity houses at whatever theater he appears. Theaters throughout Arkansas, Louisiana, Mississippi, Tennessee, Alabama, Georgia and Florida will be stopping off points for Mr. Bushman during the latter part of March and the whole of April.

C. Spencer has secured control of the motion picture business of Australia. Besides being the promoter of the General Film Company of Australasia, he is also owner of the exchange business of the Greater J. D. Williams Amusement Company.

Edwin August has left the Powers company and joined the Vitagraph players under Director Rollin S. Sturgeon at Santa Monica, Cal.

Horace G. Plimpton, manager of the negative department of the Edison company, has gone to Europe on a business trip. He intends visiting the picture studios in London, Berlin and Paris.

Frank Fernandez, a former Melies player, is at Santa Monica, Cal., now with the Vitagraph company.

Ruth Stonehouse has been absent ten days from the Essanay studio owing to an attack of scarletina. At first it was thought Miss Stonehouse's malady was scarlet fever and the rest of the players at the studio were about to be placed in quarentine when the doctor pronounced the ailment scarletina. Miss Ruth is again ready to report daily at the studio.

Herman Riffkin, as manager of the Eastern Feature Film Company offices at 12 Union square, New York, is handling state rights pictures for New York, New Jersey and New England.

Jean Acker's broken leg is slowly improving and Jean expects it will be "as good as new" in about a month. The injury was the result of an accident while Miss Acker was motorcycling.

Frank Meyer has the Chicago office of the Famous Players Film Company in charge.

Robert McWade, Sr., a member of the Vitagraph stock company, died at his home March 5.

S. S. Clark has charge of the syndicated publicity department at the Universal offices.

Lee Beggs is again in pictures, but this time it is in Imp comedy instead of the Solax brand.

Jack Cohen of the Imp company and Miss Jennie Lesser were married March 13 and the good luck wishes that went with them on their honeymoon testified to the regard of many friends.

E. B. Lockwood, manager of the special exhibit department of the Advance Motion Picture Company, is making a trip through the southwest in the interests of his company. He will be gone six or eight weeks.

Charles S. Holloway of the Du-Holl Manufacturing Company was a visitor at Motography's office this week. The Du-Holl company's specialty is industrial motion pictures and its offices are in the Chemical building, St. Louis, Mo.

Miss Irene Hunt, who plays leads for the Lubin company in Los Angeles, is out of pictures for awhile owing to a broken arm caused when Miss Hunt's mount, which she was riding just for fun between scenes, threw her off his back. Miss Dolly Larkin is being tried out in the leading roles pending Miss Hunt's recovery.

Donald Macdonald of Director Christie's company of the Universal has been on the sick list for some days, but has fortunately fully recovered. While engaged in acting at the beach in Mr. Christie's "Mermaid" picture, he slipped upon some rocks and sprained his ankle. "Mack" is still walking with a cane, but it is not noticeable in the pictures. This young man was born under a lucky star, for he manages to be in most of the things that happen, but is never very seriously hurt, and when he is, he manages to make the best of things.

Frank Mostyn Kelly, who is acting with David Wall's company, is one of the best known caricaturists in the country. He has been associated with several large newspapers. He has also done a good deal of writing and is very well known on the vaudeville stage. Mr. Kelly is taking character parts at present.

ROLL OF THE STATES.

CALIFORNIA.

Thomas Lee has a contract to erect a one-story concrete moving picture theater, 30x80 feet, at Bath and Main streets, Elsinore, for Thomas Carmady.

Revised plans have been completed by Architect Frank T. Kegley, Jr., for a moving picture theater to be erected at Marine and Front streets, Ocean Park, for Messrs. Stineman & Kramer.

C. M. Applestill, sheriff of Imperial county, is having plans prepared by Architect E. J. Borgmeyer of Los Angeles for a hollow terra cotta moving picture theater building for El Centro. It will be 50x140 feet and seat 700 people.

COLORADO.

Arlington W. Howell, who for several years has been proprietor of the Dreamland picture show in Pueblo, has purchased the Savoy moving picture theater in Colorado Springs.

A permit has been granted for the building of a moving picture theater on Seventeenth avenue between Lafayette and Marion streets, Denver. It is to cost $3,000 and the owner is Dr. John R. Hopkins.

Mrs. R. E. Smith is altering her store at 3029 East Colfax avenue, Denver, for a moving picture theater at a cost of $1,000.

ILLINOIS.

Somonauk is going to have a moving picture show. C. G. Cress and Claude Mooring have leased the building which is occupied by Fred Miller and will fit it up as an up-to-date picture house.

A movement is on foot to build an open air theater this spring at Greenview.

George Brown of Hopedale has sold his moving picture outfit to Hiram Oldham, who will continue the show at the same place.

Evanston is to have another moving picture theater. The meat market, which for the past twelve years has been occupied by Robert Lorimer at 911 Chicago avenue, will soon be remodeled into a place of entertainment for the south ward citizens. The owners are Bodkins & Kern, the same who are building the new theater next to the City National Bank on Davis street. It is said that the rental paid for the place at 911 Chicago avenue is $100 a month for ten years.

All members of the LaGrange village board were present when the question came up of granting a moving picture license to the Chicago Film Company to operate every Wednesday and Saturday afternoon and evening in the town hall. The petition was promptly turned down, as the hall is not built in accordance with the rigid rules of the ordinance authorizing moving pictures in LaGrange.

C. G. Cress and Claude Mooring will open a motion picture theater at Mendota in the building vacated by Fred C. Miller.

IOWA.

Fire of unknown origin at Fort Madison destroyed the Auditorium Princess motion picture theater. Loss, $2,000.

L. H. Dammann will open and conduct a moving picture theater at Bennett.

Ben Jenkins has purchased the moving picture machine of T. D. Barber and is giving shows at Yetter.

Lou Hester has gone to Denison, where he has purchased and taken charge of the Majestic, the only moving picture show there.

A new moving picture show is to be added to Clarinda's places of amusement in the near future. It is to be opened in the building west of the Herald office.

The Scenic theater at Sheldon was sold by R. A. Sleeper to D. E. Harvey and Charles Rider. A new moving picture machine, one of the best made, was installed in the Scenic recently.

INDIANA.

F. W. Stein, who took over the Pearl theater, one of the first moving picture houses in Fort Wayne, will make a number of improvements, such as redecorating the interior as well as making improvements on the exterior.

A deal is practically closed by which Mrs. Morse sells the Princess theater at Argos to Mr. E. H. Ingalls of Kankakee, Ill.

KENTUCKY.

Fire originating from electric wires coming in contact with the ceiling of the Gem theater at Frankfort destroyed the moving picture show house. The theater contained only seventy spectators and none were seriously injured in the rush. A girl fainted and was injured by being trampled upon. The loss is estimated at $2,000.

KANSAS.

Fort Scott is to have another picture show house. Oscar Herold and Rex Walls will be the owners of the same. The location will be in the building on South Main street, formerly occupied by the Phillips confectionery. They hope to have the theater opened by the first of March.

The Airdome at Ottawa will be torn down and removed from the corner of Fourth and South Main streets to the south-

east corner of Tecumseh and North Main streets, according to announcement made by Robert L. Bailey, owner of the Airdome.

Following a talk on the "Censorship of Moving Pictures," the club women of Lawrence at their annual dinner adopted a resolution to further in every possible way the censorship of moving picture films.

The Empire theater, a new motion picture house at Hutchinson, has been opened.

LOUSIANA.

Plans have been prepared for the erection of a moving picture theater at Baton Rouge for the Louisiana Amusement and Realty Company.

MARYLAND.

A moving picture theater will be erected on Madison avenue near North avenue, Baltimore, by Samuel E. Reinhard.

MICHIGAN.

J. H. Sharon, 296 Lincoln avenue, Detroit, is preparing to erect a moving picture and vaudeville theater at the northeast corner of Greenwood and Calumet avenues, the first playhouse to be erected in that portion of the city. The building which will house the theater will also contain stores and flats, and will be erected at a cost of $25,000 modern in all respects. The theater will seat 600 people. As yet no name has been selected for it.

William Nicholai has purchased of Captain Slyfield the Arcade theater at Port Huron.

MINNESOTA.

The Gem theater at Owatonna changed hands, Allen Hartviz selling the same to C. L. Carlyle and A. T. Wiggins, both of Sioux Falls, S. D.

MISSOURI.

Louis Oppenstein, owner of the Globe theater at Kansas City, will construct a new theater at the southwest corner of Thirteenth and Walnut streets. Permission to build was granted by the city council. Work will start immediately. The new theater will be finished by September 1, it is expected. It will cover 115 feet frontage on Thirteenth street and 96 feet on Walnut street. The cost will be $150,000.

A. R. Gibson and Percy Jones have purchased the Monarch theater at Unionville from Clove Exline. Mr. Exline has had charge of the theater only a short time. The new managers intend to make it a much better show than it has ever been before and they should make it go. Miss Marvel Pickenpaugh has been engaged to furnish the music.

A building permit for a building at the northeast corner of Independence avenue and Benton boulevard, Kansas City, was issued to C. O. Jones. The building will embody a moving picture theater, a public hall and stores. It will be two and three stories, of brick, concrete and steel construction. The cost will be $38.000. It will be completed by September 1.

MONTANA.

Pringle & Irwin, the popular proprietors of the Star theater at Hamilton, have purchased the Family theater of Cecil C. Nixon and taken possession. They run the Family every night, while the Star theater is open on Saturday and Sunday evenings.

NEBRASKA.

The question of closing the moving picture theaters at Alliance on Sunday was presented to the city council and after much discussion it was decided to leave the matter to a vote of the people at the spring election April 7.

Knowles' new brick storeroom on Grand avenue and Williams' splendidly constructed new brick building, two doors from the postoffice, Ponca City, are soon to be converted into moving picture theaters, giving the residents of Ponca City some amusement places.

Six prominent business men formed an organization for the promotion of amusements in Plymouth and the picture theater was decided upon as a starter. They have leased the old Wildhaber double store on Main street, taken out the partitions and posts, made the whole into one large room that will easily seat 400 people. The equipment for the theater is on the ground and consists of a $700 electric piano, a Power's 1913 motion picture machine, an 8-horsepower engine and a 5,000-watt dynamo.

Oketo is soon to be fixed up with a moving picture show which will entertain the people at the opera house twice a week.

Dan Doyle has purchased the Gem moving picture theater at Minden and will improve same.

The Palm theater at Gothenburg has changed hands. The new proprietors, M. M. Harvey and son, have taken charge.

An attempt was made to open up the moving picture shows in Fremont one recent Sunday. After the crowd arrived and the pictures began to flash the chief of police walked in and arrested the proprietors.

NEW YORK.

The stage extension of the People's Music Hall, a motion picture house at Nos. 104 and 106 Bowery, New York, formerly the National Garden, was destroyed by fire.

Fitzhugh Hall, which has stood watch for years over the prosaic canal boat, has seen the Rochester Free Academy change from a school into administrative offices and has withstood many transformations within itself, is being furnished for the exhibition of moving pictures.

The Greenwich theater at Greenwich was totally destroyed by fire. The loss was about $15,000 and there is a partial insurance. The building was a large wooden structure with a fifty-foot tower, and it burned like tinder. It had a capacity of 800 persons.

Harry Hellman and William Frischneck have purchased the Lutheran Tabernacle church on Clinton avenue, Albany, and converted same into a theater building. Harry Hellman, manager.

Greater New York Moving Picture Company, Inc. of Manhattan, theaters, $10,000. Harry McKeon, David Heinsuis, Bessie Gordon, 230 West 108th street, New York City.

Empire Photoplay Corporation of Manhattan, moving pictures, $10,000; Fred Holman, Sophie L. Erber and Emil Erber, 611 West 112th street, New York City.

NORTH CAROLINA.

Eagle Film Company of Charlotte to operate a film exchange; authorized capital, $125,000, with $1,600 paid in by W. F. Aldrich and R. D. Craven and A. F. Sams.

A fire damaged the Pastime theater at Henderson. The owners, S. H. Allen and Frank B. Roland, state that the loss, $600, was fully covered by insurance.

NORTH DAKOTA.

Archie Miller, manager of the Grand theater at Devils Lake, has leased the Jacobson opera house in Devils Lake and opened a picture show.

A moving picture theater is being erected at Marshall Springs.

After lying idle for many years the old Jacobson opera house at Minot has been renovated and made into one of the finest picture theaters in the northwest.

OHIO.

The Center Amusement Company was incorporated at Cincinnati with $20,000 capital stock by J. G. Guetle and others for the purpose of operating a moving picture theater at York and Freeman avenue.

R. J. Morris, president of the Kleervue Film Company, 402 Columbia building, is preparing to ask bids on building the only moving picture studio between New York and Chicago. The studio is to be located in Elyria. The company has already purchased two acres and is said to have options on three more The main building will contain offices, developing and storage rooms and at one end will have an indoor studio with walls and roof of frosted glass. The whole structure is to be 161 feet long and 50 feet wide and Mr. Morris states that it will be the largest in the country.

Because the nickelodian proprietors at Steubenville have raised the price to shows from five to ten cents, the women and children of this city organized a boycott to make them reduce prices.

OREGON.

Plans have been prepared for the erection of a moving picture theater on Sixth street, north of Washington, at Portland for Foster & Kleiser.

PENNSYLVANIA.

Spaulding & Zorn are about to begin the erection of a $200,000 moving picture theater at the intersection of York, Howard and Hope streets, Philadelphia. It will be a one-story brick and terra cotta front structure with a seating capacity of one thousand. The dimensions will be 78 by 108 feet.

Louis A. Finberg has a contract to remodel the old office building of the U. S. I. Company at Nos. 1918 to 1924 North Front street, Philadelphia, into a moving picture theater for Aaron W. Musick. It will be 54 by 72 feet.

P. J. Hurley is figuring on a moving picture theater at Broad and Louden streets, Philadelphia, for the Logan Amusement Company.

W. E. Butler is having plans prepared for a moving picture theater at 2928 Richmond street, Philadelphia.

The moving picture theater in the Exchange building, Woonsocket, was damaged by fire.

TEXAS.

A. D. Baker, who owns moving picture shows at Houston, Red Rock, Bastrop, Lulling, has bought one at Smithville.

J. C. Young of Commerce has leased the Brooks Tone theater at Denison for exhibition of moving pictures.

A. D. Baker of Lockhart has bought out the Star Theater and the Airdome, at Smithville, both moving picture shows.

Houston's latest motion picture playhouse, the Rex, 511 Main street, opened for business, with every prospect for continued success. The house seats 500.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date.	Title	Maker.	Length.
2-28	A Will and a Way (8th in "What Happended to Mary" series)	Edison	1,000
2-28	Swag of Destiny	Essanay	1,000
2-28	Dr. Maxwell's Experiment	Lubin	1,000
2-28	The Understudy	Selig	1,000
2-28	The Old Guard	Vitagraph	
3-1	A Martyr to Duty	Cines	1,000
3-1	The Photograph and the Blotter	Edison	1,000
3-1	The Influence on Broncho Billy	Essanay	1,000
3-1	The Missing Bonds	Kalem	1,000
3-1	Under the Make-Up	Vitagraph	1,000
3-3	Shylock	Eclipse	2,000
3-3	The Sheriff of Stone Gulch	Kalem	1,000
3-3	The First Prize	Lubin	1,000
3-3	The Deputy's Sweetheart	Selig	1,000
3-3	O'Hara's Godchild	Vitagraph	1,000
3-4	Ann	Edison	1,000
3-4	On the Mountain Ranch	Lubin	1,000
3-5	The Wages of Transgression	Eclipse	
3-5	The Blind Composer's Dilemma	Kalem	1,000
3-5	A Heart of the Forest	Vitagraph	1,000
3-6	The Wrong Bottle	Biograph	
3-6	An Equine Hero	Pathe	
3-6	The Spanish Parrot Girl	Selig	1,000
3-7	The Lost Deed	Edison	1,000
3-7	A Mistaken Accusation	Essanay	
3-7	The Hand of Fate	Essanay	
3-7	His Children	Lubin	1,000
3-7	Until We Three Meet Again	Lubin	2,000
3-7	A Husband Won by Election	Selig	1,000
3-7	The One Good Turn	Vitagraph	1,000
3-8	Broken Ways	Biograph	
3-8	The Ideals of Her Dreams	Cines	
3-8	The Priest and the Man	Edison	1,000
3-8	Broncho Billy and the Squatter's Daughter	Essanay	1,000
3-8	The War Correspondent	Kalem	1,000
3-8	The Retreat from Moscow	Pathe	2,000
3-10	A Girl's Strategem	Biograph	
3-10	The Open Switch	Kalem	
3-10	The Soul of a Rose	Lubin	1,000
3-10	Diverging Paths	Selig	1,000
3-10	Red and White Roses	Vitagraph	2,000
3-11	His Grandchild	Cines	1,000
3-11	A Bottle of Musk	Essanay	1,000
3-11	A Lucky Chance	Lubin	1,000
3-11	Jan Vedder's Daughter	Edison	1,000
3-11	The Ferrets	Selig	1,000
3-12	The International Spies	Kalem	1,000
3-12	The Grim Toll of War	Kalem	2,000
3-12	Juggling with Fate	Selig	1,000
3-13	Old Gorman's Gal	Essanay	1,000
3-13	When John Brought Home His Wife	Lubin	1,000
3-13	A Gambler's Heart	Melies	1,000
3-13	The Love that Turns	Pathe	
3-13	The Deceivers	Vitagraph	1,000
3-14	A Youthful Knight	Edison	1,000
3-14	An Old, Old Song	Essanay	1,000
3-14	The Indian Maid's Warning	Kalem	
3-14	Loved by a Maori Chieftess	Melies	2,000
3-14	The Sands of Time	Selig	
3-14	Sisters All	Vitagraph	1,000
3-15	The Unwelcome Guest	Biograph	
3-15	The Girl and the Horseshoe	Cines	1,000
3-15	The Gauntlets of Washington	Edison	1,000
3-15	Broncho Billy and the Step-Sisters	Essanay	1,000
3-15	The Woe of Battle	Kalem	1,000
3-15	An Adventure on the Mexican Border	Lubin	2,000
3-15	Innocence	Pathe	
3-17	Kathleen Mavourneen	Edison	1,000
3-17	The $20,000 Corot	Kalem	1,000
3-17	Greed for Gold	Lubin	1,000
3-17	Notre Dame	Pathe	3,000
3-17	The Mouse and the Lion	Vitagraph	1,000
3-18	The Vengeance of the Kabyle	C. G. P. C.	
3-18	The Portrait	Edison	1,000
3-18	Dolore's Decision	Lubin	1,000
3-18	The Birthday Gift	Vitagraph	
3-19	An Innocent Offender	Eclipse	1,000
3-19	Prisoners of War	Kalem	1,000
3-19	The Escape	Pathe	
3-19	The Sheriff of Yavapai County	Selig	1,000
3-19	The Strength of Men	Vitagraph	2,000
3-19	The House in Suburbia	Vitagraph	1,000

COMEDY.

2-27	Lady Audley's Jewels	Essanay	1,000
2-28	Sally's Guardian	Kalem	
2-28	Pickwick Papers	Vitagraph	2000
3-1	Auntie's Affinity	Lubin	1,000
3-1	The Cheapest Way	Pathe	
2-25	The Ranch Owner's Love Making	Edison	1,000
2-25	The Female Detective	Lubin	1,000
2-26	All On Account of a Transfer	Edison	
3-3	A Queer Elopement	Biograph	
3-3	Look Not Upon the Wine	Biograph	
3-3	Superstitious Joe	Edison	600
3-4	Nipped in the Bud	Cines	575
3-4	Wanted a Husband	Cines	425
3-4	Billy McGrath on Broadway	Essanay	1,000
3-4	The Collector of Pearls	Selig	1,000
3-4	Hubby Buys a Baby	Vitagraph	1,000
3-5	A Letter to Uncle Sam	Edison	1,000
3-5	The Discovery	Essanay	1,000
3-5	The Story of Lavina	Selig	1,000
3-6	A Montana Mix-up	Essanay	1,000
3-6	Will Willie Win	Lubin	
3-6	Misfortunes of Mr. and Mrs. Mott on Their Trip to Tahiti	Melies	
3-6	The College Life	Vitagraph	1,000
3-7	Parcel Post Johnnie	Kalem	1,000
3-8	Pete Joins the Force	Lubin	
3-8	Going Some	Pathe	
3-8	He Waited	Vitagraph	
3-10	It Wasn't Poison After All	Edison	650
3-10	Absent Minded Joe	Kalem	
3-10	Put Yourself in Their Place	Vitagraph	
3-11	The Way Out	Vitagraph	1,000
3-12	The Lost Wager	Eclipse	
3-12	Aunt Elsa's Visit	Edison	650
3-12	The Misjudging of Mr. Hubby	Essanay	1,000
3-12	A Timely Bath	Pathe	
3-12	His Honor, the Mayor	Vitagraph	1,000
3-13	The Spring of Life	Biograph	
3-13	Tightwad's Predicament	Biograph	
3-13	The Fugitive	Selig	
3-14	Over the 'Phone	C. G. P. C.	
3-14	Jones' Jonah Day	Kalem	
3-14	Jones' Waterloo	Lubin	
3-14	Sixes and Nines	Lubin	
3-15	The Dog House Builders	Vitagraph	
3-17	The Power of the Camera	Biograph	
3-17	A Delivery Package	Biograph	
3-17	Love Before Ten	Selig	1,000
3-18	Their Country Relation	Cines	400
3-18	Who's Champion Now	Cines	600
3-18	The Housekeeper of Circle C	Essanay	1,000
3-18	Turn Him Out	Selig	
3-18	According to Advice	Vitagraph	
3-19	Mother's Lazy Boy	Edison	1,000
3-19	Finnegan	Essanay	1,000

EDUCATIONAL.

3-4	The Butterfly of a Day—the Ephemera	C. G. P. C.	
3-4	Cod Fishing from a Trawler	C. G. P. C.	
3-4	The Titmouse	C. G. P. C.	
3-5	Pottery Making in Dorset, England	Eclipse	
3-5	The Hairy Ainus	Pathe	
3-6	Army Target Practice	Lubin	
3-6	The Upa Upa Dance	Melies	
3-7	Hydrogen	C. G. P. C.	
3-7	The Granja	C. G. P. C.	
3-8	Black Diamonds	Vitagraph	
3-10	Bees and Honey	Edison	350
3-10	Firemen's Drill	Vitagraph	
3-11	French Artillery Maneuvers	C. G. P. C.	
3-12	A Modern Horse	Edison	350
3-13	The Great Wall of China	Selig	
3-15	Quebec Zouaves	Vitagraph	

SCENIC.

3-3	Curious Scenes in India	Edison	400
3-5	The Waterfalls of Idaho	Pathe	
3-8	Scenes in Monsone, North Africa	Cines	
3-11	The Stickleback	C. G. P. C.	
3-11	The Chateau of Chambord	C. G. P. C.	
3-12	Picturesque Spalato Dalmatia	Eclipse	
3-12	A Tour in the Alps	Pathe	
3-14	The Luxemburg Gardens	C. G. P. C.	
3-18	Peking, China	Selig	

TOPICAL.

3-3	Pathe's Weekly, No. 10	Pathe	
3-10	Pathe's Weekly, No. 11	Pathe	
3-17	Pathe's Weekly, No. 12	Pathe	

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
2-25	On the Brink of Dishonor	Gaumont	
2-26	The Vortex	Nestor	2,000
2-26	The Stranger's Trail	Frontier	
2-26	The Lure of the Violin	Broncho	3,000
2-27	King Danforth Retires	Imp	
2-27	In the South Seas	Rex	
2-27	The Man Who Dared	Eclair	2,000
2-27	The Quality of Mercy	Ammex	
2-28	On El Camino Real	Nestor	
2-28	The Law of Compensation	Powers	
2-28	Smiling Dan	Kay Bee	
3-1	The Red Girl's Sacrifice	Bison	2,000
3-1	High and Low	American	
3-1	The Lure of the City	Reliance	
3-2	In the Blood	Rex	
3-3	Now I Lay Me Down To Sleep	Imp	
3-3	The Greater Love	American	1,000
3-4	Conscience	Gem	
3-4	His Brother	Bison	2,000
3-5	Big Bob	Nestor	
2-5	The Crimson Cross	Eclair	3,000
3-5	The Man From Outside	Reliance	3,000
3-5	The Barrier	Broncho	2,000
3-6	Dr. Jekyll and Mr. Hyde	Imp	2,000
3-6	The Stool Pigeon	Rex	
3-6	A Race for Life	Frontier	
3-6	Jocular Winds	American	
3-6	Kith and Kin	Ammex	
3-6	The Sculptor's Strategem	Gaumont	
3-6	How the Spirit of '76 was Painted	Pilot	
3-7	The Greatest of These is Charity	Nestor	
3-7	In a Roman Garden	Powers	
3-7	The Prima Donna	Victor	
3-7	The Lost Despatch	Kay Bee	2,000
3-7	Her Neighbor	Thanhouser	1,000
3-7	The Kiss of Judas	Solax	
3-8	At Mad Hole Canyon	Bison	2,000
3-8	The Blind Shall See	Mecca	
3-8	The Transgression of Manuel	American	1,000
3-8	Just Jane	Reliance	
3-9	Troubled Waters	Rex	
3-9	An Honest Young Man	Thanhouser	1,000
3-9	The Bixter Bitten	Majestic	
3-10	A Strong Revenge	Keystone	
3-10	The Fringe of Sin	Imp	
3-10	Fond Heart Saves the Day	Champion	
3-10	Calamity Anne, the Detective	American	1,000
3-10	A Cadet's Honor	Excelsior	
3-11	The Flaming Arrow	101 Bison	2,000
3-11	Just a Shabby Doll	Thanhouser	1,000
3-11	The Bond of Brotherhood	Gaumont	
3-12	The Cause	Nestor	
3-12	The Reprobate	Reliance	
3-13	From Death—Life	Imp	
3-13	Brother Love	American	1,000
3-13	Wine, Women and Reformation	Ammex	
3-14	With a Grain of Salt	Nestor	
3-14	The Curse	Powers	
3-14	Indian Justice	Lux	695
3-14	The Plans of the House	Solax	
3-15	Indian Blood	101 Bison	2,000
3-15	The Orphan's Mine	American	1,000
3-15	A Regained Reputation	Reliance	
3-16	An Empty Box	Rex	
3-17	Kathleen Mavourneen	Imp	3,000
3-17	Her Dreams of Yesterday	Excelsior	
3-17	When a Woman Won't	American	1,000
3-18	The Battle of Bull Run	Bison	3,000
3-18	The City Fellow	Majestic	
3-18	The Sovereign Soul	Gaumont	
3-18	The Butterfly	Gaumont	
3-19	Her Friend the Bad Man	Nestor	
3-19	For Better or for Worse	Eclair	2,000
3-19	The Judge's Vindication	Reliance	2,000
3-19	The Pride of the South	Broncho	3,000

COMEDY.

2-27	Bobby's Bum Bomb	Punch	
2-27	Tracked to Florida	Punch	
2-27	Watch Your Step	Gaumont	
2-27	The Doll and the Devil	Pilot	
2-28	A Counterfeit Courtship	Victor	
2-28	Pat and a Brave Financier	Lux	518
2-28	Arabella and the Wizard	Lux	455
2-28	The Bashful Boy	Solax	

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Champion, Imp, Nestor.
TUESDAY: Bison, Gem.
WEDNESDAY: Animated Weekly, Frontier, Nestor, Powers.
THURSDAY: Eclair, Powers, Victor.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Imp, Bison, Mecca.
SUNDAY: Crystal, Eclair, Rex.

Date	Title	Maker	Length
3-1	Binks, the Tightwad	Imp	
3-2	A Night in Town	Crystal	
3-2	An Innocent Bridegroom	Crystal	
3-2	A Comedian for Love	Eclair	
3-2	A Kimona Tragedy	Majestic	
3-2	The Way to a Man's Heart	Thanhouser	1,000
3-3	When He Jumped at Conclusions	Nestor	
3-3	The Girl Sleuths	Nestor	
3-3	The Bum's Hallowe'en	Champion	
3-3	The Sleuth's Last Stand	Keystone	
3-3	A Deaf Burglar	Keystone	
3-4	Brass Buttons	Majestic	
3-4	His Heroine	Thanhouser	1,000
3-4	It's Delightful to be Married	Gaumont	
3-5	Eph's Dream	Powers	
3-5	Indians	Powers	
3-5	Napoleon	Solax	
3-6	The Sleuths at the Floral Parade	Keystone	
3-6	The Rural Third Degree	Keystone	
3-6	Gontran's Surprise	Mutual	
3-6	Impetuous Jim	Punch	
3-6	No Wedding Bells for Jones	Punch	
3-7	Pat's Busy Day	Lux	465
3-7	When the Stormy Winds Do Blow	Lux	518
3-8	Binks, the Black Hand	Imp	
3-8	Outwitted	Great Northern	1,000
3-9	Ma and the Boys	Crystal	
3-9	Knights and Ladies	Crystal	
3-9	The Tester Tested	Eclair	
3-10	Papa's Helping Hand	Nestor	
3-10	When Hubby Entertains	Nestor	
3-11	Billy's Troubles	Gem	
3-11	The Twin and Shoshone Falls	Gem	
3-12	Hawkins' Roomer	Powers	
3-12	Officer Henderson	Solax	
3-13	Sweet Familiar Faces	Gaumont	
3-13	The Chief's Predicament	Keystone	
3-13	Jenny's Pearls	Keystone	
3-13	Chasing a Son-in-law	Mutual	
3-13	Father Tamed	Punch	
3-13	His First Kodak	Punch	
3-14	The Baker and the Sweep	Lux	288
3-15	Bink's Gouty Foot	Imp	
3-15	Leo's Vacation	Imp	
3-15	Fritz and Oscar Out of Luck	Great Northern	
3-16	Calicowan	Crystal	
3-16	Who's the Goat	Crystal	
3-16	When He Wants a Dog, He Wants a Dog	Eclair	
3-16	Frau Van Vinkle's Crullers	Majestic	
3-16	Babies Prohibited	Thanhouser	1,000
3-17	The Village Choir	Nestor	
3-17	The Honeymoon Lodging	Champion	
3-18	Billy Wins	Gem	
3-19	The Downfall of Uriah Snoop	Powers	
3-19	In the Wrong Flat	Solax	

EDUCATIONAL.

3-2	Life in Egypt	Eclair
3-4	Kittens	Gaumont
3-9	Cocoa Cultivation	Eclair
3-13	Life in India	Mutual
3-16	The Lizards	Eclair

SCENIC.

3-6	Tiflis, Russia	Mutual

TOPICAL.

3-5	Gaumont Weekly, No. 52	Gaumont
3-5	Animated Weekly, No. 51	Universal
3-6	Mutual Weekly, No. 10	Mutual
3-12	Animated Weekly, No. 52	Universal
3-12	Gaumont's Weekly, No. 1	Gaumont
3-13	Mutual Weekly, No. 11	Mutual
3-19	Animated Weekly, No. 2, 1913	Universal
3-19	Gaumont's Weekly, No. 2, 1913	Gaumont

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone.
TUESDAY: Majestic, Thanhouser.
WEDNESDAY: Broncho, Mutual Weekly, Reliance.
THURSDAY: American, Mutual, Punch.
FRIDAY: Kay-Bee, Thanhouser.
SATURDAY: American, Reliance.
SUNDAY: Majestic, Thanhouser.

DAILY "FILM SUPPLY" RELEASES

(Independent)

MONDAY: American, Comet.
TUESDAY: Gaumont.
WEDNESDAY: Solax, Gaumont Weekly.
THURSDAY: Ammex, Gaumont, Pilot.
FRIDAY: Thanhouser, Solax, Lux.
FRIDAY: Lux, Solax.
SATURDAY: Great Northern Gaumont.

VOL. IX. APRIL 5, 1913. No. 7

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

DOLORES CASSINELLI
ESSANAY

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Book These Three Today:

"Pauline Cushman—The Federal Spy"
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In Two Reels. Released as a Special March 24th.

"A Change of Administration"
A Timely Masterpiece on the Political Patronage Evil.
In Two Reels. Released as a Special on April 5th.
(See review and special advertisement in this issue)

"A Wise Old Elephant"
A Remarkable Wild Animal Novelty.
In Two Reels. Released as a Special on April 14th.
(See review and special advertisement in this issue.)

Selig's Quality Program for First Half of April

Mar. 31—The Prisoner of Cabanas
Cuban War Drama Feature

Apr. 1st—Margarita and the Mission Funds Early California Mission Drama

Apr. 2nd—A Lucky Mistake
(Comedy) on same reel with:
Chinese Temples (Educational)

Apr. 3—Arabia, The Equine Detective Featuring the "Human" Horse, Arabia

Apr. 4th—The Hoyden's Awakening
College girls drama

Apr. 7th—Vengeance is Mine
Picturesque Drama

Apr. 8th—Robert Hale's Ambition
Drama of City and Country

Apr. 9th—The Shotgun Man and Stage Driver Western Story

Apr. 10th—Tommy's Atonement
(Drama) On same reel with:
The Tombs of the Ming Emperors
(Educational)

Apr. 11th—With Love's Eyes
Drama

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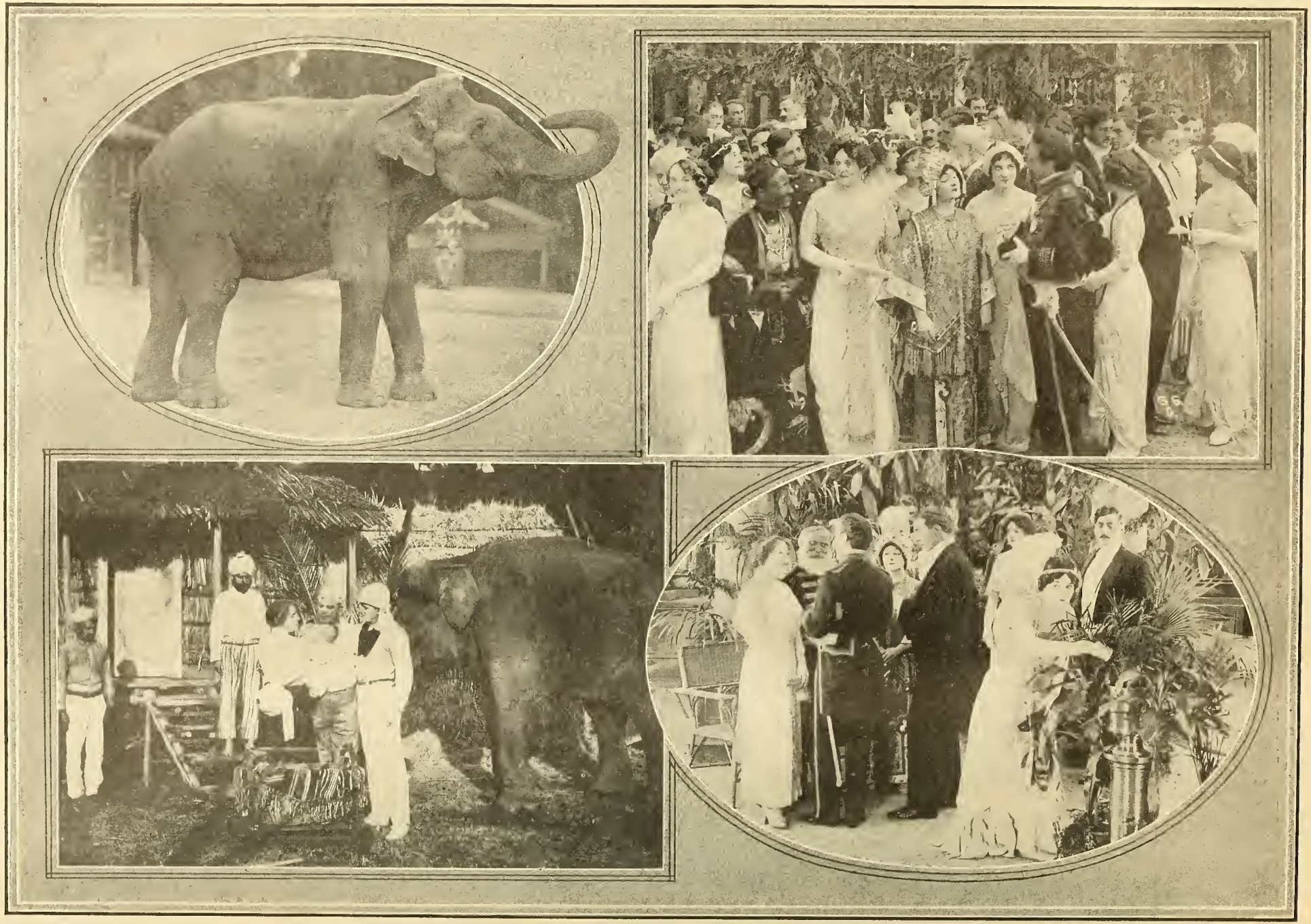

Scenes from Selig's "A Wise Old Elephant" and "A Change of Administr ation."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, APRIL 5, 1913

PUBLISHED BI-WEEKLY BY

ELECTRICITY MAGAZINE CORPORATION

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CHICAGO, APRIL 5, 1913

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"MOVING PICTURE SECTIONS."

NOT long since we were accustomed to open our local newspapers with a sense of hostility and suspicion, scanning the editorial columns for innuendo or open attack against the industry. Today we see not merely favorable comment, not merely occasional short stories of the films, but whole Sunday pages, and even "Moving Picture Sections," installed as regular features of metropolitan dailies.

Casually viewed, this change of heart, or development of interest, seems but a national tribute to a constantly growing business and a recognition of the people's choice in entertainment. An investigation of the newspaper motive shows in many cases, however, an ulterior purpose. That purpose, naturally, is to secure advertising.

With the encouragement of example, several of the many bright minds engaged in trade publicity work have conceived the plan of establishing motion picture departments or press syndicates in connection with the big newspapers of the country. But to overtures in this direction the newspaper publishers have made, as a rule, but one reply. "Show us the business," they say, "and we will give space to your department. But first we must be assured of so many dollars of advertising."

So some of the newspapers are running motion picture departments and getting a little advertising. A few bold spirits are even running their "sections" without any advertising. But, with a few exceptions, the newspaper's tendency is to demand payment in full, in advance, for its film exploiting.

Of course the newspaper publisher feels sure that the motion picture business is overflowing with easy money, that it appeals directly to his readers and that those readers ought to be worth something to the rich and open-handed film man. In this attitude he is just naturally and humanly selfish. He does not take into account the fact that all the films shown in the country are made by the same few manufacturers, while every other newspaper in the country has as much right to film advertising as his particular paper. The result, should *every* newspaper succeed in establishing a motion picture section with advertising accompaniment, is beyond imagination—and certainly beyond any possible commercial merit.

Let us take another view of the situation. Our national entertainment is motion pictures. Our national pastime is base ball. All the newspapers give unlimited space to baseball news and stories, and they do it without any advertising, because their readers demand it by buying the papers that print most about it

The only reason people buy newspapers anyway is because the newspapers print what the people want to read. They want to read about local and national happenings, about their favorite sports, about entertainments. The newspapers already print the news and the sports; but they want pay for printing the entertainments. Is the attitude logical?

Exploitation in the newspapers is good for the

motion picture trade in many ways. It helps it to permanent establishment, converts its enemies, reassures its doubters, confuses its reformers, spreads its popularity and helps to standardize its operations. But even that is no reason for demanding paid advertising from the manufacturer. The function of the newspaper is not to serve any particular coterie of business men, but to serve the public at large.

The newspaper publisher today demands tribute from the motion picture trade because he can do so without protest; in serving moving picture news to the public he has little or no direct competition.

But presently, in each community large enough to support two or more newspapers, one of them will see a way to gain friends and increase circulation by printing that same motion picture news on its merits, as baseball news is printed. When that happens, the competing papers must fall into line. And happen it will, before very long, from the very nature of the popular interest in the subject.

The legitimate advertising prospect for the local newspaper is the picture theater itself. We believe the exhibitor should advertise to his own local public—and he can do that only by patronizing the newspapers. Even in the big cities, where suburban theaters would be paying for much waste circulation if they advertised in the larger papers, small "neighborhood" weeklies are frequently found that afford splendid mediums. So much of a field has the newspaper in film advertising. But the national film manufacturer the local paper cannot reasonably expect to get.

THE POWER OF PICTURES.

THERE is much food for thought in the recently published account of the resignation of the Rev. W. H. Jones, pastor of the First Reformed church of Valley Stream, L. I., after seeing a moving picture based on a biblical story. In explaining his resignation Rev. Jones is alleged to have said "I realized that I was wasting my time, for I had before me living characters whose actions, as they unfolded their sublime story, were far more potent than anything I could say in the pulpit. A religious subject, thus tactfully and reverently treated, in my opinion, will do more to advance the cause of religion and to uplift humanity than a thousand eloquent preachers ever can hope to accomplish by their oratory."

Despite the music and magic of the human voice, the fact remains that the verbal language of mankind is only the primer of expression. The eye is the great interpreter of external and visual things. The automatic communication of the eye's observation to the mind represents the only absolute description in the power or possession of the human faculties. The mirror can describe an article more perfectly than the most comprehensive language can indicate in words—and the eye is the human mirror. One recalls that pictures are the oldest means of communication known to man—that pictures were the first primative agencies for the transference and transfusion of thought, and still remain the most graphic method of expressing the conceptions of the mind and the imagination. What language is to the human voice the photograph is to the illustrative power of the picture. A succession of pictures is the most vivid description of a train of thoughts. The motion picture is therefore a continuous series of thought illustrations, direct, lucid, graphic, vivid. It is the mirror of the incidents and emotions it portrays—a moving train of thoughts.

Take for instance a film story in which an attempt is made to teach a moral—a film wherein the good characters are rewarded and the bad ones punished—and most of those which get past the censor board are more or less variations of that theme. That sort of thing in a book would simply digust or irritate the average boy, but when he sees the actual deed and the ultimate reward before his very eyes the effect is different; he cannot escape the impression that here is actual life and that right doing is an admirable thing.

It is not only easy but quite natural to believe, therefore, that the motion picture is to become one of the most powerful agencies ever employed not only in the work of the church but in every line of endeavor, and this conclusion is being reached, slowly but surely, by not only the prominent leaders in religion and social uplift, but also by captains of industry, and broadminded thinkers interested in human welfare.

NEW USE FOR MOTION PICTURES.

Moving pictures are being put to new use, which will result in the saving of life and limb. Professor Munsterburg of Harvard is responsible for what is known as the cinematograph nerve test, which it is said will reduce motor car accidents in the United States to a minimum. The professor's theory is that no young man ought to become a chauffeur if his tests indicate that he would not be quick enough to stop his car if a child ran out in the roadway in front of the wheels, says the *New Orleans Picayune.* In the test for chauffeurs at Harvard the subject is placed in a motor car in a hall equipped for this purpose. He is seated at the wheel of the machine, which is jacked up so that all the machinery is movable while the car remains stationary. The experiments are conducted in a darkened room. In front of the cars is a white wall, on which moving pictures of great size are shown. They are immediately before the student's eyes. The student is then told to act as he would in real life if he saw any one of the things happen that appear on the screen. Although he knows that the car is not actually running, the fact that he is under a test puts the student on edge and makes him behave approximately as he would under ordinary circumstances. A child is first shown on the screen with startling realism, tottering across the road in front of the car. The chauffeur is, of course, expected to handle his car without an instant's loss of time, just as he would have to do if the emergency rose in real life. This is the most important test to which the students are subjected by the Harvard system.

BELOIT COLLEGE ADOPTS PICTURES

Beloit (Wis.) College will be the first educational institution of its kind in the United States to enlist the aid of the moving picture theaters to advance the cause of education. Arrangements have been concluded with local film houses to have them grant the college the right to show an educational film of some sort each Saturday afternoon and evening. Dean George L. Collie, who recently returned from a trip around the world, will appear while the pictures are being shown and will lecture on them. Many of the scenes that will be shown will be of various strange countries, many of which Dean Collie has visited. It is expected to make a special price for high school children in order to influence as many as possible to attend. The plan is only one step in the college's extension campaign.

C. W. Post Uses Advertising Films

By Watterson R. Rothacker

C. W. POST probably knows the value of advertising better than any individual one can mention. Mr. Post has, by consistently conducted advertising, fought his way to the top of the millionaire column and won an enviable reputation which extends from coast to coast, from the northern extremities of Canada to Cape Horn, and into remote points abroad, without skipping the most obscure whistling station. Everybody has heard about C. W. Post and, through Mr. Post, they know Battle Creek, Michigan, as a pure food center.

Now Mr. Post has hit upon a plan to bring the pure food industry of Battle Creek to the very eyes of the public, who, by means of his enterprise, and moving pictures, can see just how pure foods are manufactured without the expenditure of time and money necessary to an actual trip to Battle Creek.

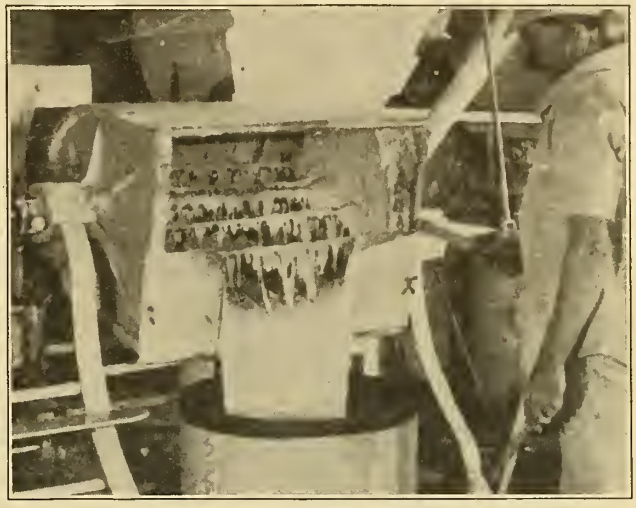
Mr. Post's selection and use of moving pictures for advertising purposes is significant. It is notable for the very good reason that Mr. Post is a post graduate of the advertising experience school; he knows what's what among advertising media and when he picks a medium it is equivalent to the announcement that the medium selected has survived the most severe acid test.

Mr. Post is utilizing moving pictures on a characteristically broad scale. He is using them along educational lines; he is, on film, throwing open the doors of his big Battle Creek plant and bidding the public everywhere to come and see for itself that "There's a Reason" for the Post success and for the goodness of the foodstuffs carrying the Post name.

The first visit to the great Postum factories at Battle Creek is a revelation. It is different from anything the uninitiated might expect. Who would imagine that in a business office could be found magnificent paintings, statues and curios which would be a credit to the British

Mr. Post in His Office.

Art Museum? Who would harbor the impression that a firm whose yearly advertising appropriation approaches nearly two million dollars and whose business involves many times that magnificent amount, would have any time to make the individual visitor feel as though it was the one great pleasure in life to show and explain everything? Nevertheless this is true at the Postum plant, for there, in with the bustle and buzz of an immense industry, you will find the most wonderful art treasures and the most unusual courtesy. The only trouble is that the thousands who have made the visit and the hundreds who take advantage of the opportunity daily are as a drop in the ocean to the millions at distant points



A Machine in the Postum Plant.

who can't afford the time or money necessary to enjoy these interesting things at first hand. So Mr. Post has put his art galleries, his offices, his wonderful machinery and his splendid factory operation on film and is bringing the mountain to Mohammed.

Mr. Post has entitled his film story "The Making of Pure Foods in Battle Creek," and in it gives an eye trip through his institution. He has taken great care that the pictures are free from blunt commercialism and that the story is reliably presented and replete with educational interest.

The first scenes show the administration building and grounds of the Postum Cereal Company at noon hours. Here crowds of happy Post employees are depicted in recreation. Groups of young men and women are shouting in the glee of a snow ball battle while the older folks look on as the fun progresses.

Then follows a picture of the factory and office buildings—not quite so graceful as the administration building but models of their kind and immaculately clean.

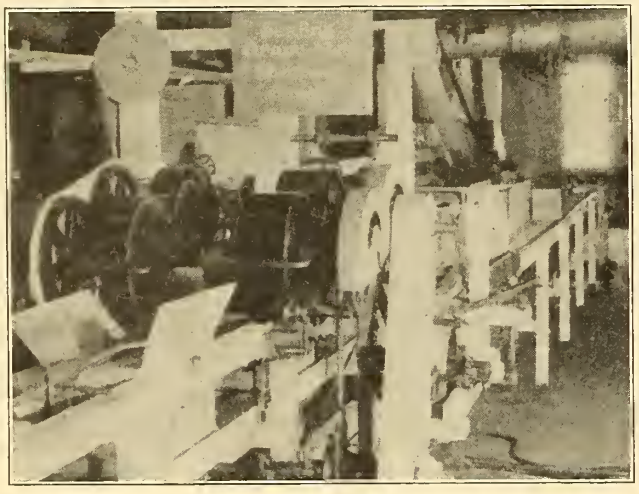
We now enter the reception room for visitors and for the moment are amazed. Here there is not the suggestion of anything commercial. It is as though one was visiting a baronial hall where the huge fire place roars an unqualified "Welcome!"

Up a stairway and we are at the entrance to Mr. C. W. Post's private office. Fortunately Mr. Post is in. He looks young to be one of the big makers of advertising history. His face shows no mark of his early struggles. His manner has none of that one might expect from a real captain of industry, but there is about him the indefinable something which commands respect and at the same time establishes a democratic footing. One instinctively senses Mr. Post's bigness. To see him at his desk weighing big affairs in a moment, decisively

signing documents which involve thousands and hundreds of thousands, is a study. It shows Mr. Post, the man, a living exemplification of his "There's a Reason" slogan.

After having seen C. W. Post one is prepared for the art gallery; for here is reflected his good taste; here are gathered masterpieces of priceless value—graceful statues, impressive tapestries, wonderful specimens from the artist's brush and other things which delight the eye and acclaim the connossieur. It is here that Mr. Post and the members of his cabinet find environment conducive to the thoughtful consideration of their big plans.

And now we are to see how the famous Grape-nuts food is made. We are told that Grape-nuts is produced from the best wheat and barley and then we see just how it is done. First the milling of these nutritious grains. Then in logical sequence we see the white clad operatives and the spotless machinery mixing dough for Grape-nuts, forming Grape-nut loaves, baking the loaves, slicing the loaves, final baking of Grape-nuts before grinding, and right on through the whole carefully directed process even to the making, filling and sealing of the moisture-proof boxes which we see packed, shipped and on their way to the ultimate consumer. At this point appears a



Sealing Packing Cases.

series of pictures showing how the housewife prepares Grape-nuts at the table, and the scene is then transferred to the "manufacture of instant Postum." Instant Postum is a beverage made from wheat and the juice of sugar-cane. We see how the wheat is cleaned and roasted for Postum, then comes percolating regular Postum for instant Postum, evaporating boiled Postum for instant Postum, then instant Postum as it comes from the evaporator to be powdered, the cans being filled with the finished product; then the studio scene featuring the use of instant Postum in the home.

"The making of Post Toasties" from delicately browned flakes of Indian corn, sweetened with sugar, is very interesting. This series of scenes shows cooking the corn by steam, rolling cooked corn into flakes for post toasties, Post Toasties toasting in the oven, then the packing room where sacks are put in the boxes, the boxes filled, weighed and sealed in a manner that insures perfect cleanliness, packed in large cartons, consigned to the warehouse from where they are sent down a gravity chute to waiting freight cars. This picture closes with a scene where three happy, rosy-cheeked babies of graduated ages are having the time of their life eating Post Toasties. To see the smiles of satisfaction on the countenances of these youngsters is to feel at once that anything capable of conjuring such an expression of utter enjoyment is something that appeals to you. And as the picture closes and the screen is light you instinctively wish for breakfast time and a box of the goodies the babies made such a fuss about.

Biograph Identities Revealed

Motion-picture fans the country over will be surprised, and yet surely delighted, to know that at last the Biograph Company is ready to make known the identity of its players. For years this concern has jealously guarded the names of its employees and it has been almost impossible for the exhibitor to answer the numerous queries that have deluged him from his curious patrons, who wanted to know who played this or that role in the Biograph film they had just seen, but now publicity is to be given the players. A handsomely printed, tastefully designed poster, 16x23 inches in size, containing the names and photographs of twenty-six of the players has been prepared by the Biograph company and will, it is understood, be sent to anyone remitting ten cents in stamps or coin to cover the cost of wrapping and mailing. The following players' faces appear on the poster: Gus Pixley, Lionel Barrymore, Charles Hill Mailes, Charles H. West, Edward Dillon, Walter Miller, W. Chrystie Miller, Henry Walthall, Mary Pickford, Kate Toncray, Blanche Sweet, Grace Lewis, Florence Lee, Kate Bruce, Claire McDowell, Dorothy Gish, Mae Marsh, Lillian Gish, Harry Carey, Robert Harron, Charles Gorman, Alfred Paget, Walter Chrystie Cabanne, G. Jiquel Lande, G. Dell Henderson, and W. J. Butler.

Mace Developing a "White Hope"

Fred Mace, of the Keystone Film Company, is as busy as the proverbial "bird dog" these days. Together with his motion-picture activities Fred has taken under his wing "Big Ed Kennedy," a promising candidate for heavyweight pugilistic honors, and has arranged matches right along for his protege.

Kennedy has appeared in several of the current Keystone releases, making an ideal "copper," and his handling of malefactors is very realistic.

Mace, himself, would make no mean opponent in the ring, as he tips the beam at 200 pounds and has considerable skill with the gloves. He is an enthusiastic fight fan and maages to see all the big bouts staged on the Coast.

Lubin Editor Has Birthday

Hugh D'Arcy, famous as the author of that stirring poem, "The Face On the Floor," had a birthday last week, and to show that he was still a young fellow, invited a number of his friends to a little celebration. It took place on the roof garden of the Continental hotel and was a joyous occasion. Hugh made every one of the guests tell their right age and then absolutely refused to tell his own age. However, everyone agreed that the host did not look or act as old as he really was, no matter what that age might be. Speeches of the two-minute kind filled the little gaps between the rounds of "drinks and eats," while a vaudeville show was an added attraction. The affair was attended by many prominent theatrical and literary people and was one of the most enjoyable events of the season.

Who's Who in the Film Game

Facts and Fancies About a Man You Know or Ought to Know

WHEN Pop Rock posed for the portrait which adorns this page—for purposes of publicity, perhaps, or that the record for posterity might be the more complete, maybe—he persisted in having his fun. Pop always looks for the pleasure that will accrue to him and he seldom gets the worst of it. In this instance, he insisted on gripping between the teeth of his jaws, south by west of his nose, the best end of a Corona-Corona cigar, band and all. Pop dotes on bands! The photographer and his partners, accustomed as they were with Pop's playful proclivities, protested the prank, but to no purpose. If they wanted his photograph they would take it, butts and all, or leave it. He had been summoned against his wishes and in the middle of his after luncheon smoke and he wasn't inclined to let go. If he was to submit to having the picture taken, his Corona-Corona would share the honors.

Pop Finds Congenial Friends Wherever He Goes and Always When He Arrives.

But Pop hadn't foreseen the possibility of having one put over on him. It cost two dollars to extract that weed from the grip of those square jaws and plug up the hole in his lips. It was that good friend, Charles Schwaranki Scovern, who performed the dermatological trick and helped to undo the mischief which Pop felt was beyond repair. While the job is reasonably good, it betrays a tiny smirk that isn't there. Pop Rock doesn't smirk. He's no half way artist. He laughs or he cries, but he never sulks. There are times when he won't rise from his chair to greet his best friend, but that can't be charged as a serious fault. Men who are much younger than Pop, and with no excuse at all, do the same thing.

Of course, his real name isn't Pop, but film men never think of that. He is Pop, the original. There are other Pops in the business, but only one William Tecumseh Pop Rock. And he's president of the Vitagraph Company of America with offices strung around the world, but more particularly on Manhattan and Long Islands. Pop is usually flitting around visiting his offices. It is a long flit from Brooklyn to Paris and there is always some one bound for the same place. Pop finds congenial friends wherever he goes and always when he arrives. Dull care hasn't looked him in the face for ever and ever so long. If you will be careful to examine, there are some tiny wrinkles at the corners of his eyes. They were caused by their eternal twinkle.

But Pop hasn't always had a bed of roses. He used to work—early and late. He got in on the tidal wave of motion pictures when the tides were running about as high as they do on Lake Michigan. But he stuck. When there wasn't anything better than the penny in the slot machine, Pop had all of 'em he could corral in a great hall at Coney Island, where he held concessions. Much has been written about his earlier activities in the film business. Everybody knows that Pop was in at the beginning and that he will be tangled up with pictures as long as he lives.

The only inventions that are credited to William T. Rock are unrecorded at the patent office. They consist chiefly in new ways to spend money. Pop lies awake nights in devising methods to entertain his friends. He is never so happy as when wholly surrounded by guests who are there at his command and who are pledged to enter no protest when he calls for the check. The Vitagraph players and their friends never know what new stunt Pop has in store for them, but they know it is on the way. It may be recalled, a few years ago when film men journeyed to Atlantic City to air their troubles, that Pop chartered all the roller chairs and hired all the pushers. If you were to ride the board walk you did it as Pop's guest and waved a Vitagraph banner! You had your choice of doing this or walking. Nor did it matter whether you belonged to the film folks or not, for all of the chairs were under his embargo. Many stories of a similar nature are credited to him.

Wm. T. Rock lives in Flatbush, Brooklyn, where he finds the drive to the main plant particularly suitable for his limousine. The home is luxuriously furnished with the things Mr. and Mrs. Rock have picked up in many parts of the world. Pop enjoys his home when he has time for it, but he prefers travel, partly because his business demands it and principally because it keeps him in practice—spending money.

The hardest work he has been known to do in recent years is to jimmy the cork out of a fifteen-cent bottle of Grove's cough cure and snip the bands from fifty-centers. He is a member of numerable clubs and is a tremendous factor in the licensed film organizations of this country.

He is an extensive investor in real estate in Greater New York and operates an adding machine to keep tab on his flat buildings. It is known that he has more varieties of flats than Heinz has of pickles and things.

Klaw and Erlanger to Enter Picture Field

Owing to the vast number of plays which they have produced in the last fifteen years and of which they still control the rights, the decision of Messrs. Klaw & Erlanger to enter the motion-picture field is likely to make things interesting for the long established manufacturers of motion-picture films, according to New York advices.

The difficulty that confronts the firms already operating is to obtain the film rights of successful plays in sufficient number to supply their customers. Scores of plays and the scenery and costumes that go with them will be at the disposal of Klaw & Erlanger.

That firm's announcement runs:

"The organization will be known as the Protective Amusement Company and will include A. H. Woods and others. One of the largest studios in the country will be built for the manufacture of the films, which are to be leased or rented to a limited number of motion picture theaters throughout the United States and Canada. In the smaller cities only one franchise will be given.

"It is the purpose to release two plays a week and service will be ready by the first Monday in next September, as by that time more than 100 plays will have been made up and ready for shipment, thus insuring a change of bill twice a week and a continuous service of one year, or fifty-two weeks.

"The difficulty with feature plays in the past has been that the owner of a theater might get one in one week and then have an interval of several weeks before he could get another. He never has felt secure that he could have 104 plays a year, or in other words, to have the time in his theater booked just as the large theaters of the United States are now represented and booked by the theatrical syndicate.

"It is the intention of the company to expand its operations beyond the United States and Canada to all the large cities of the world, for, in addition to their plays, they are now in negotiation with several persons touring different parts of the world taking pictures for special films, for which Klaw & Erlanger will have the exclusive rights."

In Australia and Canada

Kinemacolor is just beginning a boom in Australia, houses having been opened in the principal cities, including Sidney, Melbourne and Adelaide. Audiences in the Antipodes are said to be enthusiastic over the natural color motion pictures and especially fond of American dramas, such as are being produced by the Kinemacolor stock companies in California.

In Canada, too, where there are no suitable houses, theaters are being erected especially for Kinemacolor presentation, and in a short time this process will be on view throughout the Dominion—when some Canadian subjects will be filmed to meet the local demand.

"Woman's Honor," April 12. Copyrighted 1913, American Film Mfg. Co.

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER I. (CONTINUED).

THE MODERN PROJECTOR.

IN its optical system or arrangement of the lenses and light, the moving picture machine greatly resembles the magic lantern, or stereopticon. Like the stereopticon, the projector has a small cabinet called the "lamp house" which contains the light, a condensing lens that concentrates the light upon the small area of the picture, and an objective lens that receives the impression of the illuminated image on the film and projects it upon the screen. These three elements exist in both machines, and are arranged in the same relation.

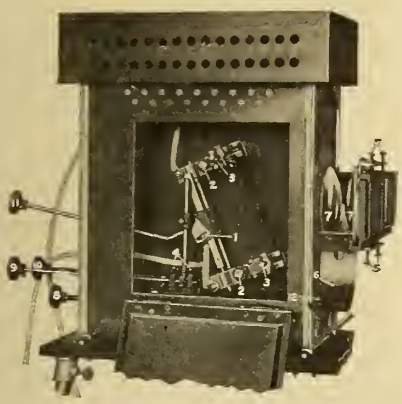


Fig. 6.—The Lamp House, Showing the Lamp and Condenser Lens.

Fig. 9.—The Disc Shutter. Three Blades.

The film feeding mechanism, which is independent of the optical system, brings forward a small length of the film, equal in length to the height of the picture, and holds it firmly in position while the light is being admitted by the shutter. After the picture has been shown for a sufficient length of time, and after the shutter is again closed, another length of film is fed, and so on. It is absolutely necessary that the pictures be held in exactly the same place on the screen, so that the stationary portions will fall exactly in the same place. If there is the slightest variation in this respect the pictures will jump, or flutter rapidly, as the film passes through the gate, causing a very disagreeable effect in the eyes of the spectator.

This requires a very accurate mechanical movement, for a variation of 1/100 of an inch in the position of the film will cause a movement perhaps 240 times as great on the screen, or will cause the image to vary by 2.4 inches in position. After being pulled into the exact position, the film must be held so rigidly that no vibration will affect its centering. The device that turns on and cuts off the light must be so adjusted that no light passes through the film except when it is stationary in the gate.

In all commercial machines, the relation between the feeding mechanism and the film is maintained by the sprocket teeth of the driving gear and the perforations on the edge of the film, each perforation occupying a definite position in regard to the pictures. When the film is placed in mesh with the sprockets and one picture is in the correct position when the shutter opens, it is evident that each successive picture will come to rest at the same place with an equal turning movement of the feeding sprocket, as the perforations are equally spaced. As the shutter revolves at a fixed ratio with the sprockets, each picture will be exposed in the gate, when exactly central with the screen.

While it may seem a simple matter to devise a machine to perform this operation, it is really quite difficult, as the slightest error in the feed will be greatly magnified on the screen. Any wear of the parts causing lost motion, or any lack of adjustment will cause serious flickering due to uncertainty of the film position. Many years of experiment were necessary before the correct materials were found to resist the enormous wear and tear of the moving parts, and before the design was worked out so that the proper adjustments could be made. The improvement made in projectors during the last few years in respect to jumping and flickering is evident to anyone who has long been a patron of the motion picture show.

THE OPTICAL SYSTEM.

By the term "optical system" we mean the parts of the projector that generate the light and project the image on the screen, the lamp, the condenser lens, the film, the objective lens, and the screen are the principal parts of this system. In Fig. 5, the lamp *L*, and the condenser *C* are contained in the cabinet or lamp house *H*. The condenser lens *C* receives the widely dispersed light rays given by the lamp *L*, and concentrates them in a small area on the film *F*, greatly increasing the brilliancy of the illumination on the film. The rays that formerly occupied the entire area of the condenser are now reduced to a diameter equal to the arrow *B*, and since the same amount of light now occupies a much smaller area, the intensity or brightness is greatly increased.

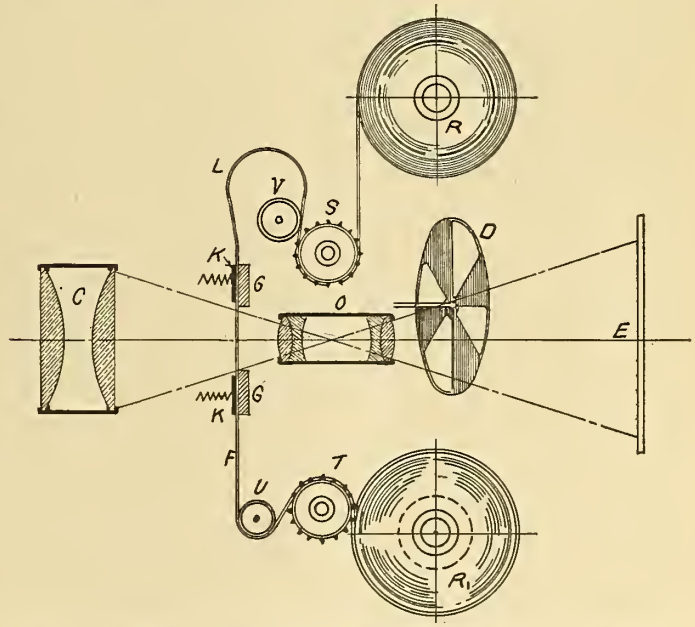


Fig. 7.—Diagrammatic View of the Components of the Motion Head, Showing the Position of the Disc Shutter.

As the converging rays pass through the transparent film *F*, they are broken up by the image on the surface, the darker parts of the image obstructing more light than the more transparent portions and as a result, cause the values of the different portions to be recorded on the screen in proportion to their density. If the arrow *B* on

the film, for example, were perfectly black, it would obstruct all of the light in its path so that its shadow would be produced at *D*, on the screen. In the same way the outlines of the lighter objects on the same film would be shown in proportion to their density.

In passing from the film to the objective lens *P*, the converging lines of light cross the optical center

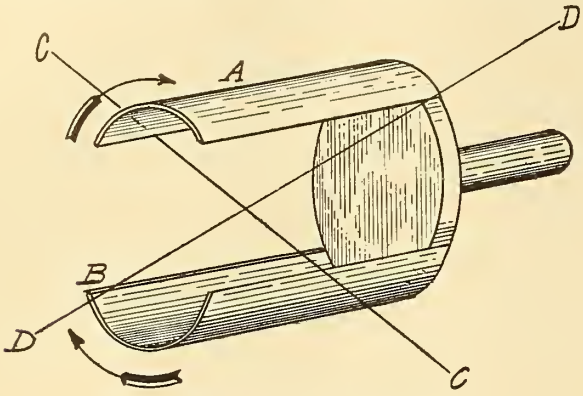


Fig. 8.—The Barrel Type Shutter.

line (*X-X*) at a point midway between the two lenses that form the objective *P*. From the point of intersection, the lines of light again spread out or diverge, but in such a way that the lines that were formerly at the top of the image on the film are now thrown on the bottom of the screen. The reason of the inversion of the image on the film will be seen if the line reaching from the top of the arrow *B* is followed to the bottom of the screen, and the lower end of the arrow *D*. Since the angle of the light rays reaching from *B* to the center of *P* is the same as that reaching from *P* to *D* it is evident that *D* is as much larger than *P* as it is farther from the point of intersection. It will be noted that the center of the condenser is on the same center line as the center of the objective lens.

It is evident that the film must stop centrally on the center line of the lens *X-X* if the image is to be equally distributed on the screen *S*, without distortion. The film mechanism is arranged so that each picture is centered on the optical center line at the moment that the shutter is opened. To prevent light from passing around the edges of the picture on the film and to steady the film, a small plate with an opening equal to the size of the picture is placed centrally on the line *X-X* at *G*. This is known as the film "gate."

As the area of the condenser lens is much less than the superficial area of the sphere of light surrounding the arc *P*, about 90 per cent of the light is lost by absorbtion by the walls of the lamp house, hence only 10 per cent is effective at the condenser lens for projection. In the future the projector will, no doubt, be provided with a reflector that will concentrate and throw the light on the condenser where it belongs. When this is accomplished, it will be possible to secure brighter pictures with less expenditure of current.

THE MOTION HEAD.

The part of the projector that contains the film mechanism is known as the "motion head" and is entirely independent of the optical system except that the head sometimes affords a support for the objective lens. In the casing of the "head" is the shutter, the intermittent film feed, the two film magazines, and the safety shutter. At the side of the housing is the operating crank for driving the machine.

The principal elements of the motion head are shown in their usual relation by Fig. 7. The light from the condenser *C* passes through the film *F*, the gate *G*, the objective lens *O*, and the shutter *D* to the screen at *E*. The sprocket *S* engages with the perforations in the film and draws the fresh film from the reel *R*. A roller *V* keeps the film in engagement with the sprocket and controls a loose loop *L* known as the "takeup" loop. This loop prevents excessive strain from being thrown into the film by the intermittent feed.

From the loop, the film is drawn into the film gate *G* where it is straightened out and put under slight tension by the friction of the tension plate *K*. The film is drawn through the gate by the sprocket *T* which is driven by the intermittent movement, the film being kept in contact with the sprocket by the roller *U*. From the sprocket the film is wound on the reel *R*. The light passing through the film is periodically interrupted by the shutter *D* at the time when the film is being pulled through the gate.

THE SHUTTER.

In nearly all machines the film remains stationary in the gate for four-fifths of the one-sixteenth second taken to pass one picture. One fifth of the total time is taken for the shifting of the film, and therefore represents the time the lens would be covered by the shutter, were the action of the shutter instantaneous. Since a considerable length of time is required for the shutter edge to traverse the width of the light beam, the actual period of darkness is greater than the theoretical time, which of course reduces the value of the screen illumination. To obtain a maximum shutter opening and illumination it is evident that the shutter should close promptly and open promptly at the instant that the picture comes to rest in the gate and when it again starts to move out of the field of the lens.

The problem of quick shutter action has led to the development of a multitude of devices, only three of

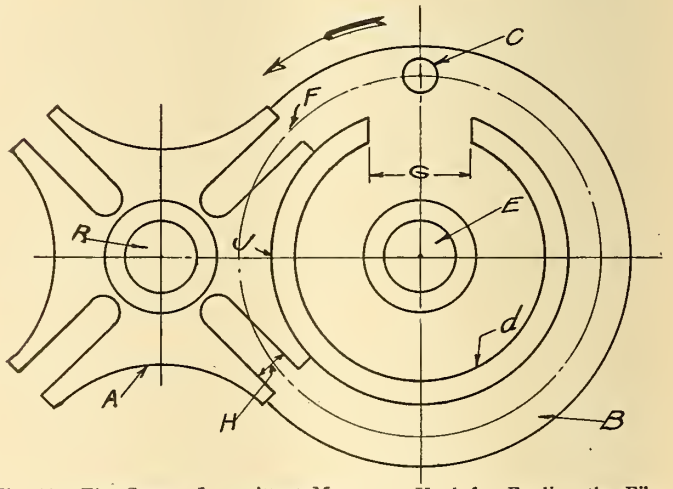


Fig. 10.—The Geneva Intermittent Movement Used for Feeding the Film.

which have survived the tests of practical usage. All of the three shutters, the *disc, barrel* type, and *multiple disc* types, are rotary and revolve continuously in fixed relation to the movement of the film feed mechanism.

The barrel shutter used in some machines now on the market consists of two parallel blades, that revolve together about a common center, the blades being segments of the surface of a cylinder whose center coincides with the center of rotation as shown by Fig. 8. When the blades *A* and *B* are in the position shown, the converging light rays *C-C* and *D-D* pass between them to the screen. On rotating the cylinder in the direction

shown by the arrows, the blade *A* starts to cut off the upper rays *C-C,* and the blade *B* cuts upward through the lower rays *D-D,* thus cutting the beam at double the peripheral speed of the drum. When the edges of *A* and *B* are opposite one another on a horizontal line, the light is completely interrupted. This action occurs twice per revolution, making it possible to run the shutter at half the speed of the film feed or at the rate of one revolution for two pictures.

As the blades work from both sides of the ray at the same time, the cutting action is very rapid, being twice that of a single edge that passes through the ray in the ordinary manner. When the drum is revolved at the same speed as the film shift mechanism, the light is admitted to the lens and cut-off twice per picture, which makes the interruption less apparent and reduces the flicker that is in evidence at the lower speed of one interruption per picture. Because of the high cutting speed that results in a small cylinder diameter, the barrel type of shutter is placed inside of the motion head casing between the film and the objective lens, and centered on the apex of the converging light rays.

The disc shutter, the most commonly used type, is simply a circular sheet metal disc in which two or more sector shaped windows or openings are cut, and unlike the barrel type, its edges enter one side of the beam only, and from there pass entirely across the beam. As the cutting speed of a single opening is only half that of the barrel type shutter, the disc is necessarily of larger diameter and must contain more openings in order to keep the rate of opening and closing above the flicker point.

When a disc shutter has but one blade that acts only during the fifth of the total period when the film is being changed, four-fifths of the light reaches the screen. As this period of exposure is comparatively long, the single blade is not desirable. With a two-blade shutter that is arranged so that each blade covers the lens during one fifth of the total picture shift, twice as many impulses are obtained, but the light is reduced by one fifth more, making the screen illumination only three-fifths of the maximum. The number of interruptions

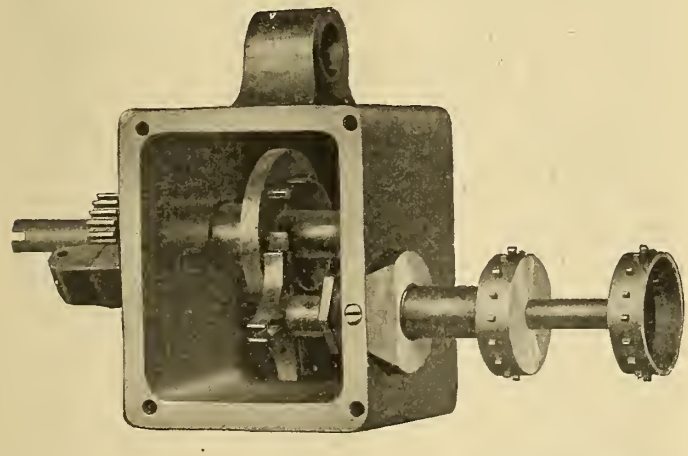


Fig. 11.—The Geneva Movement Connected to the Sprocket Wheel as it Appears on the Machine.

given by a two-blade disc shutter are equal to those of the barrel type running at the same speed.

In practice the disc shutter is usually supplied with three openings and blades, each opening being approximately one-sixth of the total area of the disc. Fig. 9 shows the arrangement of the three bladed disc. Double discs have been used in some cases to obtain the quick the discs being revolved in opposite directions so that the opening and closing characteristics of the barrel shutter, light beam is cut in two places at the same time. This of course doubles the cutting speed and materially reduces the flicker incident to a single blade traveling at a low speed.

INTERMITTENT MOVEMENTS.

The intermittent motion required for shifting the film through the gate converts the continuous rotary mo-

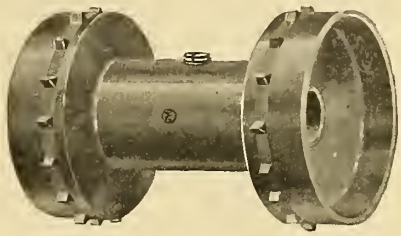


Fig. 12.—Film Sprocket.

tion of the crank into a series of short rectilinear movements, each of which is equal to the height of the picture on the film. There are many devices by which this result may be accomplished, but as there are only two of these movements in extended use, we will confine ourselves to a description of these types.

The "Geneva movement," which is by far the most commonly used type on projectors, possesses nearly all of the desirable qualities of a film feeding mechanism. It starts the film slowly, brings it up to speed without strain, it then brings it to rest at a gradually decreasing rate. During the interval at which the film is at rest in the gate, the device holds it firmly in place without danger of slack or vibration, either of which would cause the image to flicker on the screen.

The movement consists of two parts: the "star," which is fastened to the sprocket shaft, and the "pin" wheel that revolves continuously with the operating crank, the latter element being the driving member. These parts are shown in elevation by Fig. 10, in which *A* is the star wheel, and *B* is the wheel carrying the pin.

When the wheel *B* is revolved in the direction shown by the arrow, the pin *C* engages with the slot *F* and turns the cross *A* through one-quarter of a revolution, the point of the cross passing through the opening *G* in the retaining ring *D*. After turning through this quarter revolution, the slot arrives at the point *H* and is held rigidly in position by the ring *D* that fits into the concave face *J* of the star wheel.

As the wheel *B* continues to turn, the ring *D* holds the star wheel in position so that it cannot move until the pin *C* completes another revolution, and enters the next slot of the star wheel. In this way the star wheel makes one quarter of a revolution for every complete revolution of the pin wheel *B,* or one revolution for four of the wheel *B*. As will be seen from the figure, the starting of the movement is slow, as the pin enters the slot in a direction nearly parallel to the groove. As the pin approaches the center line of the wheels, the speed of the star wheel is increased rapidly but smoothly as the effective radius of the pin increases at the expense of that of the star wheel.

From this point on, the rapidity of movement gradually decreases until the pin finally leaves the slot in a direction parallel to the edges. At this point, of course, the star comes to a stop, and the ring comes into contact with the concave face, holding it firmly in position. The shaft *R* connects with the sprocket wheels, and the shaft

E with the operating crank. The opening *G* in the retaining ring is directly below the pin *C*.

By employing two pins instead of one, the star wheel may be made to turn one half revolution instead of one quarter per revolution of the pin wheel, as the two pins will engage in the slots twice as often as the single

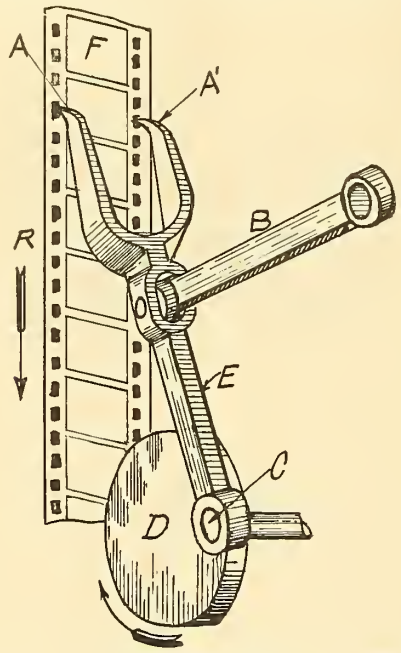


Fig. 13.—The Claw Type of Intermittent Motion, Used Principally on Motion Picture Cameras.

pin. The addition of the second pin necessitates no further changes in the gear except that a second opening *G* must be supplied under that pin. The ratio between the periods of rest and motion in the star wheel depends entirely upon the relation of the diameters of the two wheels.

The claw mechanism, while seldom used in projector construction, is used extensively in the cameras used for taking moving pictures. In the claw motion, a finger works directly on the film perforations instead of acting through a sprocket wheel. The "claw," driven by a suitable crank or cam, moves forward, engages with a set of perforations in the film, and then moves down, carrying the film with it through a distance equal to the height of the picture. At the end of the stroke, the claws disengage from the film and return to the starting point ready to pull down the next section of film.

A typical example of this type of feed mechanism is shown by Fig. 13, in which *F* is the film, *A* and A^1 the claws, *E* the connecting rod and *C* the crank. When the claws are in the position shown, they are in engagement with the perforations in the film *F*. As the crank continues to turn in the direction of the arrow, the claw points are carried down by the rods *E* and pulling the film with them in the direction of the arrow *R*. At the bottom of the stroke, the crank pin moves to the left and the claws to the right, pulling them out of the perforations and free from the film. The claws remain a short distance from the film until the crank again reaches the top of the stroke and moves to the right, moving the claws again into contact with the film perforations.

The claw rods are prevented from moving with the crank in a horizontal direction by means of the radius rod *B* which extends from a stationary portion of the machine. The radius rod is pivoted at both ends, permitting the claw rods to oscillate about the joints.

(To be continued.)

Releases Diplomatic Feature

In "The Spy's Defeat," released on March 31, the Essanay Film Manufacturing Company offers exhibitors a two reel subject dealing with the intrigue of a Russian spy to obtain plans of a German fortification. The story is well told and leads up to a dramatic climax at the end of the second reel. It was produced under the direction of Harry M. Webster and the leading roles are taken by Francis X. Bushman and Miss Ruth Stonehouse. Briefly the story is as follows: Paul Heinrich, a young lieutenant and secretary to the German minister of war, is in love with Fredericka, the German minister's daughter. The lovers at the embassy ball encounter Count Plentoff, a Russian Spy, and Olga, his assistant, who have come in in search of the fortification plans. Plentoff hypnotizes Fredericka and bids her bring to him the plans. She is seen by Heinrich and when the latter attempts to overpower the Russian and regain the papers he is tripped up by Olga, and the Russians make their escape. It is later, discovered, however, that they are to meet General Petrovsky, of the Russian war department, at a lonely roadhouse and deliver to him the plans. Heinrich arrives at the roadhouse in time to overpower the Russians and finally recovers the document. In the meantime the German minister has discovered his loss and is bordering on despair when Heinrich returns triumphant. The minister, relieved and delighted, pins decorations of several high orders on Heinrich's breast and permits the betrothal of Heinrich and Fredericka.

S. S. Hutchinson of American Film Mfct. Company and Stewart Edward White, famous author.

Sans Grease Paint and Wig

By Mabel Condon

Gilbert M. Anderson.

I WENT out to the Essanay studio to see somebody else and instead, I saw G. M. Anderson. I didn't even know he had a desk out there, but he has, in the Spoor and Anderson private office that is so very private and so far removed from the publicity room that it is quite a trip to the sanctum sanctorum, and takes you through all the other offices, and just about when you decide you're on the wrong trail and guess you'll go back where you started from, if you think you can remember the way back, you take another forward step and you're there.

At least I was, and the man who rose to shake hands and say, "How'do; won't you sit down?" was Mr. Anderson.

So I sat down at the half of the double desk that was Mr. Spoor's and put my muff and hand-bag and gloves and veil-pin on top of a file of papers that meant thousands of dollars worth of contracts (maybe), while Mr. Anderson lit the short fat black cigar he had been holding and, having lit it, made no attempt to smoke it, so in about five minutes it was out again.

Meanwhile, I assured Mr. Anderson that anybody would know him anywhere from his pictures, and he said he was aware of the unfortunate fact and added that too much popularity is an unhappy thing, as there are times when it is rather embarrassing to be "Broncho-Billied," to-wit, when one is walking down San Francisco's very nicest promenade with a friend and some very normal boys tag in one's wake with the insistent request, "Let's see y' pull y're gun, Broncho Billy!"

The cigar was re-lighted and again allowed to extinguish itself while the smokeless smoker aired some views, distinctively his own, on the subject of pictures, their makers and patrons.

His first bomb-shell was "The public is quite satisfied with pictures as they are" but I administered mental absolution and voted him three cheers—mental also—when he added "and the motion picture industry is *not* in its infancy. I'm tired of hearing that it is; aren't you?

"The public is quick in forming its likes and dislikes" commented Mr. Anderson, reaching for the match-box, "It doesn't take long for an actor to spring into favor, if he appeals to the public in his first appearance. Take Augustus Carney in the role of 'Alkali Ike,' for instance. Now, just give a rough guess how many 'Alkali Ike' pictures have been made?"

"Forty-seven," I guessed; it was, indeed, a rough one.

"Twelve," triumphantly announced Mr. Anderson. "But from the popularity they have gained, anybody not in a position to know, would think them many more."

"What gave you the inspiration for an 'Alkali Ike' series?" I asked in the pause which followed Mr. Anderson's answering the desk telephone, and his wait for somebody at the Sherman House to get on the wire.

"The series was unpremeditated, entirely," he replied at me and, into the transmittor—"well, that's what I am doing, waiting!"

"You see, I think up all my own scenarios and I just happened to hit on the 'Alkali' name for the title of one story and it took so well that he tried another, and after that—"

Then the person at the Sherman House end of the wire got real busy and so did Mr. Anderson for about a minute, and I was left to a scrutiny of the millionaire picture man whose thick, brown hair waves exactly as it does on the picture screen, and whose laugh is just as hearty as picture patrons imagine it to be. I had just decided that his brown, fuzzy suit and accordian knit tie with the diamond stick-pin in it, were quite becoming when the wearer banged up the receiver, struck a match, and applied it to his ever-lasting cigar and resumed:

"So that's how the 'Alkali' pictures started."

"And what about the 'Broncho Billy' series?" I inquired of the man who made B. B. famous.

"Started the same way, by accident. The first one was 'Broncho Billy's Christmas Dinner,' more than a year ago and the second one didn't suggest itself for about two months. The people liked them so they've been coming ever since. When I go back to work, I intend to make some three reel Bronchos—am kind of planning the idea now. I never write out my scenarios," he announced, "I just get an idea, think it out and produce the scenes around it just whenever they occur to me.

"I don't know how the other producers do it, whether they all use written copies of their story or not, but that's my way; I get results and I like it. Another thing; I never tell my cast the story of the scenario in which they are acting. It may be the last scene or the middle scene they are playing; they don't know. I figure that their acting is not going to be affected by their not knowing, and it saves a lot of time. I don't think a man would make love any differently if he knew that in the next scene somebody was going to try to win his girl from him, or that his mine was going to be blown up or his horses stolen; do you?"

I admitted that I didn't but thought it would be nice to know just the same, and Mr. Anderson said that's the way Brinsley Shaw, his heavy man, feels about it. He "gets sore as the deuce" during the production, not knowing what's coming next, but when it's all finished he declares it's an all-right way.

"Many producers depend on acting to make their stories successful. I don't, I depend on producing. There are three things I deem essential to the success of the players as players; they are personality, mentality and emotion, sympathy being the most effective emotion displayed.

"It takes a stronger personality to make a success in pictures, than on the legitimate stage. That is all the actor has to depend on to get his role 'over', his personality.

"That Costello fellow and Arthur Johnson are, to

my way of thinking, the best in their line. Brinsley Shaw, I believe to be the best heavy man in pictures and Mary Pickford puts more personality into her work than anyone I ever saw in films. Miriam Nesbit and Vivian Prescott are also favorites of mine.

"There is nobody in comedy, however, who can come up to Costello in drama; I see a great opening for a comedian in pictures."

And then I asked a question I wished afterward I hadn't asked. It was about Mr. Anderson's bungalow, where I had pictured him spending thoughtful evenings beside a log fire, when the weather made log fires desirable, which fire I imagined being shared by a sleek, lanky hound, or maybe a collie, stretched out beside the Anderson morris-chair, as per art-store pictures recommended for the home library, where a steam radiator takes the place of a log fire and you'd find your lease cancelled if a hound or a collie was ever known to invade your flat.

Anyhow, the bungalow question was put, and was promptly laughed to death. I explained the why of its short and humble existence, and Mr. Anderson laughed some more at the thought of his living away "from everything," as he put it, and explained that he "likes the white lights" too well.

So there he is this minute, I guess, "alone in a crowd" as he says he likes to be, with the lights and people giving him thought for new scenarios and the people who flock to picture shows imagining their "Broncho" hero sleeping the sleep of the just, on some lone prairie with a nice soft saddle for a pillow and his famous spotted horse standing around doing picket duty, or some such pathetic scene.

I gathered my things up, excepting my veil-pin which slid into the waste-paper basket—and was ready to go, when Mr. Spoor came in and wanted to know if Mr. Anderson wasn't going down-town pretty soon and Mr. Anderson said he was, and invited me to make the loop trip in the Spoor-Anderson auto.

But I had to see the somebody else I had originally gone to the studio to see, so slipped away and left the gentlemen to make their choice of the three wooley overcoats, a derby, a cap and a crusher, to wear on their windy trip through Evanston, and as they started, Mr. Anderson lit a cigar.

Film Has Strong Climax

Whose life should be dearer to a father—that of his wife or that of his child—is the question raised by the film "For His Child's Sake," the Lubin release of April 8th. In the climax of this picture the wife is imprisoned in a steel trap in a lonely forest, while the child is locked in a closet of a burning cabin, and the husband and father has to choose between saving the one or the other. Shall it be the wife or the baby? The story leads steadily up to the climax and doubtless the audience will be all on edge when the decision is finally made.

The story is by Shannon Fife and was produced by L. B. Carlton. The three leads in the production are Jack Standing, Isabelle Lamon and Doc Travers.

Scene from Lubin's "Women of the Desert."

Current Educational Releases

Life in Somaliland (East Africa).—Eclipse. An interesting glimpse into the life of Somaliland, showing the village of Audigle, the native soldiers, the market place, some thrilling war dances and many entrancing scenes along the Nebi river.

The Crab and Lobster Industry.—Eclispse. An instructive, as well as extremely interesting subject, showing how the crabs and lobsters are captured in the great nets, weighed, placed in large tanks to boil, and after a final washing are ready for the market.

Bees and Honey.—Edison. In this picture we see these tireless little workers from many different angles. We see the nectar gathered from the flowers, the method of carrying it to the hives, storing it in the numberless cells of the comb, sealing the cells, and finally how the finished product is removed from the comb and strained into jars ready for the table to delight the palate of the most fastidious epicure.

We see the methods of the Queen Bee in laying and hatching the eggs—about three thousand per day.

In every colony or hive there are two classes of bees, besides the "queen," "workers" and "drones." The workers are just what is implied by the name. They gather the honey and pollen from the flowers and blossoms, carry it to the hive, fill the cells, feed the queen and young bees and, in short, provide a living for the "family." The drones are entirely useless as "they toil not, neither do they spin," but, like "father," "sit around all day." When food is getting scarce the "workers" turn on these useless members and sting them to death and drag them out of the hive.

The picture also shows enlarged views of the wings, mouth, eyes, sting, etc.

The Royal Visit to Ireland.—Kinemacolor. A visit to Ireland early in July was included in Their Majesties' Coronation Tour of the British Isles. The royal party included her majesty the Queen, the Prince of Wales and Princess Mary. The principal events during the tour was the reception at Kingstown and the royal visits to Maynooth College and Leopardstown races.

Tobacco Culture in Cuba.—Kinemacolor. An educational course in tobacco growing in the region wherein grow the finest of the popular weeds.

The Story of the Orange.—Kinemacolor. Scenes showing the budding of navel orange slips on to seedling stock, the wrapping of seedling plants to protect them from rabbits; a cultivator in a grape fruit grove, fertiliz-

"The Wardrobe Lady," April 8th release of Essanay.

ing the soil of a grove, and views of a twenty-year-old navel grove. Close views of fruit and blossoms on the same branch, the picking of fruit from four-year-old Valencias, and interesting scenes showing how the fruit is sorted, graded, wrapped and packed.

Tobogganing in Switzerland. — Kinemacolor. This is an exhilarating picture of the sport of tobogganing, as practiced on the mountain slopes in Switzerland. The toboggans dash past the camera at high speed, being kept to the track by the banks of snow which line the course.

Crabs and Lobsters.—Kinemacolor. Crabs and lobsters, their different characteristics, their natural mode of living and the method of catching them.

The Dytiscus.—Eclair. The Dytiscus is a species of the water beetle and they are abundant in stagnant waters.

The Lizards.—Eclair. This picture shows many species, from the common American lizard to the monstrous six-footed lizard known as the Geckos. Other specimens which are shown are the poisonous Mexican lizard, the European asp, which is commonly thought to be a snake, but which is really a lizard without legs, and specimens from Algeria, Australia, the Sahara and other far distant parts of the world. One of the most unusal features ever shown on the screen is contained in this subject. It is a most exciting battle between a rat and a lizard.

How Plaster is Obtained.—Pathé Play. Gypsum, the substance from which the plaster is obtained, is dynamited from an immense quarry and then it is transported to the kilns. Three days are required for calcination, after which it is more easily powdered. The grinding process is an antique one, but interesting, a five-ton mill stone being used. The powdered plaster passes through a fine sieve and is then packed and shipped.

The Geysers of New Zealand.—Kinemacolor. Photographs of New Zealand geysers in full action are contained in this subject, including the famous geysers of Wakerewa in South Island and Papakura in North Island. The New Zealand geysers rival the famous Hot-water Springs of Yellowstone Park. It is said that a burn inflicted by the burning water will never heal.

President Wilson Reviewing the Troops.—Kinemacolor. The president and party are seen taking their places in the presidential box. Then comes the celebrated "Black Horse Troop" of the Culver Military Academy,—escort of honor to Vice-President Marshall. The West Point Cadets, the pets of every inaugural. The U. S. Marine Band, with red-lined capes thrown back and brass instruments glistening in the sun; the Annapolis Midshipmen, in marching regalia, and the U. S. Regulars,—horse, foot and artillery, depicted in correct colors in every detail of kit and accoutrement.

Inauguration of President Wilson.—Kinemacolor. Beginning with the start of the President-elect for the Capitol, escorted by the dashing Essex Troop of New Jersey, Kinemacolor shows a splendid panorama of the thronged Plaza in front of the U. S. Capitol, together with a vertical view of the historic building and its brilliant decorations,—from the Goddess of Liberty on top, down to the Inauguration stand at the base of the East steps.

The full ceremony of taking the oath at the hands of the Chief Justice of the U. S. Supreme Court in the presence of the Congress and high officials of government, is shown; together with President Wilson delivering his inaugural address, and being congratulated by ex-President Taft. Afterwards the two are shown at close view, riding together in the state carriage back to the White House,—while Secretary of State William J. Bryan, following in a taxicab, and other famous statesmen, are pictured true to life and color. "Old Glory" is reproduced in all its gorgeous hues, gleaming in the brilliant sunlight against the gray white walls of the Capitol or under the clear blue sky.

Beautiful Butterflys.—Kinemacolor. Rare specimens from tropic climes are revolved before the camera, and afterwards small sections of their wings are highly magnified, showing the arrangement of the irridescent flakes of color. Some of these insects have the imitative faculty, for instance, the Kalloma Imachus, whose wings look exactly like dead leaves when viewed from above, although they are beautifully colored on the under side.

The Chateau of Chambord.—Kinemacolor. A visit to the favorite residence of Francis I, King of France. The camera follows the balcony around the entire super-structure of the building, permitting close observation of the most remarkable single instance of the beauties of Renaissance architecture in existence.

Suffragette Parade in Washington.—Kinemacolor. At the opening Pennsylvania avenue is shown, nearly blocked by a motley mob of sight-seers whom the police try in vain to keep back, and through which the advance guard of the Amazon army edges a way.

Native Carnival Procession, Ceylon.—Kinemacolor. This curious and interesting scene was witnessed on the occasion of the election of a Cingalese leader to an important position in local affairs. The film is of special interest on account of the picture it gives of the costumes and appearance of the Cingalese.

Life in India.—Eclair. Beautiful views are shown of the harbor of Colombo on the rivers of Ceylon. The divers who fill the little boats in the harbor are one of the most itneresting sights in this far-away country. It is in these rivers and harbors that some of the most valuable pearls of the world are found.

The Cossacks of the Ural Country.—Eclair. Pictures of those wonderful horsemen, the Cossacks, who live in the southern part of Russia. These men form an important division of the Russian army and their skill as horsemen is known over the entire world. Some of their wonderful and unusual tricks of horsemanship are shown in this picture.

Seltagraph, New Film Company

Frederick R. Eldredge and Pliny W. Horne, son of "Smiling Bill' Horne who owns Horne's Big Show there, have organized the Seltagraph Film Company at Los Angeles. The title is taken from the initials of the following branches that will be covered by the new company: Scenic, Educational, Local, Topical and Advertising.

A Diamond-S Potpourri

Interesting Items from Selig's

THE coming few weeks are to be big ones for exhibitors featuring Selig releases, for two specials are to be released within a comparatively short period, in addition to the regular program of one reel subjects.

On April 5th a two reel story entitled "A Change in Administration," dealing with the political patronage evil, is released, and should prove a most timely subject, following as it does so closely upon the inauguration of President Wilson. On April 14th another of the popular

Scene from "A Wise Old Elephant." Copyrighted 1913, Selig Polyscope Company.

Selig animal features will be seen. The title of this latest thriller is "A Wise Old Elephant" and features "Toddles," the famous Selig elephant, who enacts the leading role. Strongly supporting "Toddles" in this feature are Miss Kathlyn Williams and Hobart Bosworth. Miss Williams, it will be remembered, played in the first animal picture produced, while Mr. Bosworth makes his debut with the animals in this film. It is seldom that the public has a chance to see these two popular Selig leads in the same film and they doubtless will much appreciate this opportunity.

The story of "A Change of Administration" briefly tells how a new and dishonest clerk in the war department steals some valuable state secrets and sells them to a supposed spy of the Mexican government, only to learn, when it is too late, that the "spy" is the daughter of the Mexican ambassador and engaged to the young man who formerly held the clerkship, now vested in the dishonest employee of the government. Needless to say the treachery of the new clerk is exposed, and the former employee regains his position despite the fact that there has been a change in administration.

The story is by Gilson Willets and was produced under the direction of Hardee Kirkland, while the following cast capably enact the principal roles:

Warren, chief clerk of War Department.....Charles Clary
Mexican Ambassador.....Harry J. Lonsdale
Inez, daughter of Mexican Ambassador.....Adrienne Kroell
Lester, incoming chief clerk of War Department.....
.....William Stowell
John Marshall, Secretary of War.....LaFayette McKee
Wife of Mexican Ambassador.....Rose Evans
James Wiley, an old attendant of the War Department....
.....T. J. Commerford

Several of the stage settings are worth special mention, particularly the ones showing the Inaugural Ball.

In "A Wise Old Elephant" one finds the role of Cupid being enacted by "Toddles" a huge pachyderm who acts as protector, nursemaid, guardian, matchmaker, messenger and peacemaker on a plantation in the Transvalle. Kathlyn Williams enacts the role of "Zara," the daughter of Col. Haskins, a wealthy planter. Her father has betrothed her to Lieutenant Driscoll, whom she detests, while she has given her whole heart to Robert Harding, a neighboring planter. Refusing to be civil to the Lieutenant when he calls, Zara goes off to meet her sweetheart and is followed by Driscoll. When he attempts to seize and kiss her "Toddles" drive him back with his upraised trunk. When the father attempts to force Zara into a hurried wedding she eludes him and sends a note by Toddles to Harding, arranging to elope with him that evening. The lovers reach a minister in time to be married before Driscoll can interfere, but when they return to ask forgiveness, Col. Haskins forbids them his home. Later, both he and Driscoll take to drink and their days are one long round of dissipation. The months pass and a little son comes to Zara and Harding, but still the father is obstinate and will not forgive his daughter for thwarting his plans. Driscoll arranges to have the baby kidnapped, but Toddles again interferes and seizing Driscoll in his trunk drags him far into the jungle. The wise old elephant then, himself, kidnaps the baby and carefully carries it to Col. Haskins and begs, with almost

Scene from "A Wise Old Elephant." Copyrighted 1913, Selig Polyscope Company.

human intelligence, that he effect a reconcilliation with his daughter. The closing scenes of the film show Zara's fright when she discovers the baby has disappeared and then her joy and delight when Toddles returns not alone with the baby, but also pulling her father gently along.

The acting of "Toddles," particularly in the second reel of the film, is wonderful, and should give him a place in the foremost rank of the "stars" of the silent drama. The cast is as follows:

Zara Haskins.....Kathlyn Williams

Lieut. Driscoll.....Hobart Bosworth
Robert Harding.....Herbert Rawlinson
Col. Haskins.....Al. Filson

In addition to the two feature productions the usual single reel subjects will be released, among which are found the following:

"Vengeance is Mine" on April 7th, "Robert Hale's Ambition" on April 8th, "The Shotgun Man and the Stage Driver" on April 9th, "Tommy's Atonement" and "The Tombs of the Ming Emperors" on April 10th, "With Love's Eyes" on April 11th.

May Buckley Joins Selig Forces

Announcement is made that Miss May Buckley, one of the foremost leading women of the modern stage and recently the star of "The Unwritten Law" company on the legitimate stage, has been engaged to play leads in Selig photoplays. Miss Buckley is well known to picture fans all over the country through her splendid work in Lubin dramas and she will be warmly welcomed again upon the screen. On the legitimate stage Miss Buckley played under the management of such men as David Belasco, Charles Frohman, the Lieblers and Henry W. Savage, supporting such stars as John Drew, E. M. Holland, Edwin Arden, Cecil de Mille and James O'Neill, and so brings a vast store of experience to her picture work. The Selig people are authority for the statement that Miss Buckley will shortly appear in a series of elaborate productions and roles well suited to her ability. For the present, at least, it is understood she will be connected with the Chicago studio company.

S. S. Hutchinson Bound for Honolulu

S. S. Hutchinson, president of the American Film Manufacturing Company, accompanied by R. D. Armstrong, one of the American's best camera men, has just produced 2,000 feet of remarkable negatives of the rebuilt San Francisco.

There are panoramic views of the city from Twin Peaks and the Fairmont hotel that are most unusual. The Sunday crowds in Golden Gate Park and at the Cliff House are lively, and such bits as feeding the sea gulls and life at the fishing wharf are most unique. Life in the business district was well done and the photography is unusually clear.

Mr. Hutchinson, with Mrs. Hutchinson and R. D. Armstrong, are now enroute for Honolulu where they will make some further scenics of life in the Islands.

The elaborate plan devised by Thomas A. Edison to conduct the education of children on a motion-picture basis, is to be tried out in several of the public schools of Wichita, Kan. Arrangements to this end are already under way and in two new school buildings, now being planned, provision is made for auditoriums equipped with motion-picture machines.

Cines "The Queen of Spades," copyrighted 1913, by George Kleine.

Motography's Gallery of Picture Players

JOHN BUNNY, while not responsible for the "bunny hug," was the originator of the "Bunny smile," the "Bunny laugh" and the numberless funny-Bunny poses and postures, each little trick of which gets a laugh all its own. Mirth and Bunny go hand in hand and behind them trails the motion-picture public, quite content that the big laughs of life should come to them through their fat Bunny friend. They are interested, very; but that same fat friend is almost more interested, for his big object in life is to keep people laughing, once he gets them started, and to this end and aim he does all things and does them well. His work, to him, is serious work; for each Bunny smile there must be a reason and there must be good team work to make all the reasons apparent. That is why Bunny likes to play with Flora Finch, she works in harmony with him and, besides, Vitagraph fans like the Bunny-Finch combination.

John Bunny.

ADELE DE GARDE'S twelve years of life have brought her to a point of achievement far beyond that of most little girls of that age. For Miss Adele is an actress with the Vitagraph company and is more than just a good one. She's a very good one. In fact, she's one of the best child players in the picture industry. From nine until three-thirty o'clock on five days of the week, however, Miss Adele is just a school-girl; she skips the rope at recess time, hurries home at noon, eats her lunch, "yoo-hoos" for her chum on her way back and is at her desk again before the second bell. But at three-thirty, when Adele and the rest of the sixth-graders have chorused "Good-night, teacher," and marched away with left-right precision and broken rank just without the door, Miss Adele becomes a child apart from the others. But when she enters into the work awaiting her, the result is that the Adele de Garde pictures are always good.

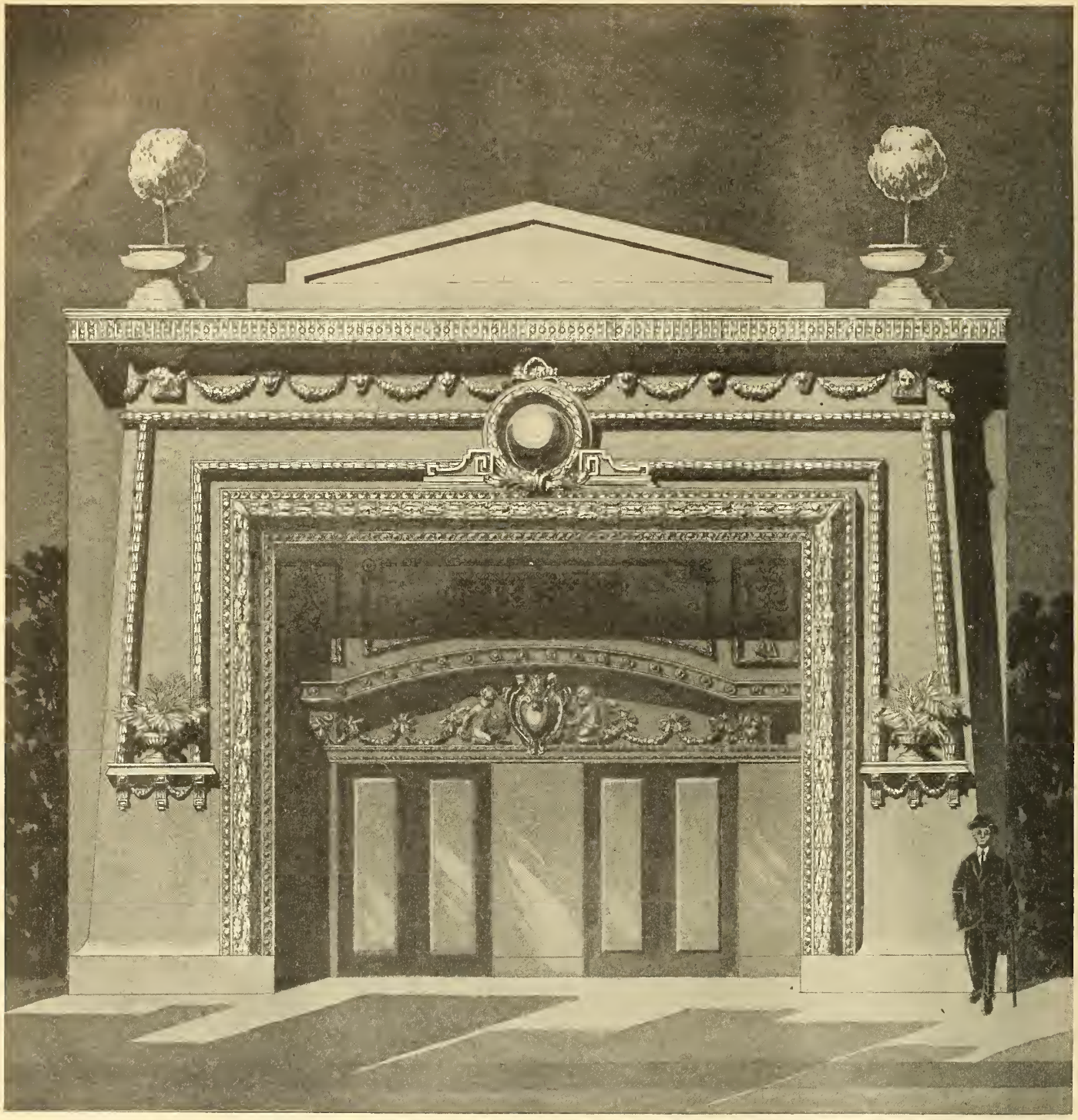
Adele de Garde.

MARY CHARLESON, of the western Vitagraph company, thinks she ought to be tall and sinewy and graceful. In her dreams she is; other times she is just Mary Charleson, and that means being tiny and athletic, and piquant and charming, and more graceful than any tall girl Mary knows. Decidedly, Mary should not worry about not being tall. The stretching, walking, running, climbing, swimming, riding, rowing and bowling exercises she takes, while they do not add to her height, do add to her ability and the truth of the statement, that "Mary Charleson can do 'most anything." She makes a fascinating senorita, a typical Indian maid, an ideal western "gal," a popular society girl, and it is as these characters she is best known to screen admirers. Besides that, she plays boy roles and becomes a rags-and-tatters urchin or a perfectly respectable young man, with equal ease. The people like Mary just as she is.

Mary Charleson.

WILLIAM J. SHEA is rounding out his fifth year with the Vitagraph Company of America, the record of years to which he adds this last five being one of accomplishment in the histrionic art as practiced on the American stage. Mr. Shea's talent for acting is inherent, his mother having been Jane Tate, a prominent actress in the Edinborough theater, Scotland. It was in Dumfries, Scotland, that Mr. Shea was born but America called to the Sheas and they came when William J. was a mere tyke. In his younger years William decided to be a civil engineer, the occupation of his father, who was in the Marine Corps of the British army, but when be finished school he declared the stage to be his vocation. At the age of eighteen he was a member of the stock company in Albany, N. Y., and later played with Edwin Booth, Joseph Jefferson, Lawrence Barrett, Clara Morris, Mrs. Fiske, Maggie Mitchell and others, Shakespearean repertoire and then the pictures.

William Shea.



Edmonton Theater, Edmonton, Alberta. Front Designed by Decorators' Supply Co.

That Photoplayers' Pennant

Their organization having been completed, their motto originated, their club anthem composed and their ball given, there remained but one more detail to make the Photoplayers' Club of Los Angeles a real honest-to-goodness club—the selection of a pennant. And now that too is a reality.

The pennant which arrived at the office of MOTOGRAPHY this week, due to the kindness of a western friend, is twenty-nine and one-half inches long, proportionately wide, and bright red in color. It bears on the red background a scene showing several Indians pursuing "the helpless heroine" down a canyon, while at the left of the scene we behold a camera man grinding calmly away as he films the scene. In white letters, some two inches in height, one reads the caption "The Photoplayers." Taken as a whole the pennant is sure to attract much attention and will certainly serve to identify the Los Angeles club members wherever they display it.

A. W. Thomas, formerly associate editor of the *Photoplay Magazine* and in charge of the scenario department, is now head of the Photoplay Clearing House, established by the *Motion Picture Story Magazine* of Brooklyn, New York.

On the Outside Looking In

By the Goat Man

WHO let the jinx out of the box this last time? That's the question that stares me in the face when I have my cat naps every morning. When I was last in Manhattan, I told you that Pat Powers was the busiest man alive with the biggest film stunt that had ever been pried loose. While I was running around trying to grasp a portion of the Universal scheme, I took some observations that found expression in these pages. I went on record, in my own way, of saying some complimentary things for the Universal folks. I could see with one eye poulticed shut, that there were tremendous economic opportunities to turn out the whole program in a single plant—or possibly two plants, one for interior and one for outdoor pictures. At that time P. A. Powers, as vice-president of the Universal, was filling five or six offices and doing the work of as many men. Carl Laemmle was in Europe; W. H. Swanson and David Horsley were in the vicinity of Los Angeles and R. H. Cochrane was still silent. I have had my say about silent folks and I haven't space to repeat. Watterson R. Rothacker seems to know all about Cochrane and he tells me that Cochrane has the shrinking violet shrunk to a frazzle; that his middle name is modesty—the initial H being silent as in porridge. At any rate, Cochrane is now openly identified with the Universal, which fact is becoming evident in a quiet and unassuming, though positive way.

* * *

But the jinx got out, just the same, as you will please note by referring to the advertising pages in this issue. They show, with a bang, that P. A. Powers has his Irish up and that the Universal crowd is slightly fussed as of this date. It is with fear and trembling that I venture into this maelstrom. I'm still outside, as you may have discovered long since, and outsiders can only surmise. As guessing offers me the greatest excuse for continuing as the Goat of the film industry, I'll take a shot at the present dilemma.

* * *

There is to be a meeting in New York, at a time when these feeble sputterings will be tied up in Uncle Sam's mail bags. Independent exchange men from all points in the United States will convene at the seat of the present disturbance and settle it. I have watched the game too long to be mistaken. When the exchangemen travel long distances to confer in the big events, all the rumpus subsides. In times past, it has taken more than one meeting, but in this particular case, I'm sure that Thursday, March 27 will end the matter. We are all agreed that there are too few films that incorporate

"In Another's Nest," April 17. Copyrighted 1913, American Film Mfct. Co.

the necessary qualifications to help the exhibitor. There must be some elimination or some improvement, or both. It is this puzzle which is annoying the exchangemen and they are going to have a hand in the adjustment. All the laudation of individual brands will go by the board. The merit films will be accepted with wide-open arms.

* * *

I am digressing. The jinx is on the rampage and I am having trouble in locating the fellow who let it out.

Director Oscar Eagle in his office, Selig's Chicago studio.

I believe that Patrick Powers conceived the Universal and the plan to make a better program for independent exhibitors. He had little trouble in convincing others that the plan offered salvation for a certain coterie of makers. The Universal was formed. It made progress under a staggering handicap. The men who steered the concern should have full credit. No other commercial proposition would weather such a storm. No greater liability account ever faced a smaller physical assets figure and survived. Men behind the guns were displaying no alarm. Creditors were legion, but they were buffeted about and soft-soaped and coddled into concessions of more time. Time was the only factor that threatened. Eventually the thing bore fruit. Those who had been hungry through the long siege were eager to be fed. They wanted theirs. They wanted to pyramid when the time wasn't right. The boys that had been away from town came rushing back. Some who had fought the hard fight were sent away. Aubrey Kennedy changed jobs with William Swanson; Laemmle's health permitted his return and he drew a horseshoe of roses—some of Engle's dope, no doubt.

* * *

It was here that the jinx got loose. The hard work had borne fruit. The band comprising Laemmle, Powers, Swanson, Horsley, Engle, Dintenfass and their right-hand aids, had full reason to congratulate themselves and receive the congratulations of film men generally. They had fought a hard fight. The jinx got loose because some of these men would not bury the personal equation. I won't say who they were, but I could put my finger on them if they were handy. I only know that Charles Henkel started the trouble and that Powers pulled out and started more trouble. It didn't take long to adjust the Henkel matter and settle with Powers on the first count. The Universal had been abused, no doubt, but it had buoyed along till it wasn't much trouble to scare up six figures on a certified check.

Hardly anybody knows William Henry Swanson, but everybody knows Bill Swanson. When you call him William, you are apt to think of Swanson's Swamp Root, or something like that. So when Bill came back from the coast, he started after the jinx. Bill has been numbered with the lost, strayed or stolen on many previous film occasions. He is the guy who put the ba in back. He's the "dead one" who survives without the pulmotor. Bill is the high-chested, deluxe shock-absorber for Carl Laemmle's luck. Laemmle and Cochrane and Swanson and Horsley and Engle seem to be the throne men of the present Universal. I am trying to hold them up for features for future release. They are interesting in more ways than one, but are particularly to be commended for dragging the Universal brands from comparative obscurity to the spot-light. I am regretting that MOTOGRAPHY issues but once in two weeks. If I could defer writing till after March 27th, there would be much more to tell. It will be exciting to see the winner catch and choke the jinx on that memorable date.

* * *

So much for the current controversy. There are doings in other circles. A recent attempt at a meeting of the General Film Company was postponed, because Mr. Berst was in Europe; Mr. Dyer in Florida; Mr. Long in Utah and Mr. Selig in California. In the meantime, the Kinetograph Company is starting more trouble in New Orleans. My hunch that Kennedy and Waters are doing business exclusively for Kennedy and Waters remains unchanged. The Kinetograph Company is out for what it can get and proposes to get all it can. While it hasn't proven a serious menace to General thus far, there is no telling where it will end. It will take a whale of a lot of money to rival General Film Company, or arrive at a point where the real competition will show on ledgers. That the General realizes this may be taken for granted, because the members of that concern

Romaine Fielding, Lubin director and leading man.

dilly-dally in remote places when regular meetings are called. If the licensed exhibitors are wise, and nobody dares say they're not, they will stick where they are until something infinitely better is offered.

* * *

With apologies to the several makers of projecting machines, not long ago I heard one man say to another, "Let's go see the jumping pictures." Will somebody please start a Jumping Film Company?

"Robert Hale's Ambition," April 8. Copyrighted 1913, Selig Polyscope Co.

Ramo actually means something, but I've forgotten. It is Mohammedan for—oh, you'll have to ask C. Lang Cobb.

* * *

There are sixteen men and ten women shown and named on a sheet sent out by the Biograph—their actors. Think of it! After four years of precendent, the Biograph talent are to realize that the public is watching them as individuals instead of mere hirelings.

* * *

Offering a single film on the open market is no sign that we have an open market.

* * *

Joe Hopp and his bunch of braves are in New York demanding quality films at a quality price. Joe says he's sick of the quantity stuff and he talks like a runaway horse when you mention the subject.

* * *

Honest, now—if you owned Quo Vadis, what would you do with it?

* * *

Simone signs himself general manager of America's oldest independent makers of motion pictures, which isn't bad for a beginning.

* * *

Lead me to the exhibitor who will show the "Star of Bethlehem," for example, and follow it with a yellow boy singing "Everybody Snap Your Fingers With Me." That's usually the kind of fellow who makes the loud noise at the booking window and yells: "Rotten!"

* * *

I have been receiving an abundance of literature asking me to pick out a temporary lodging place in the New Grand Central Palace, New York, for a few days in the early part of July. I am told in big red letters that it is to be the *First* Exposition of the motion picture art or something to that general effect. Subordinated in this literature, is reference, sometimes, that the third annual convention of the Motion Picture Exhibitors League of America will be held in conjunction with the *First* Exposition, etc. You get me, don't you? In plain talk, the New York crowd is horning the League and as the only member of the honorary list I protest. The attention of M. A. Neff and his corps of efficient officers is thus publicly called to a misappropriation of the League's prerogative. The League's Third Annual Convention should take precedence in all the literature. It should be the top line—the screamer. None of us crank turners care a tinker's darn for that *First* exposition bunk, but we do have something to say about the League's affairs.

* * *

One of the penalties of being an outsider is staying away from the pictures. Now, I dearly love the picture show, but to comply with the ethics of remaining a layman, I must pass up the entertainments. But even at that, I take a sneak, now and then, and look 'em over. With this casual violation of rules, I have been concluding for the several months just past, that were I a manufacturer of films, I'd stick to the regular, commercial thousand-foot reel. After all, it is the thing exhibitors rely upon. I have been with them on many occasions when they were having a booking look and I al-

ways see them grab off the good full reels. Danger lies in the split reel. One end of it may meet with full approval, while the other end goes dead. The exhibitor doesn't like to carry that bad portion. The thousand-foot reel is the bread and butter of the business. Features are disturbers of the legitimate five-and-ten-cent thaters—unless they are thousand-foot features without that dignified appelation. I don't get this tendency to make two and three-thousand foot "masterpieces" to be played at a bonus. If I find the answer, I'll be quite sure to print it.

* * *

Note to the editor: If you can crowd this item into the last form, tell 'em that the Kleine show, Wednesday afternoon was holding 'em out and the weather was bad. Somebody was throwing beans; Dick Boehler played the piano; Abe Balaban sang; somebody discovered "September Morn" in a Biograph scene; Sid Smith spoke a piece and a lot of the old wheel horses were there including Big Bill Sweeney and the new chairman of the executive committee of Chicago's M. P. League, let me see (business of deep thought), oh, yes, Chris Whelan.

Design originated by Essanay Film Mfct. Co. to illustrate "Alkali" Ike's Home Coming.

New Publicity Stunt

One motion-picture manager has put wireless telegraphy to use as a moving-picture advertising medium, according to the last issue of *Popular Electricity*. He had a wireless amateur having a one kilowatt transformer display his apparatus in front of the picture parlor. A small antenna was suspended in the lobby with wires leading from it to both the sending and receiving apparatus. The sending apparatus was mounted on top of the ticket booth, and the receiving apparatus on a table beside the booth.

On the night of the great "wireless show" the amateur operator took a seat at the table, with the receiving headgear on, and operated a telegraph key, which controlled the noisy spark.

The crowd passing by on either side of the street was attracted by the noise of the flamy, crashing spark. The spark was mounted in a very conspicuous place on top of the ticket booth, in full view of all, and could be clearly seen from the opposite side of the street.

A sign just above the operator's head, "Wireless Telegraph Station," readily explained the meaning of all the noise, and wireless, being a public curiosity, naturally attracted the attention of all who passed by.

The people would devote a little time to the apparatus, and then the attractive posters of a sinking ship sending the "S. O. S." call, or the like, would have their eyes. And finally many were investing a nickel to see the show.

Solax Has Comedy Release

In "The Bachelor's Housekeeper" the Solax company has a sparkling comedy for its release of April 2. The story of the film follows: Three young bachelors, dissatisfied with club life, decide to take an apartment and keep house. They find a suitable place and after a few days' trial alone, they find the services of an experienced housekeeper absolutely necessary. They insert an advertisement in a daily paper. It is answered by Ethel Jennings, a young, attractive girl of twenty-two, whose family fortune is on the decline. Against the opposition of her family she applies in person for the position. The three young men are immediately attracted to her and engage her at a much larger salary than the position is worth. She begins her duties at once and finds herself surrounded by three ardent admirers. They even complicate her duties by insisting on helping her, showering her with gifts and vie with one another for first place in her affections. They neglect their business, come home at odd hours, and forget everything in their mad race for the heart and hand of the attractive little housekeeper. At the end of one short month each one determines to learn his fate. In turn each proposes to her and two are shocked and disconsolate over her acceptance of the young lawyer, Harry. With his arm about her waist he takes her out of the apartment and to her home, to await the wedding day. The two remaining bachelors, disappointed and thoroughly unhappy over the outcome, prepare a second "Want Ad" for the paper which reads: "Wanted—A housekeeper, must be short, fat and over 65. Address 127 this office."

Film May Save His Job

The Gaumont Company will be responsible, possibly, for retaining the present chief of police in office in Washington. The chief has been under investigation charged with having permitted the suffragettes, who paraded just prior to the inauguration, to be mobbed by the thousands of people who clogged Pennsylvania avenue. When the district investigating committee undertook to sift the charges, they were taken to a nearby theater and shown the Gaumont film depicting "The Hike to Washington." These pictures showed a congested condition of the street, but indicated that the police chief had done his full duty.

A Toothache Film

The film "Toothache" is being shown to a large number of interested spectators throughout the states. While the film teaches the moral "Go thou to the dentist, thou needful one," it does it in a way truly entertaining, the moral being sugar-coated with an interesting story of the Jones family. Before starting on its travels, the film was shown to the members of the Chicago Dental Society in the projection room of the Kleine Optical Company, during the society's recent convention.

"Pa, what are fortunes of war?"

"The moving-picture rights, my boy."—*Detroit Free Press.*

The Motion Picture Exhibitors' League of American

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

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Conventions Well Attended

Everything pointed on March 25th to the largest kind of an attendance at the New Orleans convention of the motion picture exhibitors' league, which opened on the following day. For several weeks previous the office of the national president at Cincinnati had been flooded with letters from exhibitors scattered throughout Louisiana and Mississippi, all seeking full information regarding the gathering at New Orleans, on the 26th, and at Gulfport on the 28th of March, and expressing their hope to be present at one or the other of the conventions. The fact that the president attends both conventions doubtless led to more interest and a larger attendance than might otherwise have been possible.

New Offices for Chicago Local

Chicago local of the Motion Picture Exhibitors League of America which has been rather inactive since the national convention, held last summer, shows new signs of life and activity. At a meeting held recently in Schiller Hall, Garrick Theater building, attended by some one hundred and twenty-five owners of motion picture shows, many important matters were discussed, several new committees appointed and vacancies caused by removals, resignations, etc., were filled. Suitable offices in the Masonic Temple have been obtained and decorators and painters are now busy preparing the new headquarters for early occupancy. The present officers of the organization are Julius Alcock, Edna

Scene taken at Selig studio during recent visit of members of the Showmen's League of America. The president of the League, Col. W. F. Cody, is seen seated in the palatial new clubrooms which the League expects to erect in Chicago, while about him are grouped officers of the organization.

Theater, president; C. A. Anderson, Anderson Theater, vice-president; William J. Sweeny, Standard Theater, treasurer; Sidney J. Smith, Kedzie Annex, secretary; and C. C. Whelan, Washington Theater, chairman executive committee. Many reforms, changes and improvements for the betterment of the motion picture industry are planned, among which will be the demand of amendments to city ordinances requiring fireproof "re-winds" and film boxes to be approved by the city electrician.

Annual Passes Were Issued

A meeting of Cincinnati Local No. 2 was held in President Neff's office in the Mercantile Library building, Cincinnati, on March 18. Matters of importance were discussed and business transacted. New passes have been issued to about two hundred city officials and friends of the motion picture exhibitors of Cincinnati. Each pass is issued to the individual named and extends the privilege for the holder of the pass to bring one with him. The pass is good at fifty-five picture theaters in Cincinnati; those who are fortunate enough to receive one feel very much complimented, as the pass is considered of great value. In other words, a pass signed by the president and secretary of Local No. 2 is accepted by every member of the league. Officers present at the meeting were President A. C. Dingelstedt, First Vice-President G. W. Hill, Second Vice-President Charles Sternberger, Secretary H. Heimerdinger, Treasurer Otto Luedeking. Fred A. Botts was also present.

Neff Busy With Lawmakers

On Saturday, March 15, W. R. Wilson, state treasurer of Ohio, telephoned to President Neff that a bill had been introduced by John F. Kramer of Mansfield, Ohio, to close all picture shows on Sunday. This bill is known as House Bill No. 591. Mr. Neff arrived in Columbus at 10:30 Sunday morning and immediately communicated with the legislative committee. There is said to be no chance of House Bill No. 591 passing; the wheels of justice have been placed in motion and the people will be heard from. It is just such bills as these that continually annoy the motion picture exhibitors and agitate and exasperate the public.

League Notes

The recently organized Arkansas branch of the Motion Picture Exhibitors' League of America, which had its organization at Little Rock, has the following officers on its roster:

S. A. Arnold of Mena, president; O. A. Bondy, Little Rock; H. S. White, England; Hoyt Kirkpatrick, Fort Smith, vice-presidents; D. A. Hutchinson, Lonoke, secretary; E. H. Butler, Russellville, treasurer; J. W. Lippincott, Little Rock; E. H. Billingsley, Helena; W. G. Mitchell, Altus; C. C. Williams, Stuttgart, and F. E. Wright, Gurdon, members of Board of Directors.

Arrangements are being made by the members of the Moving Picture Operators' Organization at Baltimore, Md., for a smoker. A definite date for the event has not yet been selected, but President G. Kingston Howard has appointed a special committee to make preparations. Many exhibitors will probably be invited from Washington, and it looks at present as though it will develop into an intercity moving-picture gathering. An effort is to be made to have the smoker attended by about 500 persons interested in motophotography. Several speakers will be preset to talk on phases of the business that are now arousing interest in all parts of the country.

The Oklahoma State branch of the Motion Picture League of America had its recent organization at Oklahoma City. The officers of the branch are: National vice-president, Carl Gregg, Tulsa; president, R. W. Wirt, Enid; first vice-president, J. Stienson, McAlester; second vice-president, O. McLean; secretary, R. De Bueler, Oklahoma City; treasurer, William Smith, Tulsa; directors, W. D. Brophy, S. H. Jones, H. T. Gardiner, Leroy Bickle and A. R. Zimmer. G. H. Wiley, of Kansas City, national deputy organizer, aided in the organization.

An educational campaign, including a series of instructive articles in the newspapers, was determined on at a recent meeting of the Birmingham Motion Picture League. The educational campaign will be conducted with the idea of inducing the people to accept Sunday moving pictures. It was suggested by one of the members that if Sunday pictures were allowed that pictures conforming to the Sunday school lesson of that day would be used, as many of these are constantly being put out by the film houses.

Florida State Branch No. 23 of the Motion Picture Exhibitors' League of America met in convention at Tampa, Florida, on March 11, 1913, and perfected a permanent organization, by electing the following officers: E. O. Griffith, president; J. S. Matthews, first vice-president; A. H. Labelle, secretary; F. E. Tarbell, national vice-president; R. E. Baum, chairman, board of directors.

Western Studio Nears Completion

The grading and foundation work having been completed, the American's property at Santa Barbara is beginning to assume shape with the erection of the first big building of the new studio. This is the administration building and is surrounded by two giant Mission towers. Over 8,000 cubic yards of earth were removed in the actual leveling of the property, a figure that will give some conception of the size of the new structure.

Scene from Gaumont's, "The Impøster."

"Broncho Billy's Reason." Essanay's Release of April 12th.

Photoplays from Essanay's

Some Coming Releases

THE banner month of the new year for the Essanay Film Manufacturing Company seems to be April, with several comedies, some high class dramas and a number of western features with G. M. Anderson and Augustus Carney. With the first sign of spring, while the poets are raving about the robin and the lover, the Essanay Company is turning out romances written probably by the "used-to-be" poet—it's much more profitable.

The first comedy-romance booked for the month of April is "The Will-Be Weds," which is certainly apropos. Following is a synopsis: If you ever tried to elope you will understand what a peculiarly hard thing it is to do. Jack Collins tried in every way possible to elude his much-heated and over-excited prospective father-in-law, to marry Helen, his fiancee. William Ball and his wife, close friends of the young couple, try to assist them in every way possible. They engage a taxi-cab, take Jack and Helen to the minister's home to be married. They are informed when they arrive that the minister is not at home. Helen's father, suspicious of what is about to happen, follows the eloping couple in an automobile and arrives at the minister's home, just as the supposed minister is saying the last words of the ceremony, for Ball, realizing that Helen's father would probably follow them, bribes the butler in the minister's home to don the minister's garb, and pretend to have performed the ceremony. Helen's father enters the living room of the minister's home, where, upon seeing the young couple in each other's arms, with the supposed minister standing by, takes matters as they are, and gives them his blessing. The party returns home, and when Helen's father leaves the room, they telephone for a minister. The minister arrives and Helen's father informs him that he is too late, that the young couple has been married. Jack suggests taking Helen on a honeymoon trip to St. Louis and Helen's father, receieving a telegram requesting him to come to St. Louis immediately on business, informs the young couple that they are to travel with him as his guests. A taxi-cab is called. On the way to the railroad station the party are arrested for speeding. Helen's father is allowed to go for bail with the bailiff. During his absence Helen and Jack implore the judge to marry them, which he does. When Helen's father returns, the young couple embrace him lovingly and tell him that they are ready to continue their journey. This production is booked for release Thursday, April 3.

A strong dramatic piece is "The Price of Gold," booked for release Wednesday, April 2, whose plot runs as follows: Lois Roberts had given love and gold con-

"A Wolf Among Lambs."

siderable thought. She refused to marry a poor but honest man in order to wed another of a different caliber, but with plenty of gold. Lois had lived almost all of her young life in want, so she chose to live in luxury and splendor with a man she could not love. Her sweetheart of old gave her up, unwillingly, and went back to his work with a broken heart. The empty life that Lois lead, her late hours at the theaters and cabarets, finally drove her, tired, disgusted and downhearted, to the country where she visited her sister, married to a man in moderate circumstances, blessed with two loving children, where she entered Heaven, only to be cast out again into her living purgatory. Miss Dorothy Phillips plays the part of Lois and Frank Dayton, as her husband, gives the part an air of supremacy. E. H. Calvert, as Lois' former sweetheart, demonstrates his acting ability.

The stage settings of "A Wolf Among Lambs," released Friday, April 4, are good. According to the story Don Fernando, smitten with Giulia, a Spanish dancer, persuades the young and innocent girl to run away with him. Valeska, the sister, finds a note on the table the following morning, telling her that Giulia has gone, never to return. Months later, however, Giulia returns to her home, having been deserted by her unfaithful lover and enters the convent. The sister meets Don Fernando some time later and he tries to influence the girl to marry him. Don Fernando's life is saved by Sister Valencia who intereferes just as Valeska is about to stab the villain. Valeska is thrown into a dungeon by Fernando but the pretty Spanish girl does not stay in her prison long, for Sister Valencia, discovering Valeska's whereabouts, gets her out in a clever way. Valeska then enters the convent, where her sister is overjoyed at the happy meeting—and ending. Don Fernando repents of his wrong doing and prays on his knees, at the door of the holy convent, for forgiveness. Dolores Cassinelli plays Giulia in a true to life manner. Ruth Stonehouse as Valeska is excellent, while Allen Holuber plays his role well.

"Broncho Billy's Way," released Saturday, April 5, is another of the famous Broncho Billy features. Every minute of it is full of action. Some one has said that when a woman's heart turns to stone then is the time to watch her, for the possibilities are that you will lose her. This was Broncho Billy's experience anyhow. Although he had been warned that a Mexican was trying to steal his wife away from him, he trusted her implicitly. The time arrived, however, when the Mexican tried to elope with Broncho's wife. Unexpectedly Broncho Billy returned to his home and discovered that the Mexican was hiding in the clothes closet. To give him a scare Broncho Billy fired a few shots into the closet, above the head of the villain and then, though it hurt beyond expression, ordered the Mexican on his horse, placed the weeping form of his wife beside him, and ordered them away, never to return again. G. M. Anderson as Broncho Billy puts a punch into the part and Evelyn Selbie, as the wife, is clever. Brinsley Shaw, as the Mexican, gives a splendid performance.

Announcement is made by the Essanay Film Manufacturing Company that it is going to try and give the hungry exhibitors and greedy public one "Alkali Ike" picture every week. Augustus Carney returned to Niles, Cal., to do nothing else but turn his comedy into these western features. The first picture in the "Alkali Ike" series to be produced following Mr. Carney's return to the West is "Alkali Ike's Homecoming." The date will be announced shortly.

American Films Land Rush

In "The Homestead Race" the American release of April 10, a vivid picture is given of the rush to a land agent's office. The story in brief follows:

Ben Halliday came to the Big N ranch for rest. He soon fell in love with charming Carrie Wilkins, daughter of the ranch owner. She showed him a letter from Jim Wells, the distant land agent, telling her that she could obtain an excellent homestead if she hurried on at once and filed on it.

Ralph Cunningham overheard the conversation and, later, a gust of wind swept the letter out the open window to him. He picked it up, saw that he had sufficient money to file himself and rushed for the barn to get a horse. Meanwhile, the letter was missed and the empty stable gave a reason.

And then Ben Halliday took a hand. He found another horse and a mighty chase ensued. Over hill and dale the pair galloped, until, overtaken, Ralph got off his horse, held Ben at the point of his gun, took Ben's horse and made away. But all luck had not deserted the apparent loser. Stopping a passing automobile, he climbed in and again overtook his enemy. Both arrived at practically the same time at Wells' office. Ben, a fraction of an instant ahead, leaped in and bolted the door. After the necessary papers had been made out, Wells gave him his gun. Ben crept around to the front of the house and got the drop on Ralph, who stood, revolver in hand, confronting the door.

"The Queen of Spades"

A Cines-Kleine Feature

UPON the date of April 7 George Kleine will release a remarkable two-reel feature film entitled "The Queen of Spades." A strong and well conceived story enacted amid the most attractive stage-settings and out-door scenes, offers a film that is sure to arouse interest among exhibitors and the motion-picture public in general. Miss Marie Hesperia takes the leading part in capable fashion. Her splendid acting together with her beauty and charming personality have never been shown to better advantage and as we see her in this picture we cannot help but feel that she is living over again part of her own existence.

The story starts in the home of Mr. and Mrs. Norris, a wealthy young couple who have been living happily together with their little daughter until the husband is ensnared in the clutches of the gambling mania from which only the most dire results can be expected. In spite of Mrs. Norris' earnest appeals, her husband refuses to give up cards and the races, and after squandering all they possess in the world, suddenly disappears, leaving the unfortunate woman to support herself and her little daughter.

Thrown upon her own resources, she is finally compelled by necessity to accept a proposition from unscrupulous money sharks to take charge of a fashionable gambling house. Her education and refinement have fitted her to become a most efficient manager, and in five years' time she fully realizes her employer's ambitions. The most fashionable people in the town find in her their natural leader and are easily held under her sway.

One day, however, her heart stands still, when she receives a letter from her daughter, Dorothy, who is attending boarding school, stating that she has passed her final examinations, and is waiting to be taken home. Mrs. Norris pleads with her employers to relinquish her from the infamous contract, but without avail. Dorothy is brought to live at her mother's apartment, but is scrupulously kept in ignorance of her mother's position.

One evening a brilliant entertainment is given, and the unsuspecting girl is radiantly happy amidst it all, when, suddenly, she overhears a loud dispute among several of the guests engaged in a game of cards in an adjoining room, and the true character of the establishment is revealed. In a flood of tears she rushes to her room, and later, when her mother comes to comfort her, Dor-

Cines "The Queen of Spades," copyrighted 1913, by George Kleine.

othy explains that she now understands why her fiance, the son of a high official, has determined to break off their engagement because of the latter's ambiguous position.

Mrs. Norris is in deep despair. Her daughter's happiness is paramount; it must be preserved at any cost, and without delay. Accompanied by Dorothy, she pays

Cines "The Queen of Spades," copyrighted 1913, by George Kleine.

a visit to the young man and asks him if he will withdraw his objections if she agrees to go away forever. He finally consents and, with a last sad farewell, the heartbroken mother leaves them clasped in each others' arms.

The program of regular releases for next week includes a powerful drama and two corking good comedies. "He Wouldn't Give Up" is the Tuesday Cines. As the title suggests, it tells of a young fellow who is persistence personified in his love-making and his various escapades are certain to keep the audience in continued laughter.

For the Wednesday Eclipse, "The Fruit of Suspicion" is a powerful drama well conceived and capably handled by producer and players. The film vividly de-

Cines' "The Queen of Spades." Copyrighted 1913 by George Kleine.

picts what serious results may follow an act which is perfectly innocent in itself but have a suspicious aspect. William Graves, a suspicious husband, happens to observe his wife receive a note from his friend George Moore, and later, without listening to explanations, angrily banishes her from the home. Fifteen years pass and Graves lives alone with his daughter, Marjorie. One day he receives a letter from his wife, living in a distant country, who at the point of death again protests her innocence. Graves, however, is not convinced and the terrible doubt still tortures him.

His resentment is intensified when he learns that his daughter is engaged to Fred Moore, the son of the man who caused all of the trouble. When the young fellow asks for his consent, Graves sternly refuses and even forbids him the house. Fred then explains the situation to his father, who immediately pays a visit to the Graves' home and explains the whole matter, stating that fifteen years ago he merely called to give Mrs. Graves some old love-letters to be secretly returned to Graves' sister. Convinced now of his wife's innocence, he gives his consent to the marriage, but cannot be consoled in his grief over the great injustice to his wife.

Later, while the broken-hearted man is sitting in his half-darkened library, Marjorie, dressed in her mother's wedding gown, enters the room. The father believes he sees a vision of his departed wife and with a cry of horror, falls upon the floor, lifeless.

A comedy, "Faint Heart Ne'er Won Fair Lady" is booked for the Saturday Cines.

Another Scoop for Kinemacolor

Kinemacolor is coming to the front as a pictorial news reporter. After taking some snap-shots at the St. Patrick's Day parade, the Kinemacolor Company was given the exclusive privilege of photographing the eighth anniversary celebration of the New York Hippodrome. The army of people employed in "Under Many Flags" paraded Broadway and Fifth avenue in automobiles, with the "Kilties," the clown band and the plunging horses as special features. Kinemacolor caught them all in natural colors—including Carroll Fleming, Arthur Voogtlin, Marcelline and Sol Manheimer, and showed this topical film the following evening in all the New York theaters having the Kinemacolor service. If this keeps on Kinemacolor will become a sort of "colored supplement" to the pictorial news service of the country.

Here's Where the Plots Come From

Lots of folks have wondered where all the plots for all those photoplays produced by the 'steen or more companies of the Universal Film Manufacturing Company in their huge western plant, come from. The answer is now at hand. A western publication devoted to the vaudeville and dramatic field, but running a few pages devoted to the silent drama and those who play it, divulges the secret thusly:

James Dayton, of the Universal, has established a record for turning out scenarios. The addition of several new directors has occasioned a great demand for scripts and the scenario department has been working overtime. During the past twenty-six weeks Dayton has written 107,000 feet of scenario copy; and at one time he turned out an average of 1,000 feet a day for fourteen days.

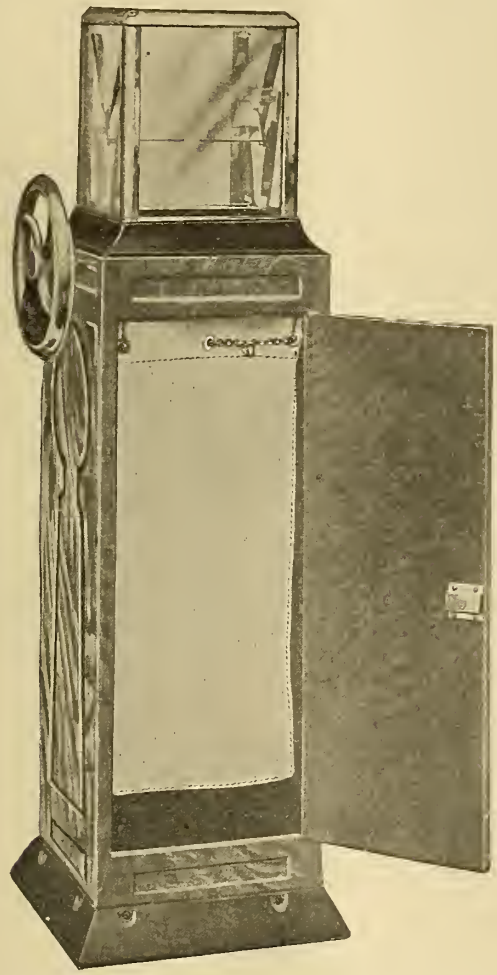
Scenarios Not Wanted by Gaumont

It will be of interest to many photoplay writers to know that the Gaumont Company do not purchase scenarios. Announcements of this fact have been made before, but many new recruits to the army of scenario writers seem still unacquainted with the fact. The easiest way for these scenario writers to make money is to not waste stamps in sending their product to Flushing.

Of Interest to the Trade

That Popular Ticket Box

The cut below fully illustrates the steel or wood ticket box manufactured by the H. R. Langslow Company of Rochester, N. Y., which was fully described in a recent issue of this publication. These boxes are leased or rented to the exhibitor on an easy payment



plan, thereby greatly reducing the initial expense, and the house managers are showing their appreciation by a flood of orders. The careful finish, substantial character, and tasty designs of these ticket boxes are sure to add much to the attractiveness of all theaters in which they are installed.

Kinetograph Busy in New Orleans

New Orleans is to witness a fight between two motion-picture distributing agencies. The Kinetograph Company, a recent combination, organized by some of the licensed producers, has entered the field there, and will wage war on the General Film Company, the old distributing agency. The Kinetograph Company has opened offices at 941 Gravier street, with Nat. I. Ehrlich, of New Orleans, as its branch manager. Special Representative Hennessey, formerly head of the General Film Company branch there, is in New Orleans to put the new concern on its feet. The producers whose picture creations the Kinetograph will handle are the same as those whose goods the General Film Company handles in New Orleans and there is said to be a merry competitive war between the two agencies in sight. The fight already has been started in Atlanta, Montgomery and cities in the East.

Pathe Pictures Indians On Tented Roof

On the roof of New York's newest hotel, the McAlpin, twenty-four stories above the hum of busy events of Greeley Square, are camped twelve Indians of the Blackfoot tribe. They are from the reservation in Glacier National park and have been the main attraction at the travel show, held at the Grand Central Palace. One of the number, "Long Time Sleep" is eighty years old and his trip to New York is the first he has ever taken off the reservation.

Up in their tent city, they eat, sleep, promenade, smoke their long pipes and receive a chosen few callers. Among the first to present compliments to Chief John White Calf and his little band, was a Pathé camera man. "Picture taken?" and the chief replied "heap much pleased." So it is that the Pathéplay trade-mark adorns a most novel and interesting series of views of the Blackfoot people in their roof-garden quarters.

Kansas To Tax Films

Every motion picture film which comes into Kansas after April 1 will be taxed $2, says the *Wichita Beacon*. The Safety moving picture censor bill was signed by the governor a few weeks ago. After April 1, every film will be inspected by a state censor and taxed. Both the reel and a description of the plot portrayed in the film must be sent to the state superintendent of public instruction who will supervise the censoring.

As many as 30,000 films are shown annually in Wichita. This will turn $60,000 into the state coffers. Wichita moving picture men believe, however, that the picture exchanges will pay the tax or a part of it. They do not believe the picture show price in Wichita will go over 10 cents. The bill may knock out the five cent show. Each film will be taxed only once in the state.

Cobb Made Sales Manager

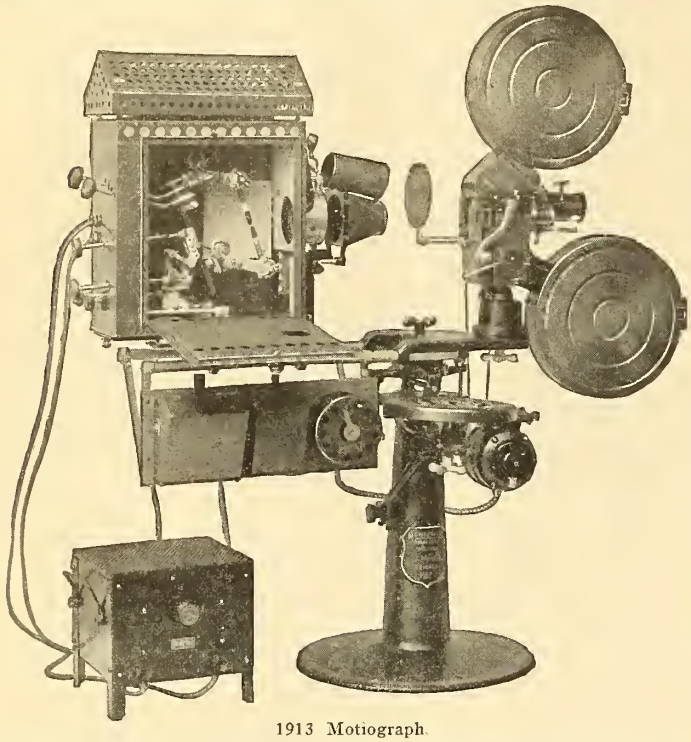
C. Lang Cobb Jr., who has just returned to New York from an extended trip, that took him as far west as Denver, in behalf of Ramo films, has just been appointed sales, publicity and advertising manager of the Ramo Film Company and will have full charge of those three important departments of the organization. Mr. Cobb was the only manufacturer's representative present at the three day conference of exchange men in St. Louis which terminated in the formation of the Independent Exchange Company.

Makes Film of Magazine Story

"Her Big Story" is the title of a two reel subject which the American Film Manufacturing Company has just completed at its Western studio. This story was purchased from the Street & Smith Publishing Company and will be released by the American on or close to the date of its appearance in the *Popular Magazine*. This general plan will be followed by the "Flying A" forces in similar cases.

Service Department Established

We show herewith a cut of the latest product of the Enterprise Optical Manufacturing Company, the 1913 Model Motor Driven Chicago Approved Motiograph machine which, while in general appearance similar to the Motiograph of previous years, takes a great step forward in improvements, and is one of the most compact,

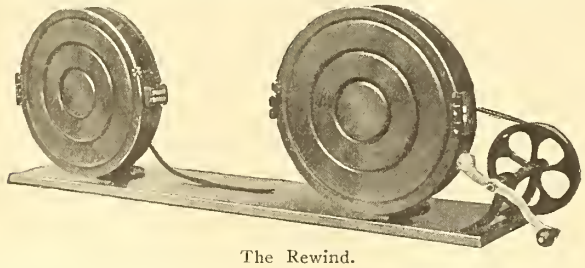


1913 Motiograph.

durable and attractive looking machines now on the market. The Motiograph company has also had approved for use, a fully enclosed type of rewind, (as illustrated) mounted on metal covered board, with self closing magazine doors and high speed release gear crank handle.

We are advised the company is instituting a service department, a move considered by many very radical, yet one sure to bring the results looked for, which has been tried and proven in the automobile industry, with the typewriter makers, sewing machine companies, and others who cater to a widely scattered and miscellaneous class of users.

This service department, which the makers of the Motiograph propose to install is, in a few words, the put-



The Rewind.

ting out of a force of competent inspectors and demonstrators, who will combine the work of demonstrating the latest model Motiograph motor driven machine, with the inspection of all models of the Motiograph machine now in use. We mean by this, inspecting in the booth of the owner of a machine, and as soon as a force of competent men is secured, trained in the factory and equipped for the road, you may expect a visit at almost any time from one of the Motiograph representatives, each of whom will bear a letter of introduction, and will, in every instance, use his best endeavors to adjust the Motiograph machines free of any cost to the owner.

Another Edison Railroad Drama

Another of the popular Edison railroad dramas will be released on March 29th, the story dealing with a narrowly averted wreck. The plot of "Between Orton Junction and Fallonville" is briefly as follows:

Edward Burke and Jim Mercer are suitors for the hand of Edna Merrill. She likes Edward because he is breezy and full of life and the night he proposes she accepts him on the spot. Jim, on the other hand, is slow, old-fashioned and pokey, just a station agent, the kind who will be at the same job all his life. Ed is an engineer on the same line, young and ambitious; the kind of a fellow who appeals to Edna.

This story really begins when Ed Burke starts from the roundhouse on his daily run with local fifty-one. He reaches the station where Jim is agent and passes through. Then Jim hears the ticker calling frantically. It is from Orton Junction. The agent there frantically appeals to him for help. He has allowed a special freight to pass, having forgotten the orders to hold her up and give number fifty-one the right of way.

Jim is terror-stricken. He flashes to Orton Junction that number fifty-one left his station, Fallonville, just four minutes before and that he can do nothing. Back flashes the Orton Junction agent, "Freight and No. 51 will meet at Smith's Crossing. For God's sake do something."

It isn't his fault if Burke is killed. He hasn't made the mistake. It would give him a chance to win the girl. Then he realizes all that the girl means to Edward. He sees in his mind's eye the trains coming together, the frightful crash, the mutilated bodies and the accusing finger of Edna. Yes, he can and will do something. Rushing like a madman to a grocery store in the village he telephones to Edna, telling her of the impending collision and to ride her horse, Roxy, like the wind to Smith's Crossing and stop the first train she sees coming.

Now the great race for life is on. The trains are seen approaching—Edna is seen galloping, nearer and nearer. Will she be in time? Now she reaches the track and placing her horse across it, waves her hand frantically to the on-rusing train. It stops within four feet of her and she turns and riding on, stops the other.

Burke's surprise when he runs forward and finds who has saved him is a thing to see in the picture. They all return to Fallonville and Jim, a real hero, is thanked by his rival. He takes Edna's hand and Edward's and tells them that he did it for her.

Edna Flugrath appears in the role of the girl, Bigelow Cooper plays "Jim Mercer" and Augustus Phillips the part of "Ed Burke."

Old Soldiers' Home Has Picture Program

A motion picture show each evening is now a regular feature of the daily program at the State Soldiers' and Sailors' Home in Quincy, Ill. It is believed the plan will tend to keep the veterans from visiting the city, where the temptation for indulgence in liquor is too strong for many of them. Three reels of pictures are run daily, and the members of the institution are admitted free of charge. The scheme was originated by Colonel Anderson, the superintendent. Pictures of battles and current events will be features.

"The Will-Be Weds." April 1, Essanay.

Exhibitor to Fight Censorship

The day following his arrest for showing an uncensored moving picture, Ben Michaels, proprietor of the Silver Palace theater, San Francisco, threatened to start a petition for the removal of the members of the board of censorship. He asserts the public is averse to having the pictures passed upon, asserts the *San Francisco Call. Call.*

Michaels was arrested for showing a film entitled "Marquis, the Venetian Tribune." When Corporal Peshon took possession of it, Michaels mounted the platform of his theater and addressed the patrons, asking them if they wished censored pictures. The police lodged a charge of disturbing the peace against him for making the speech.

" I claim that all acts of the censorship board are illegal," said Michaels. "I am willing to abide by some of the decisions, but some of the members of the board never had experience in this line and I question their right to rule. This picture was a historical reel."

Company to Make and Show Films

Incorporation papers have been drawn for a new concern capitalized at $2,000,000 and known as the United Theaters and Film Company of America, which will soon enter the moving-picture field. At the present time the only name connected with this firm which has been made public is that of Taylor & Company, the bankers, of 40 Exchange place, New York City.

Mr. E. B. Chatfield Taylor of that firm, in explanation of the policy of the new concern, said that it will manufacture films, produce high-class dramas, own, operate, build and lease theaters. Dramatic hits will be filmed.

The backers of the new concern are said to be financial men, bankers and theater managers, and some motion-picture players hold stock.

Mr. Taylor further said that the new concern will take over an established film manufacturing company.

Newman Equips Empress Theater

The Newman Manufacturing Company, of Cincinnati, Ohio, and 101 Fourth avenue, New York City, reports that it has just furnished the two Chicago theaters controlled by the Sullivan and Considine Company, the new Empress on Halsted street, and the Empress on Cottage Grove avenue, with brass frames and rail work. Mr. Lincoln, general manager of the Sullivan & Considine Company, called by long distance 'phone requesting one of the Newman boys to go to Chicago immediately and take his order, which represented quite a tidy sum. The Newman Company has just issued a new catalogue showing brass frames and easels, german silver frames and oxidized frames, brass rail work and brass work of every description, which can be had upon request.

R. B. Mitchell, superintendent of the Emmanuel Episcopal church Sunday school at Savannah, Ga., recently arranged for an entertainment on Sunday afternoon at a local theater where moving pictures of scenes from the Bible were displayed. The invitation was general and more than a thousand children attended.

"Broncho Billy's Way." April 5, Essanay.

"A Prisoner of Cabanas," March 31. Copyright 1913, Selig Polyscope Co.

Censorship Bill Asked for Minneapolis

Some months ago members of the Women's Welfare league and the Grade Teachers' association decided that a more strict censorship should be made of the motion-picture films which are being shown to the children in Minneapolis and a joint committee was appointed from these two organizations to work for a board of censorship. It was decided to draft a bill asking the legislature to establish a self-supporting recreation board, this board to censor all moving-picture films coming into the state.

Such a bill has been introduced into the senate by Hon. George P. Wilson of Minneapolis. It has been referred to the committee on general legislation. Hon. W. I. Nolan will father the bill in the house.

"For an act entitled, 'An act to provide for the regulation and licensing of theaters, motion-picture theaters, films, machines and operators thereof, advertisers and advertisements thereof, respectively; regulating the conduct of such entertainments, and creating the State Recreation Board, prescribing its duties and powers; and creating a fund for carrying out the provisions of this act, and prescribing the punishment for violations of the same.'"

Licenses required: To motion-picture theaters only if the application therefor be accompanied by certificates of the proper police, fire, building and health officers that the safety of the public has been safeguarded as required by law.

To motion pictures, advertisements, descriptions and representations of the same only if they be submitted to the State Recreation Board at the time the license is applied for and after examination by the authority of the board it shall be found that the same, respectively, is not immoral, indecent, or obscene; does not depict crime, torture, horror or the like, the scenes of the same, the methods and habits of criminals, immoral characters or the like, or suggest the same, or any of them, respectively.

Protection of health: Motion-picture theaters shall be kept clean, free from dust, and shall be so ventilated that fresh, invitiated air shall be supplied at the rate of at least 500 cubic feet per hour for each person.

Admission of certain persons prohibited: Criminals, prostitutes or other disorderly, immoral or criminal persons shall not be knowingly admitted to any motion-picture theater. No child under 16 years of age shall be admitted after the hour of 9 o'clock p. m., unless accompanied by parent or guardian.

No disorderly conduct or dispensation of beverages.

Certain advertising shall be prohibited.

No motion-picture theater shall be operated or conducted within 500 feet of any school building.

Proper regulations for the prevention of fire.

Violators of the provisions of this act shall be guilty of a misdemeanor.

Punishment and revocation of licenses.

In the urban district of Rio de Janeiro alone there are 37 cinematograph shows with room for 12,983. Thus, if all full, they receive in an hour $3,000 to $3,400.

To Show Motion Pictures by Telegraph

Moving-talking pictures—and now motion pictures by telegraph wire.

Professor C. Francis Jenkins, the inventor of this latest marvel, was honored by one of America's leading scientific societies, the Franklin Institute of Pennsylvania, with a gold medal for having perfected the Phantoscope and being the first one to project motion pictures on the screen, life size and larger. Professor Jenkins has also been honored by receiving the French decoration of the cross for his research work and his scientific inventions.

The Franklin Institute conferred the Ellison gold medal on Professor Jenkins for his production of the Phantoscope and for perfecting the apparatus for projecting upon a screen a series of photographs of moving objects taken in rapid succession. From this invention has grown the moving picture machine and talking picture machine. Professor Jenkins has now elaborated on them both by producing the telephotoscope. By this wonderful invention, Professor Jenkins claims, it is possible to reproduce things enacted in one city upon a screen in the theater of other cities through telegraphic connection.

In operating the telephotoscope a camera is placed near the scene being enacted. The camera is connected by wire with a large copper plate that is chemically treated and connected with a very high power battery or dynamo. The plate and wires are connected with the moving picture camera especially constructed with a shutter, and the handle of the camera is turned in the same way as by takers of motion pictures. The image is received on specially prepared glass and transferred through the back to the copper plate, this being in contact and perfectly in accord with the screen fitted at the other end of the wire. Whether at a distance of one, ten or one hundred miles, the scene is reproduced on this plate and transferred to the specially prepared glass connected with the battery and baths for developing and projecting on the screen by a specially constructed machine for that purpose.

Pictures Popular in Turkey

Consul General George Horton, of Smyrna, Turkey, has prepared the following statement reviewing the present status of the moving picture business in that city.

"Beginning with one such theater seven years ago, there are now five important cinematograph establishments on the quay (which, toward evening, is the general rendezous of the inhabitants of Smyrna). In these five theaters new films are shown; none will put on a film already shown by his neighbors, and as the programme is changed at least twice a week, about 13,000 yards of films are required.

"Combined these five establishments seat over 4,000 people. The interior decorations of the theaters are good, and the auditoriums are well ventilated. A considerable sum is being spent by their managers on street and newspaper advertising, programmes, etc. Second-hand films

"Suspended Sentence," April 14. Copyrighted 1913, American Film Mfg. Co.

"A Lucky Mistake," April 2. Copyright 1913, Selig Polyscope Co.

are handled by all other establishments in Smyrna and suburbs to the extent of about 40,000 yards weekly.

"There are fourteen other moving picture theaters in the Smyrna district, as follows: Mytilene, 2; Aidin, 2; Adramyti, 1; Samos, 2; Aivali, 1; Manissa, 1; Nazli, 1; Sokia, 2; Mersina, 1; Adana, 1. They use about 40,000 yards of films a week.

"French films are said to be the most popular, although other makes find favor also. Dramas, military scenes and reviews are the subjects most frequently shown."

Screen Message Prevents Runaway

As two young men from the suburbs of Macon, Ga., were enjoying the show at the Lyric theater in Macon one recent night, they, with others in the audience, suddenly saw flashed across the screen these words:

"Horse hitched to buggy in front of theater tangled in lines; owner see Policeman Gibson."

The two young men sprang from their seats, rushed out and reached their rig as the horse was about to overturn the buggy and had already broken up a part of the harness and gotten out of the bridle. The situation was taken in and trouble prevented. As soon as the horse had been soothed and the harness repaired, the young men returned to the theater to see the remainder of the show.

Manager Harry P. Diggs had seen the trouble across the street and the thought of putting the screen into practical use flashed through his mind.

Milwaukee Man Invents Talking Picture

J. B. Ollinger, owner of the American theater, has invented an apparatus for producing talking pictures. Mr. Ollinger has spent years experimenting along this line, and, after endless disappointments and failures, has seen his ideal through to a successful conclusion.

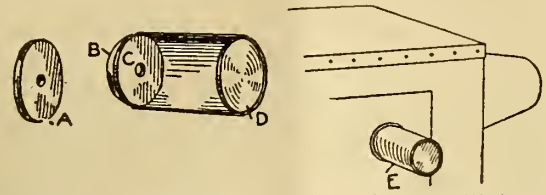
These talking pictures were shown at the American theater. Selections from grand opera, including Carmen, Faust and Aida, were successfully reproduced as well as comedy, such as "The Whistling Coon." A few selections from the musical comedy, "The Mikado," followed, after which Othello and some of the other Shakespearian tragedies were shown. A native Russian dance, accompanied by all the usual vocal effects of the performers, was shown in which they kept perfect time with the music.

Pictures Teach Railroad Employees Safety

Moving pictures are becoming a popular medium of instruction in the railroad field. Isaiah Hale, safety commissioner of the Santa Fe, has prepared a number of reels which he is using in lectures over the system in connection with the safety movement. This is in line with the system inaugurated several weeks ago by the Illinois Central. Mr. Hale is now making a tour of the Santa Fe system from Chicago to the Pacific coast and to the Gulf of Mexico, delivering illustrated lectures. The Rock Island has just completed a series of films which are to be used in the same movement.

To Examine Carbons

A moving picture operator rigged up an attachment through which he could examine the carbons that produce the light for projecting, says W. F. Polland of Corvallis, Oregon, in *Popular Mechanics*. The device consists of a small tube which has a stop, *A*, fitted in it



at *B*, a lens, taken from an old police headlight, placed at *C*, and a ruby glass at *D*. The tube was inserted in the lamp house as shown at *E*. The carbons could thus be readily examined without injuring the eye.

A fully equipped moving picture machine and slide lantern has been given to the Faribault public schools by Alson Blodget, Jr., the mayor of Faribault, Minn., and a member of the board of school directors.

Six thousand feet of cinematograph films depicting scenes of every-day life in South Australia have been sent by the government of that state to the agent-general in London. These films will shortly be available for use in cinematograph theaters in England.

No Picture Shows for Vassar Girls

The faculty of Vassar College has decided that motion pictures are not necessary to the higher education, and posted notices in the halls and on the press boards calling upon the students to aid in upholding the dignity of the college.

The notice follows:

"Vassar College students will aid the faculty in upholding the dignity of the institution by refraining from attending vaudeville and moving-picture exhibitions in Poughkeepsie for the remainder of the term. Infraction of the rule will not be tolerated."

The pictures have been drawing about 300 Vassar students. The young women were rapidly learning the names of most of the picture heroes, and were said to have reacted some of the scenes when they returned to the dormitories. This, the faculty decided, was not only undignified, but it took time from studies.

Disease Symptoms to be Recorded

Dr. T. H. Weisenburg, neurologist to the Philadelphia General Hospital, in the journal of the American Medical Association, says that nervous diseases lend themselves especially well to motion photography, because the symptoms are mainly characteristic movements, such as gaits, tremors, convulsions or spasms. Even where these are not present, Dr. Weisenburg shows the patient's condition in his pictures by marking on their bodies with colored chalk or with charcoal to indicate where disturbances of sensation occur, such as loss of feeling or of the temperature sense.

As a matter of fact, moving picture illustrations are already employed by public health bureaus in different states, notably in Louisiana, where the head of that department employed motion picture photography to show the menace of such diseases as smallpox, typhoid fever, etc.

In no branch of medicine, with the possible exception of neurology, can motion photographs be of much value as in basteriology. For some years photographs have been in existence showing the movement, growth and characteristics of different types of bacili.

This leads Dr. Weisenburg to say a word of the use of motion pictures in medical teaching. To his mind no new development in recent years is of so much value as this. In Dr. Weisenburg's course in nervous diseases to medical students he now regularly employs these pictures. If, for example, he wishes to discuss epilepsy, he first lectures on the disease and then shows the reel which contains the different types. How many medical students or physicians are there, he asks, who have seen typical convulsions and different forms of epileptic spasm, such as may be shown by these pictures? He goes on:

"It is also possible to use motion photography to illustrate a scientific article. It occurred to Dr. C. K. Mills and myself that it might be interesting to study emotional expression on one side. Then we photographed patients who had either involuntary laughing or crying. * * * The results were surprisingly striking.

In short, Dr. Weisenburg says in the moving picture there is a permanent record of symptoms which may

"The Price of Gold." Essanay, April 2.

be sent from place to place and reproduced at will, no matter how rare the case. Not only so, but the pictures furnish a means of diagnosis, especially in the case of certain epileptic spasms where the actual movements are very swift, but may be slowed up for recognition on the picture by lessening the speed of the film. He ends by stating:

"As a matter of fact, I have become so impressed

with the value of enlarged reproductions of signs and symptoms that I am now in the habit of having all the rare diseases and some of the commoner signs and symptoms photographed."

China Enjoys Silent Dramas

Consul General F. D. Cheshire writing on moving picture shows in China says:

"There are three cinematograph shows at present in the city of Canton. These shows cater to the Chinese taste, and the films come principally from France and Germany, although a few have been manufactured in the United States and Great Britain. The former two countries, however, monopolize this business, such as it is, which in the main is not very extensive. The films are rented to exhibitors for a short time from a firm here who imports them direct from Europe. There is a small cinematograph show in the foreign settlement, usually once a week, for foreigners who choose to patronize it. To a firm who desires to enter this business it must be borne in mind that it must cater entirely to the Chinese, for it would not pay to undertake to cater, to the foreigners here, on account of the limited population.

"To give an idea of the prices at the three establishments in the Chinese city it may be stated that all the shows are open generally from 6 p. m. to midnight. Two of the establishments have two performances and the prices of admission are: Box seat, 30 cents; first-class seat, 20 cents; second-class seat, 10 cents; third-class seat, 5 cents. In one of the other establishments prices are the same, with the exception of the box seat, which is 25 cents.

"In one of the other shows there are three performances given, and the prices are: Box seat for 6 persons or a family, $1.50; box seat, 25 cents; first-class seat, 20 cents; second-class seat, 10 cents; third-class seat, 5 cents. These prices are all in Canton currency, $1 of which is worth about 50 cents in United States currency."

Motion Pictures to Clear Church Debt

A plan to show motion pictures to pay off part of the $50,000 debt of St. Mark's M. E. Church, Flatbush, has caused trouble in the Epworth League there. Rev. Dr. D. D. Dorchester, pastor, with others, opposed the scheme; he said from the pulpit, however, that the board had approved.

Recently efforts were made to clear the debt. In a short time $40,000 was pledged. The rest looked hard to get.

Then Milton Harrison, president of the league, put it down for $1,000. He was asked how he was going to raise it. Then he revealed this inspiration:

"Open a moving picture show in a tent at the rear of the church and charge five and ten cents admission."

The plan gathered popularity till it ran against a stone wall of opposition from older members of the league. These shocked persons hastened to explain the rigid Methodist-Episcopal rules concerning all forms of amusement. They soon had many supporters.

Warms arguments followed. The picture idea won.

"Tommy's Atonement," April 10. Copyright 1913, Selig Polyscope Co.

Brevities of the Business

PERSONAL NOTES.

Announcement is made by the Enterprise Optical Manufacturing Company of Chicago that Mr. Barnard M. Corbett, for a number of years demonstrating salesman for Thomas A. Edison, Inc., has signed on as a traveling demonstrating salesman for the Motiograph and will share the eastern territory with Mr. Fred A. Clark, who has been selling Motiographs for the past two and one-half years. Both Mr. Clark and Mr. Corbett will make their headquarters at 30 East Twenty-third street, New York City. Mr. Corbett needs no introduction to the trade, being a member of the I. A. T. S. E. of Boston local, also a member of the Winthrop Lodge No. 1078 of the Elks and numbers his friends in the picture game by scores. He himself has been in the field for a great many years, having worked up to his present position from that of operator in various New England theaters. Before entering the employ of the Enterprise Optical Manufacturing Company Mr. Corbett is said to have received a most flattering offer from an eastern film concern, but, for reasons of his own, preferred to take up the sale of the Motiograph machine. Owing to his wide acquaintance in the eastern territory and his immense popularity wherever he is known there is no question of his phenomenal success in his new position.

John Cumpson, the motion picture comedian, is dead. Sunday, March 16, was the date of his demise, which occurred at the home of his sister in New York City. For months Mr. Cumpson had been unable to assume roles before the camera on account of general poor health, then pneumonia developed and was his final illness. As the creator of the "Jones" character in Biograph films, Mr. Crumpson did his first big work in the picture world. For more than two years he made for considerable of the popularity of American Biograph pictures, and then left and joined the Edison players. With them he scored perhaps his biggest success in the comedy character of "Bumptious," who inspired a trail of laughs the length of the screen world. The Imp company was next to secure the comedian, and it was in the Imp studios that his last work was filmed. That was last fall. The man who knew how to make people laugh was tired out and wanted to rest. At the home of his sister he found surcease for his weary mind and body, and on March 16 the end came. His loss is mourned by untold numbers of film lovers and players.

Lewis E. Neukom, for many years one of the most competent operators in Chicago, has been in the employ of the Motiograph company as Chicago inspector for the past three years.

T. F. Montgomery, one of the best-known motion picture exhibitors in the South, who owns a chain of about ten theaters, is now out of the Atlantic field. He has sold the lease of his theater, the Montgomery, which is probably the finest in the South, for $76,000 to S. A. Lynch, better known as "Diamond" Lynch, of Asheville, N. C., a well-known real estate and moving picture manager, who has also been prominent in past years in the baseball and football world. For the past four years Mr. Lynch has been in the moving picture business with headquarters at Asheville, but he also operates theaters in Richmond, Columbia and Dayton. Mr. Lynch will operate both the Montgomery and the pool and billiard halls above.

William D. Burroughs, a New York operator of several years' experience, and from a point of age, the dean of the Motiograph men, is now attached to the Pacific coast office of the Mitiograph company, and has been doing some excellent work along the Pacific slope.

John McAuley, another Chicago boy, who is an expert mechanic, and has had many years of experience in the operating room, has been in the service of the Motiograph company for several months, and is now attached to the Eastern office.

William S. Davis, who formerly directed Universal films 'way out in California, was called into New York by Ramo films. Davis' first production will be "Love and Gold."

Harry Goldberg, A. S. Ables and M. F. Beier figure in a three-cornered move in the Sedez Film Company's offices. Goldberg goes to Detroit from New York, Ables leaves Detroit for the Indianapolis branch, and Beier migrates to the official suite in New York.

Marion Leonard and the others of the Monopol Film Company are New York-bound from Hollywood, Cal. A studio is in process of preparation for the Monopolites in New York, and the spring days are to be busy ones for the members of this company. "Carmen" was the last story filmed in California, with Miss Leonard in the lead.

Miss Jerry Gill has gone to New York from the Jacksonville, Fla., Majestic company, to play leads in that company's productions in the East. Her place in the Jacksonville company is being filled by Miss Laura Lyman.

R. A. Roebuck, president of the Enterprise Optical Manufacturing Company, spends most of his time at the company's factory. He is enthusiastic over the success of the 1913 Motiograph, and is already planning for future improvements.

Sidney B. Blakely, a Chicagoan, recently left his position as chief operator of the Kedzie Amusement Company, to become a traveling inspector and demonstrator for the Motiograph company.

John A. Kloman, another Chicago man, who has had many years of experience in some of the best theaters in Chicago, has been attached to the staff of the Motiograph company's inspectors.

Pauline Curley is newly affiliated with the Ramo people, and moves with them to their new quarters up town. She formerly was a Reliance player.

Etienne Arnaud and H. O. Lund, directors; John Van Den Brock and R. Guissart, camera men, and the following players. Barbara Tennant, Helen Marten, Eileen Hume, J. W. Johnson, Fred Truesdell and Guy Hedland, comprise the company of directors, camera men and players of the Eclair company, who have gone to Florida to make pictures with a background of tropical scenery.

Fred A. Clark, of Boston, who has been with the Enterprise Optical Company for the past two or three years, is now in charge of the New York office as Eastern manager.

Lawrence Trimble, director; Tom Powers, leading man, and James Morrison, juvenile, have tendered their resignations to the Vitagraph company. Jean, the Vitigraph dog, will probably decide to go with her master, Mr. Trimble. There is a general impression that this trio of gentlemen will be associated with Miss Florence Turner in the making of her feature productions in England this coming spring and summer.

Gertrude Robinson has signed as leading woman in Victor films, and will be under the direction of James Kirkwood, a recent addition to the producing staff of that company. Besides Miss Robinson, Mr. Kirkwood has acquired a number of other well-known players to make for the further popularity of Victor films.

Dick La Reno is playing heavies with the Edison company at Long Beach. He is known as "Big Dick," is an old-time heavy and character man, and left the Universal to join the Edison people.

Jack O'Brien, who scored in Universal offerings as scenario writer, actor, assistant director and then director, has branched out in the sole interest of O'Brien, and with a capable cast, has begun the production of Western dramas.

M. G. Watkins has entered upon his duties as special traveling representative for the Allardt Feature Film Company, his first trip taking him through Indiana. Mr. Watkins was formerly general manager of the Du Brock Feature Film Company. The Allardt company is a new one, and has Daniel W. McKinney as its manager.

Joseph Hopp is much improved in health after his two

weeks' rest in the South, where he went on the advice of his physician.

D. Muntuk, of the M. and F. Feature Film Company, located at 157 Washington street, Chicago, has secured the Illinois state rights to the New York Film Company's production, "The Miracle." He made a special trip to New York to buy the rights for his company.

Wray Physioc is making preparations for two and three-reel productions soon to be released by Ramo Films.

J. V. Ritchey is again back at his desk in the Reliance studio, after a week spent in Chicago and Louisville on business.

Jack Noble, whose name stands for Ryno interests, had his arm broken recently, when his car kicked while he was cranking. "Coming events cast their shadows before," is the firm belief of Jack. A few minutes previous to this accident he had paid a speeding fine, and was hastening to leave the vicinity of the court house when the machine became prematurely active, and now Jack is carrying his arm in a sling.

Eustace Hale Ball has connected with the Historical Film Company in the capacity of general manager. Releases by this company will be announced in the very near future.

Flo La Badie is winning new honors as a cowgirl in the Thanhouser's west-for-the-winter company. In the March 21 release, "Won at the Rodeo," Miss Flo demonstrates her ability as a daring rider. William Russell is also featured in this release.

J. Hunt, who was formerly listed under the Vitagraph banner, has left New York for the California branch of the New York Motion Picture Company.

Mabel Normand, the beautiful and vivacious leading lady of the well-known Keystone Film Company, is a girl of versatility and many accomplishments. Miss Normand, before entering the pictures, was recognized as one of the world's famous women swimmers. She has several medals and silver cups, presented to her for her prowess in the water. She is an excellent and daring high diver, and has been made several tempting offers to appear in vaudeville in a swimming specialty. Miss Normand is also an accomplished horse-woman.

Thomas A. Edison has, according to a dispatch from St. Petersburg, accepted an invitation to visit Russia. He will be the guest of the Grand Duke Alexander Michaelovitch.

ROLL OF THE STATES.

ALABAMA.

The Alamo, a motion picture show on Broad street, Birmingham, narrowly escaped destruction recently when the ceiling above a stove caught fire. The damage was slight.

The Gadsden Amusement Company has filed articles of incorporation in the office of Cyrus B. Brown, secretary of state. The capital stock of the new company is $15,000. The firm will erect a new moving picture theater in Gadsden.

ARIZONA.

On or about the first of April is the time named for the conversion of the store room formerly occupied by the Standarrd Furniture Company, on West Washington street, Phoenix, into a moving picture theater. The proprietor of the new venture will be J. B. Delaney and the promoter promises to install one of the best shows of its kind in the West.

ARKANSAS.

Frank Berry, of Altus, Okla., has purchased the large Denton airdome building from E. N. Moorman, and is having the building refurnished throughout. April 1 is announced as the opening date.

CALIFORNIA.

A photoplay theater has been opened at El Legunda by Alfred Fielder, formerly of Anaheim. A record crowd witnessed the opening show. Mr. Fielder aims to show only the best of pictures and make the show one of the best in this section.

George E. Lubin is completing plans for a brick theater to be erected on East First, between Cummings and Chicago streets, Los Angeles, for M. Minkus.

The new Mission Theater, to be erected on the site of the playhouse of that name, at Santa Barbara, will be one of the finest on the Coast, according to the plans of Miss Mildred Lacy, the proprietor and owner of the property. Cost, $8,000. William Paige will be manager.

COLORADO.

E. D. Smith, well known in Sterling, where he has devoted about five years to the motion picture business, has closed negotiations for the purchase of the Princess Theater from F. C Sponsler, and has taken charge of the house. Mr. Smith was formerly owner of the Sterling Theater, selling to the present management last June. Mr. Sponsler intends going to Denver, where he will shortly take a position with a railway company.

ILLINOIS.

Evanston Motion Picture Company, Evanston; capital, $15,000. Incorporators—John Bodkin, Abraham Simansky, John Keane.

George Kleine Film Company, Chicago; $10,000; motion picture machines; William L. Carlin, M. J. Dyniewicz, John E. A. Verhoeven.

Papers of incorporation were issued by the secretary of state recently to the Central Motion Picture Company, incorporators of the new concern are W. H. Ogle, I. C. Davidson and Herbert Woods, all of Springfield. The company is incorporated for $1,000, and it was organized for the purpose of buying up moving picture theaters all over the state of Illinois and operating them as a syndicate. Options have already been secured on a number of houses, including one or two in the city of Chicago.

Workmen have begun the construction in Joliet of one of the finest and most modern moving picture theaters in the country. It will be erected at 108 and 110 North Chicago street, and will be called the Princess. The cost of the building will probably exceed $40,000. One of the features will be an $8,000 pipe organ. According to the plans the work will be completed by the latter part of June. A 25-year lease of the site was recently made.

There is to be a new picture show started in Sydney at an early date, Dahl and Epperson having received their new Edison kinetoscope from Chicago. It is an electric machine of the latest pattern, and the pictures produced will be as good as can be found in the large cities.

F. M. Edgett, of Earlville, has rented the Thompson hall and will open a moving picture show in a short time. He has been running a show at Earlville for over a year, and is negotiating for a room at Somonauk for the same purpose. A permit to run one month was granted by the village board, the license fee being $4.

The Family theater at the north end of Princeton has again been reopened, and will continue to run pictures every night. The new firm's name is Greenstreet & Brock, and they come from Kewanee.

INDIANA.

A permit has been issued for the erection of a $10,000 motion picture theater on the South Side of Indianapolis.

Michigan City will have a fine motion picture theater in the near future.

Frank J. Sailor has purchased the picture show from C. T. Freeland, which the latter has operated at Fremont for the past year.

IOWA.

R. W. Scudder, of Burlington, has purchased the moving picture business of Chet Williams at Mediapolis. He will remodel the room and fit it up in first-class shape.

G. C. Dilsaver is planning to start a moving picture show in the store now occupied by L. J. Ede & Sons at Garden Grove, about the latter part of April or May 1. The chances are that a good show will pay very well here. Mr. Ede has not decided what he will do, there being no vacant room for him to move into.

The Coliseum committee has started the Saturday night moving pictures again. Arrangements have been made with a Des Moines film exchange for some special pictures that are good. There will also be good music.

Menlo is up to date, for it now has a moving picture show. It is over the J. H. McIntyre store.

The town of Griswold has a new opera house in the course of construction, the seating capacity of which will be 700. The auditorium will be 50x70 feet in size at one end, of which there will be a 20x50 foot stage, and the house will be used for picture show entertainments except when engaged for other purposes.

Harry Mann has acquired the Bentley theater at Fairfield by leasing the motion picture machine and the furniture. He expects to put on three shows weekly.

Operations have been started at Fort Madison in the razing of the ruins of the Princess theater in the west end, destroyed by fire two weeks ago. The building will be replaced with a modern and up-to-date photo-play house.

Pleasantville is to have a moving picture theater. P. B. Owens, a man experienced in the business, has leased the large room below Hotel Thornburgh, generally known as the Brown store building, for the purpose of showing pictures.

Powers brothers of Kellogg have leased the opera house at Maxwell for a year and will run a moving picture show. They are installing their own electric light plant and will soon have it in operation.

The Armory and Gem theaters at Carroll were consolidated and will be conducted by Anderson & Fischer at the Gem building. This gives Carroll only one electric theater.

Mr. Brown and son are preparing to erect a permanent building at Neola for a motion picture theater.

A. T. Prescott, who has conducted the motion picture theater on Franklin street, Waterloo, for the past twelve months, has sold his equipment to Cihula brothers of Cedar Rapids.

Thomas J. Walsh, president of the Walsh company, says a new theater will be erected at the corner of Third and Ripley streets, Davenport.

The Orpheum, a pretty new vaudeville and moving picture play house, has been opened at Marshalltown.

North end residents of Des Moines are soon to have another motion picture theater on the corner of Twenty-fourth and Jackson. Workmen are busy remodeling the building formerly occupied by the John Gortmaker grocery. The entire front of the building has been taken out and a new entrance is being built on about the same plan as the others about the

KANSAS.

Bert Ohlfest of Topeka has purchased three moving picture theaters in Topeka, Junction City and Holton and will act in the capacity of manager for all of them. Mr. Ohlfest formerly conducted a grocery in Rossville, but lost his stock in a fire some months ago.

KENTUCKY.

The M. Switow Amusement Company, of New Albany, has filed articles of incorporation. The incorporators of the company, which has a capital stock of $100,000, are Michael Switow, Simon Switow and David Beard. Moving picture and vaudeville theaters in New Albany, Jeffersonville and Louisville will be under control of the company, and the erection of a new amusement house in New Albany is planned.

LOUISIANA.

H. Fitchenberg and others will secure a permit for the alteration of the building at the corner of Canal and Dauphine streets, New Orleans, so that it can be used for a picture show.

MICHIGAN.

The city of Ishpeming may go into the show business. The Ishpeming theater may soon be sold and the city council is considering the advisability of renting it.

Petitions which are being circulated asking that the Sunday opening question be submitted to a vote have been signed by about 3,000 people. It is expected that they will be presented to the council at its next meeting. Kalamazoo is at present a closed town, but moving picture theater owners are attempting to have the ordinance which forbids the opening of theaters on Sunday repealed through a vote of the people.

Chief of Police Davis, of Bay City, has appointed Mrs. T. L. Handy chairman of a board of censors to inspect films shown in local moving picture theaters. Mrs. Handy appointed the other members of the board.

R. V. Chase of Grand Rapids wants an ordinance passed which will provide for an examination of all moving picture machine operators before they are allowed to operate in the city.

Harry Goseline, who has been singing at the Bijou theater in Saginaw, will open a new moving picture theater in the Hayden Grocery building and same will be remodeled.

MINNESOTA.

Sauk Rapids had its first picture show opened during Easter week.

Cold weather has delayed the opening of the picture theater which the Lake Amusement Company is erecting on Lake street near Blaisdell avenue, Minneapolis. J. P. Agnew, a member of the company, said they hoped to open the house by April 1. The company, which owns the Lake theater, three doors west of the new site, is to spend $20,000 on the building. The American Realty Company is doing the work. The same company is proprietor of the Cort theater, 808 East Lake street.

MISSOURI.

Harold Metcalf has purchased a half interest in W. G. Brown's moving picture theater at Carrollton.

A. S. Mitchell has installed a modern and expensive new picture machine in his Broadway theater at Palmyra, which greatly improves the service. It is understood he will put in a raised floor and otherwise improve the place.

NEBRASKA.

Charles Gammon has bought the moving picture show of George Baird at Central City, and is now operating the same.

C. E. Grants, of Genoa, has bought out the moving picture show at Franklin.

NEW JERSEY.

Frank Grad has completed plans for a motion picture theater that H. Rosenthal will erect at Newark on Norfolk street and South Orange avenue at a cost of $12,000.

Messrs. John Bella and N. Brandi will erect a picture house at Morris and Chestnut avenues, Chambersburg.

A fire destroyed the Sutton moving picture theater at Collinswood.

NEW YORK.

Plans have been filed for the erection of a two-story fireproof theater for Felix Isman on the west side of Seventh avenue, 39.9 feet north of Forty-first street, New York, to be known as the Seventh avenue moving picture theater, with a frontage of 60 feet and a depth of 90 feet. The house will have a seating capacity of 969 and will cost $35,000. William H. Hoffman is the architect.

Thompson & Tyler of Rochester opened their motion picture theater at 73 Main street, Batavia, recently, and the proceeds of the first show went toward the benefit of the Batavia hospital.

Machat Feature Co., Boston, moving pictures; capital, $50,000. Incorporators, M. L. Machat, A. Shapiro, M. L. Machat.

The American syndicate will erect a big motion picture film factory at Fort Erie. S. G. Sherry, of the Family theater; George Dean, of Buffalo; W. J. Mahoney, of Rochester, and others are interested.

Ecclesia Entertainment Lyceum, Inc., Manhattan. Motion picture business; capital, $25,000. Incorporators—A. B. MacNamara, S. F. Frank, J. C. Jackson, New York City.

Thomas F. McLaughlin leased for T. E. and M. F. McGuinness for ten years the plot 93.9x100, south side of Seventy-sixth street, between First and Second avenues, New York, to the East End Amusement Company. A moving picture theater will be erected. The rental will be $2,500 a year.

Negotiations for the purchase of the Central Church of Christ in Syracuse by a New York syndicate, which proposes to convert the building into a moving picture house, are practically complete. The $40,000 which it is understood the trustees of the church desire for their property, would constitute the major part of the outlay, as improvements aggregating $10,000 would convert the property into one of the finest houses in the city.

Articles of incorporation have been issued for the North Dakota Amusement Company, of Williston. The articles state that the business of the company will be "theatrical moving pictures, talking pictures and general road attractions and amusements." The principal place of business will be Williston, and the incorporators are William C., James W. and Mary R. McGuiness. The capital stock is $50,000.

The old Odd Fellows' hall, of Rugby, is being converted into a theater.

OHIO.

The Central Amusement Company, Cleveland, $10,000, moving pictures. R. Inglis, H. A. Hauxhurst, W. C. Saeger and others, incorporators.

A. J. Lane of London has purchased the Princess Theater, a moving picture show at Delphos, from O. G. Hackedorn.

The Universal Amusement Company, Cleveland, motion picture theaters; capital stock $7,000; B. J. Sawyer, A. E. Bernsteen, Irene Nungesser, S. Cohen and W. R. Winn.

Motion pictures of the models who posed at Cleveland's recent fashion show will be taken south on the trip of 100 members of the Chamber of Commerce manufacturers' and wholesale merchants' board will take and show in Nashville, Louisville, Birmingham and other cities that will be visited

George C. Kolb, who expects to build a motion-picture house on a part of Sanker's Garden, on Montgomery avenue, in Norwood, a suburb of Cincinnati, received title to the property from Henry C. Sanker.

Chaplain Watts has made arrangements to purchase a moving picture machine for the entertainment of the garrison at Fort Thomas, Ky. The machine will probably be installed in the post gymnasium.

The Broadway Exhibition Company, Cincinnati, moving picture and vaudeville theater; $15,000. Sanford A. Readley, Senora Kline, E. V. O'Dowd, Franklin T. Cahill, C. Ouert.

J. Stearn is building a moving picture theater on the property in the rear of 59 to 67 South High street, Columbus.

The old Manner residence in Coshocton is being razed and will be supplanted by a modern theater on the corner of Main and Sixth streets.

Property in the rear of 59 South High street, Columbus, has been leased by James Ross and John McCaferty to Max Stearn, and he will build a moving picture theater on the premises.

The Rex Film Renovating Company, Columbus, $10,000; by Richard D. Hanish, Frank W. Krehbiel and A. A. Krehbiel.

The Jewel Photoplay Company, Hamilton; operating theaters, showing motion pictures, etc.; $20,000; John H. Broomhall, Mary T. Broomhall, G. C. Morey, H. H. Haines and A. E. Wobenstahl.

The Lagonda Amusement Company, Springfield, moving-picture theaters; $10,000. John W. Teach, Charles Rosenblock, Alice Teach, A. W. Schulman and George W. Tehan.

John Oelschlager has taken a lease on property of the Henry Burkhardt Packing Company of Dayton, on the north side of Fourth street just west of Jefferson. It is a three-story brick structure and will be remodeled and fitted for a picture playhouse. The place was leased to Mr. Oelschlager for a term of six years at $2,400 a year.

Prentice Berryman and Wilbur Foster have opened a moving picture show in the Berryman building on South Broadway Spencerville. It will be called the Grand.

The West End, Toledo, is to have another beautiful and commodious moving picture theater, the Laurel, at the corner of Detroit and Delaware avenues. Papers were signed whereby the Empress Amusement Company, which operates the Empress theater down town, will operate the new house.

The American Feature Film Company, with Nelson F. Evans as manager, has opened a place of business in the old Gates flats on Erie street, Toledo. This company operates entirely with feature films, all imported, and in co-operation with similar houses in London and San Francisco.

PENNSYLVANIA.

John McKenna & Son are estimating on plans for a moving-picture theater, to be built at 2926 Richmond street, Philadelphia, for William E. Butler, Esq.

Stearns & Castor, architects, have completed plans for a moving-picture theater to be built in Berwyn.

John McKenna & Son are taking estimates on plans for moving-picture theaters at Ninth and Morris streets and at Fifth street and Olney avenue, Philadelphia, the latter for Frank Hess.

At a motion-picture show in Minersville fire broke out in the operating booth, creating a great deal of excitement. Lawrence Barker, the operator, was the only one hurt. He was badly burned about the hands and face.

The National Motion Picture Company, Philadelphia; capital stock $200,000; to acquire the good will, lease, etc., and to conduct a chain of motion-picture theaters. Incorporators, M. Leon Kearns, James Kearns, Michael Conway, Philadelphia.

A motion-picture theater, 36x120 feet, is to be constructed at 2011-13 Frankford avenue, Philadelphia, for J. J. Goodstein, after designs by Samuel Morrison.

A syndicate composed of William West, Dr. George H. Kolber and others have purchased at a cost of $15,000 a lot 55x160 feet, at 1142, 1144 and 1146 Passyunk avenue, Philadelphia. They will erect a moving-picture theater to cost approximately $50,000.

Weil and Sattler purchased the factory at 1650 North Sixth street, Philadelphia, as a site for a moving-picture theater.

Clarence P. Wynne has purchased from William Levis, Inc., the three-story store and dwelling, 2775 Kensington avenue, Philadelphia, lot 18x80 feet, together with the properties 2768-70-72-74-76 Ruth street, in the rear, lot 77x112 feet. The ground will be used as the site for a moving picture theater to cost $25,000, and with a seating capacity of 1,500 persons.

The property formerly owned by J. B. Martin & Co., on West King and Prince streets, Lancaster, will be transformed into a moving picture theater. Solon R. Wonders, former manager of the Family theater, will be manager.

The Eureka Amusement Company will erect a moving picture theater at 3941 Market street, Philadelphia. Cost, $25,000.

Gaffney & Co. are taking sub-bids on moving picture theaters to be built at Nineteenth and Norris streets and at 2926 Richmond street, and on plans for remodeling the premises 243 North Thirteenth street, Philadelphia.

W. I. Hipple has taken out a permit for a moving picture house in Reading. It will be located at 108 Oley street, and will cost $12,000.

Hugh O'Donnell, Inc., Philadelphia; $30,000; educational courses by motion pictures; F. K. Hansell, Philadelphia.

The new motion picture theater being built for Greenberg Brothers at 311-313 Market street, York City, will be ready for occupancy in April. Isaac Greenberg, part owner, will be the manager of the local amusement place. The theater, including both realty and improvements, will aggregate an expenditure of $50,000.

late Meta Connor Wood mansion at corner Broad and Thompson streets, Philadelphia. The lessee promises a style of theater and entertainment in vogue at the Carnegie Lyceum in New York, and at the Alhambra in Cleveland, but which is said to be new to this city. Designed in the Spanish mission style, of white glazed terra cotta, the building will have a frontage of 25 feet on Broad street, extending 160 feet on Thompson street, where it will overlook Ontario Park. It will be in operation about June 1.

Charles Sisson of Penn Yan is trying to encourage the project of erecting an opera house in Sayre. He is at present manager of three opera houses and desires to build a new theater.

SOUTH CAROLINA.

Messrs. Robert Hanks and C. C. Wilson have rented the opera house of Mr. W. K. Stringer at Belton, and will put in a new and up-to-date motion picture show. They have purchased a new outfit and will be placed upon a circuit which supplies the large theaters in the cities.

TENNESSEE.

A motion picture theater to be called the "Dixie Theater" will be installed within a short time, owned and operated by McKnight & Craig and Boyd Brothers, at Lewisburg. An electric piano and the seats have been ordered, and an architect secured to remodel the interior.

W. E. Scales of Shelbyville has opened his new theater at Lebanon. This makes the second moving-picture and vaudeville house for Lebanon. The other one, "The New Lyric," is owned by E. E. Adams and is leased by L. B. Long, formerly of Cookeville.

TEXAS.

J. E. Whiteselle has let the contract to Berry & Metcalf to build a brick theater building at Houston to cost $6,000. The building will be used as a picture show and theater exclusively for negroes.

P. W. McKittrick is remodeling the Johnson block on the west side of the public square at Timpson, to be used as a picture show and opera house.

The contract has been awarded for the erection of a new theater at Amarillo. C. D. Anding is to have the new building in charge.

The Rex moving-picture theater at Wharton has been purchased by P. A. Preddie.

The Moving Picture Film Company has located at Austin. The company consists of twelve actors and actresses headed by Miss Martha Russell. It is the only moving-picture company in Texas.

WASHINGTON.

Colville is to have a picture show theater in the Fair store building. W. S. and P. E. Newport, of Spokane, will be the proprietors.

John Seifert, manager of the Circuit theater, will erect a motion-picture theater at Tacoma to cost $45,000, on site of the present Circuit theater, at 916 Pacific avenue.

WISCONSIN.

La Crosse has another moving-picture house. William and F. M. Rehfuss of La Crosse have opened a picture house in the building at 225 Main street, recently vacated by I. G. Loomis, who will retire. The new theater will be known as "The Star." During the last two weeks it was entirely remodeled.

The million dollar theater, hotel and office building to be erected by the Saxe brothers at the northeast corner of the alley on Third street between Grand avenue and Wells street, Milwaukee, will be fourteen stories high. The site is 100 by 150 feet and includes the Princess theater, a motion-picture house owned by the Saxe brothers, and the corner building occupied by Charles Polachek & Bros. Co. It is announced that the theater will be of the latest Hippodrome style, seating at least 3,500 people and built along the plan of the famous St. Louis theater of that name. It will be a "big time" house.

Manager H. E. Hansen, of the Palace Theater Company, will erect a new theater at Antigo.

Plans are being considered for the erection of a new opera house at Baraboo. Al Ringling will erect the building.

L. R. Pinkowski has purchased the Cozy theater at Marinette, and has opened it with a fine program of motion pictures. Mr. Pinkowski expects to secure only the very best motion picture films, which he will present to his patrons at the old Cozy price—5 cents.

Harvey Hansen, of Antigo, son of P. J. Hansen, of Rhinelander, has announced that he will build a motion picture and vaudeville theater in Antigo in the spring with a seating capacity of 1,000. The building will consist of two stories and basement, and will be fireproof.

The ownership of Nugent's theater changed recently when John M. Scheer, of Appleton, purchased the half interest of Earl Nugent. The other half interest is owned by Will Nugent. The business will be conducted on the same progressive lines as in the past.

WYOMING.

A new firm composed of Tiverton T. Tynan and G. W. Lumbard, doing business under the name of Tynan, Lumbard & Co., has leased the Cozy theater on South Main street, at Sheridan, and has opened on a three-reel daily change basis.

M. H. Todd is the new manager of the Lyric theater in Cheyenne, having arrived from Colorado Springs, where he had been employed in a similar capacity.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in Motography as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date.	Title	Maker.	Length.
3-18	The Birthday Gift	Vitagraph	500
3-19	An Innocent Offender	Eclipse	1,000
3-19	Prisoners of War	Kalem	1,000
3-19	The Escape	Pathe	1,000
3-19	The Sheriff of Yavapai County	Selig	1,000
3-19	The Strength of Men	Vitagraph	2,000
3-19	The House in Suhurhia	Vitagraph	1,000
3-20	Near the Earth	Biograph	999
2-20	Honor Thy Mother	Melies	1,000
2-20	Deedee's Blind Master	Patheplay	1,000
2-20	The Ex-Convict	Selig	1,000
3-21	The Dean's Daughters	Edison	1,000
3-21	The Pathway of Years	Essanay	1,000
3-21	The Answered Prayer	Kalem	500
3-21	The Dancer's Redemption	Selig	1,000
3-21	Friend John	Luhin	1,000
3-21	Tamandra, the Gypsy	Luhin	2,000
3-22	The Risen Soul of Jim Grant	Edison	1,000
3-22	Broncho Billy's Sister	Essanay	1,000
3-22	A Motorcar Romance	Cines	800
3-22	When They Were Kids	Patheplay	1,000
3-22	The Honor System	Kalem	1,000
3-22	Fate	Biograph	1,038
3-22	The Battle of Bloody Ford	Kalem	2,000
3-24	A Welcome Intruder	Biograph	
3-24	The Attack at Rocky Pass	Kalem	1,000
3-24	A Moonshiner's Wife	Lubin	1,000
3-24	Pauline Cushman, the Federal Spy	Selig	2,000
3-24	The Old Clerk	Selig	1,000
3-24	Brother Bill	Vitagraph	1,000
3-25	Bread on the Waters	Edison	
3-25	The Scales of Justice	Selig	1,000
3-26	The Life Timer	Selig	
3-26	The Gate She Left Open	Pathe	
3-26	The Moonshiner's Last Stand	Pathe	2,000
3-26	The Face at the Window	Kalem	1,000
3-27	Memories of His Youth	Lubin	1,000
3-27	Hinemoa	Melies	1,000
3-27	The Sheriff's Reward	Patheplay	
3-28	A Way to the Underworld (ninth story of "What Happened to Mary")	Edison	1,000
3-28	The Hero-Coward	Essanay	1,000
3-28	The Gift of the Storm	Lubin	1,000
3-28	Sally in Our Alley	Selig	1,000
3-28	The Modern Prodigal	Vitagraph	2,000
3-29	The Sheriff's Baby	Biograph	1,000
3-29	Between Orton Junction and Fallonville	Edison	1,000
3-29	The Wartime Siren	Kalem	1.000
3-29	Heroes One and All	Lubin	2,000
3-29	In the Land of the Cactus	Lubin	1,000
3-28	The Two Brothers	Vitagraph	
3-31	The Elder Brother	Edison	1,000
3-31	The American Princess	Kalem	1,000
3-31	Women of the Desert	Lubin	1,000
3-31	A Prisoner of Cabanas	Selig	1,000
3-31	The Spy's Defeat	Essanay	2,000
4-1	With the Eyes of the Blind	Edison	1,000
4-1	The Sheriff's Son	Essanay	1,000
4-1	The Exposure of the Land Swindlers	Kalem	3,000
4-1	Margarita and the Mission Funds	Selig	1,000
4-1	Checkmated	Vitagraph	1,000
4-2	The Fruit of Suspicion	Eclipse	1,000
4-2	The Price of Gold	Essanay	1,000
4-2	The Engineer's Daughter	Patheplay	
4-2	Nobility	Pathe	2,000
4-2	The Sacrifice	Kalem	1,000
4-2	Alixe, or The Test of Friendship	Vitagraph	1,000
4-3	The Hero of Little Italy	Biograph	
4-3	A False Friend	Luhin	1,000
4-3	The Stolen Tribute to the King	Melies	
4-3	Arabia, the Equine Detective	Selig	1,000
4-4	The Inventor's Sketch	Edison	1,000
4-4	A Wolf Among Lambs	Essanay	1,000
4-4	The Burden Bearer	Lubin	1,000
4-4	The Hoyden's Awakening	Selig	1,000
4-4	The Golden Horde or Buried Alive	Vitagraph	2,000
4-5	The Perfidy of Mary	Biograph	
4-5	Master and Man	Edison	1,000
4-5	Broncho Billy's Way	Essanay	1,000
4-5	A Mississippi Tragedy	Kalem	1,000
4-5	A Change of Administration	Selig	2,000
4-5	The Broken Idyll	Patheplay	

COMEDY.

3-17	Love Before Ten	Selig	1,000
3-18	Their Country Relation	Cines	400
3-18	Who's Champion Now	Cines	600
3-18	The Housekeeper of Circle C	Essanay	1,000
3-18	Turn Him Out	Selig	
3-18	According to Advice	Vitagraph	
3-19	Mother's Lazy Boy	Edison	1,000
3-19	Finnegan	Essanay	1,000
3-20	The Tale of a Clock	Essanay	1,000
3-20	Jim, the Burglar	Lubin	
3-20	Mr. Jinks Buys a Dress	Lubin	
3-20	The Wonderful Statue	Vitagraph	1,000
3-21	Rastus Loses His Elephant	Patheplay	
3-21	A Matter of Matrimony	Vitagraph	1,000
3-22	Pete, the Artist	Luhin	1,000
3-22	Beldina, the Slavey	Vitagraph	1,000
3-24	The Long and Short of it	Edison	400
3-24	Tea and Toast	Edison	600
3-25	He Needed the Money	Cines	1,000
3-25	The Sheriff's Honeymoon	Essanay	1,000
3-25	The Fixer	Lubin	
3-25	Such an Appetite	Lubin	
3-25	Dick, the Dead Shot	Vitagraph	
3-26	He Saw the Point	Eclipse	350
3-26	The Unprofitable Boarder	Edison	1,000
3-26	The Scratch	Essanay	1,000
3-26	Love Laughs at Locksmiths	Vitagraph	
3-27	The Old Gray Mare	Biograph	
3-27	All Hail to the King	Biograph	
3-27	The Trail of the Itching Palm	Essanay	1,000
3-27	The Food-Chopper War	Selig	1,000
3-27	Getting Up a Practice	Vitagraph	1,000
3-28	The "Fired" Cook	Kalem	
3-28	The Cat and the Bonnet	Kalem	
3-29	Spirits of Youth	Cines	550
3-29	The Hardup Family's Bluff	Patheplay	
3-31	Edwin Masquerades	Biograph	
3-31	Their One Good Suit	Biograph	
3-31	Bedelia Becomes a Lady	Vitagraph	1,000
4-1	He Wouldn't Give Up	Cines	1,000
4-1	Shipping a Clock	Lubin	
4-1	The Fake Soldiers	Lubin	
4-2	The Duke's Dilemma	Edison	1,000
4-2	A Lucky Mistake	Selig	
4-3	The Will-Be Weds	Essanay	1,000
4-3	There She Goes	Patheplay	
4-3	The Midget's Romance	Vitagraph	
4-4	Fatty's Deception	Kalem	
4-4	Whiffles Tries Moving Picture Acting	Patheplay	
4-4	Let 'em Quarrel	Vitagraph	1,000
4-5	Faint Heart N'er Won Fair Lady	Cines	500
4-5	His Widow	Lubin	
4-5	Collecting the Bill	Lubin	
4-5	He Answered the Ad	Vitagraph	1,000

EDUCATIONAL.

3-21	The Death Head Moth	Patheplay	
3-21	The Celery Industry in Florida	Kalem	
3-21	Mine Rescue at American Red Cross Society	Vitagraph	
3-22	Life in Somaliland, East Africa	Cines	200
3-26	The Crab and Lobster Industry	Eclipse	350
3-28	Crabs and Lobsters	Patheplay	
3-28	The Tobacco Culture in Cuba	Patheplay	
3-29	Tenyo Mari	Vitagraph	
4-1	How Plaster is Obtained	Patheplay	
4-1	The Moros	Patheplay	
4-3	Our Coast Defenders	Vitagraph	
4-4	New York's Public Markets	Kalem	
4-5	Modern Progress in Somaliland, East Africa	Cines	500

SCENIC.

3-26	Fjords and Waterfalls of Norway	Eclipse	300
3-26	Shanghai, China	Selig	
3-26	In Old Quebec	Vitagraph	
3-27	Chateau of Chambord	Patheplay	
3-28	Scenes in Japan	Vitagraph	
3-29	Glimpses of Naples and Vicinity	Cines	450
4-2	Cairo, Egypt and its Environs	Patheplay	
4-2	Chinese Temple	Selig	
4-3	The River Wanganui	Melies	
4-4	An Excursion to the Grande, Chartreus, France	Patheplay	

JUVENILE.

3-25	The Babes in the Woods	Patheplay	

TOPICAL.

3-24	Pathe's Weekly, No. 13	Patheplay	
3-31	Pathe's Weekly, No. 14	Patheplay	

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
3-16	An Empty Box	Rex	
3-17	Kathleen Mavourneen	Imp	3,000
3-17	Her Dreams of Yesterday	Excelsior	
3-17	When a Woman Won't	American	1,000
3-18	The Battle of Bull Run	Bison	3,000
3-18	The City Fellow	Majestic	
3-18	The Sovereign Soul	Gaumont	
3-18	The Butterfly	Gaumont	
3-19	Her Friend the Bad Man	Nestor	
3-19	For Better or for Worse	Eclair	2,000
3-19	The Judge's Vindication	Reliance	2,000
3-19	The Pride of the South	Broncho	3,000
3-20	Was She to Blame?	Rex	
3-20	Branded By His Brother's Crime	Frontier	
3-20	The Lesson	American	
3-20	Till Death Do Us Part	Pilot	2,000
3-21	Roses of Remembrance	Nestor	
3-21	The Younger Sister	Victor	
3-21	The Way of the Transgressor	Solax	
3-22	The Lineman and the Reformer	Mecca	
3-22	An Eastern Flower	American	
3-22	The Return of Thunder Cloud's Spirit	Bison	2,000
3-23	The Peacemaker	Rex	
3-24	Damages in Full	Imp	
3-24	The Legends of the Everglade	Excelsior	
3-24	The Sea Waif	Ryno	
3-25	The Light in the Window	101 Bison	2,000
3-25	The Lure of the Lorelei	Gaumont	
3-26	Forcing the Issue	Nestor	
3-26	A Night of Anguish	Eclair	2,000
3-26	The Iconoclast	Broncho	3,000
3-26	The Grip of Jealousy	Ramo	
3-27	The Great Ganton Mystery	Rex	2,000
3-27	The Tenderfoot's Turn	Frontier	
3-27	Lonesome Joe	American	1,000
3-27	When Lincoln Was President	Pilot	
3-28	The Mining Expert's Ordeal	Nestor	
3-28	The Calling of Louis Mona	Powers	2,000
3-28	Texas Kelly at Bay	Kay Bee	
3-28	The Man Eater	Lux	1,000
3-28	The Climax	Solax	
3-29	The Half-Breed Parson	Bison	2,000
3-29	The Criminals	Mecca	
3-29	The Half-Wit	Reliance	
3-30	A Well Meant Deception	Majestic	
3-31	Cupid in Uniform	Imp	
3-31	The Romance of a Fisher Boy	Excelsior	
3-31	The Renegade's Heart	American	1,000
3-31	Classmates	Ryno	
4-1	A House Divided	101 Bison	3,000
4-1	A Study in Sociology	Majestic	
4-1	The Quality of Kindness	Gaumont	
4-2	The Widow's Folly	Nestor	
4-2	The Superior Law	Eclair	3,000
4-2	The Judge's Vindication	Reliance	2,000
4-3	The Bishop's Candlesticks	Imp	2,000
4-3	The Bandit's Redemption	Frontier	
4-3	In the Battle's Smoke	Pilot	
4-4	A Providential Tragedy	Nestor	
4-4	A Letter to Mother	Victor	
4-4	With Lee in Virginia	Kay Bee	2,000
4-4	The Ogres	Solax	
4-5	Taps	101 Bison	2,000
4-5	By the Curate's Aid	Mecca	
4-5	The Mute Witness	American	1,000
4-5	The Penalty	Reliance	

COMEDY.

3-17	The Village Choir	Nestor	
3-17	The Honeymoon Lodging	Champion	
3-18	Billy Wins	Gem	
3-19	The Downfall of Uriah Snoop	Powers	
3-19	In the Wrong Flat	Solax	
3-20	The Satchel Game	Imp	
3-20	The Suitor and the Monkey	Mutual	
3-20	Simple Simon Suffers Sorely	Gaumont	
3-21	By the Curate's Aid	Powers	
3-21	Miss Simpson's Jewels	Lux	555
3-21	Pat Wishes to Economize	Lux	400
3-22	Saved By Parcel's Post	Imp	
3-22	Leo's Love Letter	Imp.	
3-22	The Grafters	Reliance	
3-22	The New Film Actor	Great Northern	
3-23	Lovers Three	Crystal	
3-23	His Twin Brother	Crystal	
3-23	Business Must Not Interfere	Eclair	
3-23	The Wrong Miss Wright	Majestic	
3-24	Their Combination Suit	Nestor	
3-24	Dad's Stenographer	Nestor	
3-24	An Interrupted Suicide	Champion	
3-24	A Trim and a Shave	Champion	
3-24	Cupid Never Ages	American	1,000
3-24	Jenny's Pearls	Keystone	
3-24	The Chief's Predicament	Keystone	
3-25	Billy's Mistaken Overcoat	Gem	
3-25	The Prima Donna's Cat	Majestic	
3-26	Having Their Pictures Taken	Powers	
3-26	His Day of Freedom	Reliance	
3-26	Burstup Homes Murder Case	Solax	
3-27	To Reno and Back	Imp	
3-27	Willie and the Old Suitor	Mutual	
3-27	The Amateur Sleuth	Gaumont	
3-27	Hypnotizing Hannah	Gaumont	
3-28	That Boy from Missouri	Victor	
3-29	Calamity Anne's Beauty	American	1,000
3-29	Innocent Dad	Imp	
3-29	Nervous Leo	Imp	
3-29	Fred as a Soldier	Great Northern	711
3-30	Her New Chauffeur	Rex	
3-30	The Drummer's Note Book	Crystal	
3-30	It's a Bear	Crystal	
3-30	Married in Haste	Eclair	
3-31	Superstitious Mary	Nestor	
3-31	Mum's the Word	Nestor	
3-31	A Knotty Knot	Champion	
3-31	Her New Beau	Keystone	
3-31	On His Wedding Day	Keystone	
4-1	Billy's Double	Gem	
4-2	Do It Now	Powers	
4-2	The Last Old Lady	Ramo	
4-2	The Bachelor's Housekeeper	Solax	
4-3	Fiddler Pete	Rex	
4-3	Matches	American	1,000
4-3	The Land Salesman	Keystone	
4-3	Hide and Seek	Keystone	
4-3	Willy and the Faithful Servant	Mutual	
4-3	Marriage by the Wholesale	Gaumont	
4-4	Bachelor Bill's Birthday Present	Powers	
4-4	Too Polite	Lux	475
4-4	More Than She Bargained For	Lux	508
4-5	Binks, the Terrible Turk	Imp	
4-5	A Skipper's Story	Great Northern	559

EDUCATIONAL.

3-20	Cossacks in the Ural Country	Mutual	
3-20	Vichy and its Waters	Gaumont	
3-23	The Dytiscus	Eclair	
3-25	Sea Anemones	Gaumont	
3-27	When Lincoln Was President	Pilot	
4-1	Lyndhoven Farm, Virginia	Gem	
4-1	By Waters Beautiful	Gaumont	
4-2	Rapid Transit in New York	Ramo	
4-3	Winter Sports in Norway	Mutual	
4-3	Exotic Fish	Gaumont	

SCENIC.

3-22	The Port of Copenhagen	Great Northern	
3-27	On the Roads of Ceylon	Mutual	
4-5	Under Southern Skies	Great Northern	410

TOPICAL.

3-20	Mutual Weekly, No. 12	Mutual	
3-26	The Animated Weekly, No. 55	Universal	
3-26	Gaumont's Weekly, No. 55	Gaumont	
3-27	Mutual Weekly, No. 13	Mutual	
4-2	Animated Weekly, No. 56	Universal	
4-2	Gaumont's Weekly, No. 56	Gaumont	
4-3	Mutual Weekly, No. 14	Mutual	

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Excelsior.
TUESDAY: Majestic, Thanhouser.
WEDNESDAY: Broncho, Mutual Weekly, Reliance.
THURSDAY: American, Mutual, Keystone.
FRIDAY: Kay-Bee, Thanhouser.
SATURDAY: American, Reliance.
SUNDAY: Majestic, Thanhouser.

DAILY "FILM SUPPLY" RELEASES

(Independent)

MONDAY: Ryno.
TUESDAY: Gaumont.
WEDNESDAY: Solax, Gaumont Weekly, Ramo.
THURSDAY: Ammex, Gaumont, Pilot.
FRIDAY: Solax, Lux.
SATURDAY: Great Northern, Gaumont.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Champion, Imp, Nestor.
TUESDAY: Bison, Gem.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Powers.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Imp, Bison, Mecca.
SUNDAY: Crystal, Eclair, Rex.

VOL. IX APRIL 19, 1913. No. 8

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

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Above—Gilbert M. Anderson and Brinsley Shaw in Essanay's release "Broncho Billy and the Rustler's Child." Below—Evelyn Selbie, Margaret Joslyn and Augustus Carney in "Alkali Ike's Mother-in-law."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, APRIL 19, 1913

PUBLISHED BI-WEEKLY BY

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CHICAGO, APRIL 19, 1913

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THESE LONG FEATURES.

A COUPLE of years ago, or maybe three, a "feature" was merely an exceptionally good one-reel drama, or at least one that the publicity agent chose to regard as exceptional. Of course the natural development of this system was the ultimate designation of *every* reel as a feature, as the press agents, under brisk competition, became more and more profuse in adjectives. Thus the term lost force and became, in motion picture parlance, little more than a synonym for the word "subject."

Then some of the independently organized film companies began making and importing special two, three, four and even five thousand foot film stories, which were mostly distributed to buyers of territorial licenses—the "state rights" system. These multiple reel subjects immediately adopted the name of "features" for their exclusive use. Today the word "feature" is seldom used in connection with a single reel.

The demand for features longer than the prevailing length of picture theater programs seems to have been created after the supply. There has been evident no great clamor for them on the part of the exhibitor. He, indeed, often displays a strong repugnance to radical change, and commonly refuses to increase his admission price even when circumstances would seem to call for such action. The maker or distributor of these long features believes the exhibitor should make a special show of them, charging an admission higher than usual because the features are more attractive than the usual program. The exhibitor, on the other hand, thinks it injudicious to charge, say, ten cents on certain days, when he has built up his reputation with a five cent house.

There is room here, evidently, for a difference of opinion. In consequence, the feature dealer must find his market among theaters making a specialty of such features, and among enterprising gentlemen who secure the use of opera houses and stock theaters for dark nights.

A canvass of representative exhibitors brings out the information that most of them prefer strong one-reel dramas. A few express a fondness for good two-reel subjects. Features larger than two reels seem to get few votes. Yet, on the other hand, there have been made, and are being made, multiple reel subjects of extraordinary footage, as viewed from present standards, whose action could not be compressed into conventional lengths. Furthermore, the value of some of these features is even greater than their longitude. "Quo Vadis" in eight reels, and "Les Miserables" in twelve, are two examples of extreme length. The former has already been shown privately, and those who saw it claim that to shorten it in any respect would be sacrilege.

It is manifestly absurd to limit deliberately the magnificent possibilities of the photoplay by prescribing a duration of twenty minutes, or even sixty minutes. The only reasonable limitation is the capacity of the audience for enjoyment. Three hours would seem to be the extreme duration in this country—a full even-

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ED J. MOCK, *Business Manager.*

Sworn to and subscribed before me this thirty-first day of March, 1913.

(Seal) Leona J. Ekstrom.

My commission expires Aug. 17, 1914.

ing. We have not yet learned to devote three-day periods to theatrical entertainment, as do the Chinese. So twelve thousand feet of motion pictures is probably our maximum. But it is easily conceivable that some stories would require that amount of film, and would be worth it.

It has often been suggested that the exhibitor whose program length is limited, arbitrarily or not, run long features serially, taking several days to each. This system has, in fact, been tried to a limited extent. But it is not logical. We endure the printed serial because we can control it. We can save its installments until we have them all before reading, or we can read them one at a time when it suits our convenience. But a serial theater performance demands our attention at *its* convenience. Once having started it, we must bind ourselves to certain future days and hours, whether we will or no. And that is distasteful to the average pleasure seeker. What should be a joy becomes a burden, because it is more or less compulsory.

The motion picture play must be shown in one "performance," and so must be limited to the reasonable length of one performance. This length, however, has not yet been exceeded. The fact that a photoplay a whole evening long does not suit the present form of exhibition is a commercial argument against the feature; but it is not an ethical argument. The long feature is a necessary and inevitable step of progress. It solves the problem of producing really important photoplays. And the next step will be the extra wide film and the forty-foot-wide screen, accommodating a legitimate stageful of players. That, too, will be contrary to accepted practice, and will encounter much protest. But it is bound to come.

Today the long feature does not fit the small theater, and the small theater does not fit the long feature. That is a pity; but it will not stop the production of features. Whether they will ever get together, or how both will be taken care of by the evolution of the industry, is for the future to decide—not us.

ANOTHER STEP FORWARD.

Almost every day discloses some new marvel in motion pictures and we think the limit has finally been reached, but, on the day or during the week following, the pictures prove themselves capable of even more wonderful things.

When one of the foreign manufacturers combined the X-rays with a motion picture camera and obtained pictures of things which are hidden from the human eye, because of the intervening matter, the world gasped with surprise, but now Pathe Freres have released a film which combines ultra-rapid camera work with motion picture making and shows us, (through projecting pictures at the rate of 16 per second), which were taken at the rate of 1,200 pictures per second, things which the eye sees yet does not see—things which happen too fast for the eye alone to record.

In "The Analysis of Motion," the first one of the ultra-rapid motion pictures which the Pathe people have released, and which was seen on the screen the past week, one beholds a bullet leaving the barrel of a rifle, watches its trajectory through the air and see it finally strike and destroy a clay pipe target. While spellbound in wonderment by witnessing for the first time things which no human being has ever beheld before, one vaguely begins to understand what a vast field the Pathe accomplishment opens up. When one can actually see bullets being fired from highpower rifles and witness their flight through the air, by means of motion pictures, it is not hard to believe that still more wonderful things will be shown us by the same means in the near future. Truly this is an age of miracles—and the end is not yet.

THE INTERNATIONAL EXHIBITION.

The March 20 issue of the *Bioscope,* published in London, England, gives some interesting facts with regard to the displays of American film manufacturers and firms whose brands are well known in the United States, shown at the International Kinematograph Exhibition which was held at the Olympia in London March 22 to 29.

The Essanay Film Manufacturing Company will utilize a striking advertisement device, which no visitor can miss seeing. This will be a captive balloon, 30 feet in diameter, and having a capacity of 30,000 cubic feet. It will take seven men to get it down every morning, and will float in the centre of the hall. There will be a special gas generating plant to fill it, and it will have to be replenished daily. The firm will exhibit stock posters, from double-crown to six-sheet, and a selection of its advertising matter. It will also have five poster hoardings 12 feet by 16 feet. Pathe Freres have two theaters specially erected, one for the display of colored films, and possibly the firm's weekly release of films, also a series of educational subjects, in the other theater. A display of machinery will also be on exhibition, showing the film from the perforation to the finished article, and projected upon the screen. There will be demonstrations on the camera, and the coloring process by means of stencils. Messrs. Pathe's hiring department will also be represented. The Natural Color Kinematograph Company, the proprietor of the world famous "Kinemacolor," is exhibiting its "Kinemacolor" projectors, also the "Simplex" and "Kineto" machines, general accessories, films of Swiss scenery, military, floral and general studies, together with posters, general publicity matter, etc., etc. At this exhibition the Eclair Company intends to show the whole series of Zigomar films, together with the Eclair Journal and some new colored films. There will be on show also some of the firm's publicity matter, posters, photographs, etc., and Funnicus, Jane and Lofty, the Eclair comedians, will appear each day personally in sketches at 3 o'clock.

The Jenkins "Phantascope" and Camera

By John B. Rathbun

THE little home projector recently developed and put on the market by C. Francis Jenkins is one of the most ingenious and complete of this class of machines that we have seen. Unlike the majority of the small projectors, which are really nothing but toys, this machine is as capable and gives as good results as many of the projectors costing many times the price asked. As it uses standard film, the owner of this machine has an unlimited range of subjects at his command, for any film shown at the theaters may be projected without alteration in the film or in the machine. The screen image which is about 8x10 feet is surprisingly clear and devoid of flicker, and in the small rooms of residences where it is intended to be used, the audience will have no difficulty in seeing the minutest details of the picture.

While this machine operates on the same general principles as the larger projectors, many modifications have been made in the details to adapt it to the use of the amateur showman. The ingenuity with which these modifications have been made is well worth the attention of anyone interested in the development of the motion

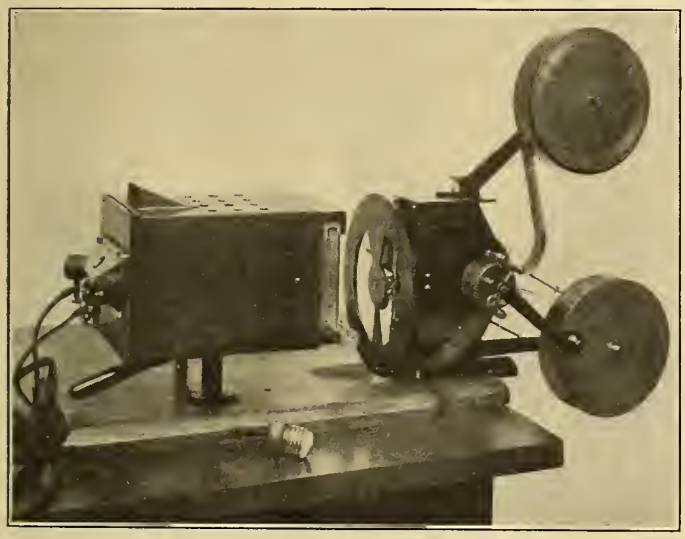


Fig. 1. The Jenkins Phantascope.

picture, and for this reason we will devote a little space to a description of the mechanical assembly, having been permitted to view the machine through the courtesy of Mr. John F. Byrnes, secretary and general manager of the International Industrial and Educational Film Company, who will presently announce through MOTOGRAPHY plans for marketing this product to the trade.

As in the standard projector, the machine is divided into two principal groups, the lamp house and the motion head. Owing to the arrangement of the film shifting mechanism, the projection of the image is at right angles to the optical center of the condenser lens instead of being in the usual straight line. This right angle turn in the beam of light is made through a 45 degree glass prism placed between the film gate and the objective lens, the objective being 90 degrees from the general center line. A two blade disc shutter is placed between the condenser and the gate, instead of in the usual position in front of the lens. This position of the shutter of course reduces the duration of the light on the film and is a great help in cutting down the gate temperature.

Between four and five amperes are used in the lamp, this value being determined principally by the requirements of the city ordinances regulating the current in lighting circuits. Very little heat is developed by this small current and there is absolutely no danger of fire should the machine be stopped with the light shining on it. When the hand is held in the rays from the condenser, the heat is almost imperceptible, and after several minutes of continuous exposure with the film still in the gate, the temperature was found to be little if any above the temperature of the room. This property of the machine makes it specially applicable to school

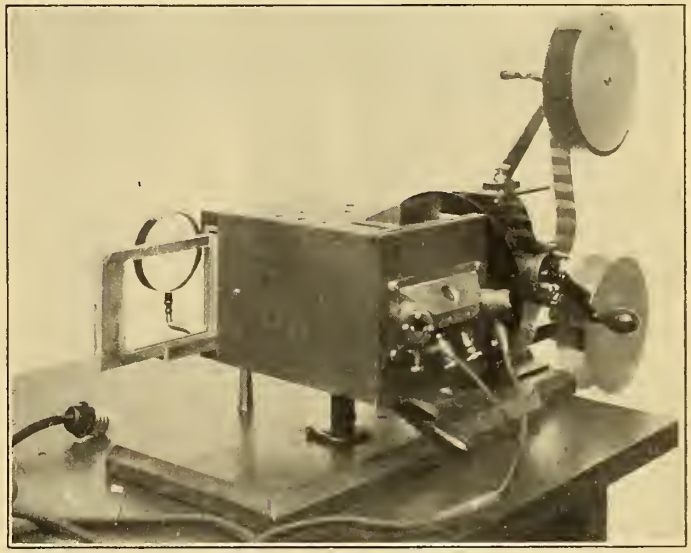


Fig. 2. Arranged for Slides.

and lecture work as the film may be stopped and held at any point indefinitely for examination by the students. By alternately running and stopping the machine it is possible to gain much information in regard to the locomotion of birds and animals, that would be impossible with projectors drawing heavier currents.

The lamp house is unique in having the lamp and rheostat combined in a single unit. The resistance wire is wound around a hollow cylinder and is placed inside of the casing. Small ventilation holes in the casing keep the temperature at a reasonable degree. A small wooden case in the front of the lamp house unit contains two 4½ inch condenser lenses, which may be easily removed by undoing a catch on the side of the casing. A swivel under the lamp house allows it to be turned at right angles to its normal position and parallel to the main projection lens. When in the latter position an independent lens is mounted on a rod that extends from the front of the house, and the machine is ready to project standard size lantern slides. This change is very easily made without the use of tools, and is a decided advantage in school work where drawings or still photographs must be projected.

Two carbons that pass through insulated bushings and into the lamp house constitute the "lamp." They are inclined with one another at an angle of about 120

degrees and may be easily slid in and out of the holes by the operator in adjusting his arc. In starting the lamp, the operator grasps the carbons directly, brings them together inside of the lamp and then separates them gradually until he obtains the proper length of arc. The carbons used are not much larger in diameter than a lead pencil but are quite effective with the small amount of current used. The lamp is connected to any chandelier or

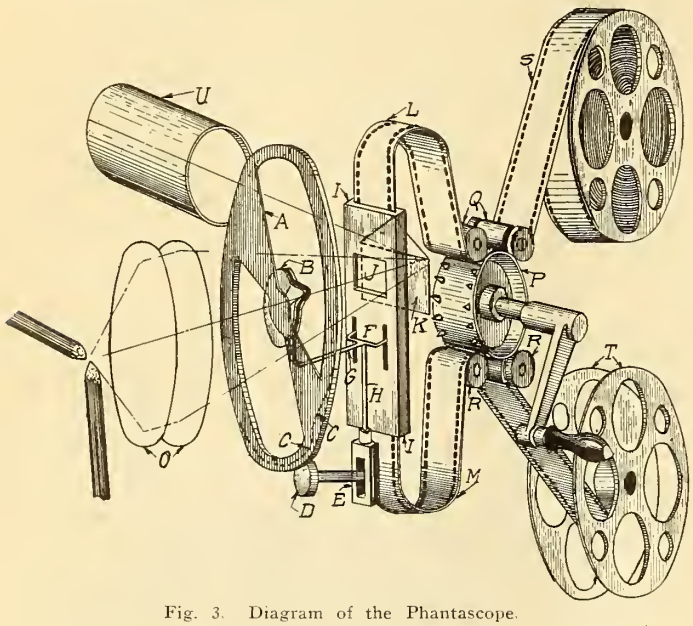


Fig. 3. Diagram of the Phantascope.

wall socket by means of an ordinary extension plug and flexible cord. As the rheostat forms one piece with the lamp house, there are no other connections than those to the lamp socket.

Perhaps the most original and remarkable feature is the film shifting mechanism which is by far the most simple arrangement that we have seen. This consists of a cam actuated claw, a single sprocket, and a pair of gears, all of which are contained in the motion head casing. The claws, which are formed out of steel wire, act directly on the perforations in the edge of the film through slots in the gate.

Two cams that form a part of the shutter disc give two separate motions to the claws, one in a vertical direction for pulling the film through the gate, and the other in a horizontal path that inserts and removes the claws from the perforations in the film. The action of these parts is clearly shown by the perspective view, Fig. 3, in which A is the disc shutter, I is the gate, F is the claw, B is the disengaging cam, and C is the cam acting on the roller D that gives the vertical movement to the claw. The feed loop L and the takeup loop M are maintained by the sprocket P that receives both strands of the film on either side of its circumference.

As the shutter revolves, the irregularities on the face of the cam C causes the rod H in the guides E to move up and down, carrying with it the claw F. At the top of the vertical stroke, the wave in the channel of the cam B moves the rod G and the claw F inwardly, and in contact with the perforations. This cam now holds the claw in the perforations until the cam C brings the film to the lower part of the stroke, at which point the cam B releases the claw from the film. The sprocket P, driven directly by the operating crank, revolves continuously, supplying just enough film to maintain the loop. The guide rollers Q and R keep the film in contact with the teeth of the sprocket. The film is drawn from the feed reel S and is rewound on the takeup reel T. A pulley mounted on the sprocket shaft drives the takeup reel through a spirally wound metal belt.

The threading of the film is very easily accomplished by lifting the spring supported guide rollers Q and R, and then opening the film gate I along a central parting line. After these parts are lifted out of their normal position, it is a simple matter to insert the film in the openings, place the perforations on the sprocket teeth, and snap the rollers and gate into the closed position. A knurled thumb nut on the top of the casing moves the gate and lens up and down so that the picture may be brought into frame while in operation.

Light from the condenser lens O passes through the aperature J, through the film, and is then reflected at right angles to its course by the prism K which is located directly behind the gate. From K, the light passes from the prism and through the projecting lens U. The shutter A which is located between the gate and condenser serves three purposes, first to interrupt the light while the film is being moved in the gate, second to move the film feed mechanism, and third as a flywheel to smooth out the pulsations due to hand cranking. Two vanes are used in the shutter, which are very narrow in comparison with those used on the average projector and therefore very efficient in regard to the illumination of the picture. The narrowness of the blades is made possible by the rapidity with which the claw action pulls the film through the gate.

By moving a catch that brings the feed reel into connection with the driving gear, the film may be re-

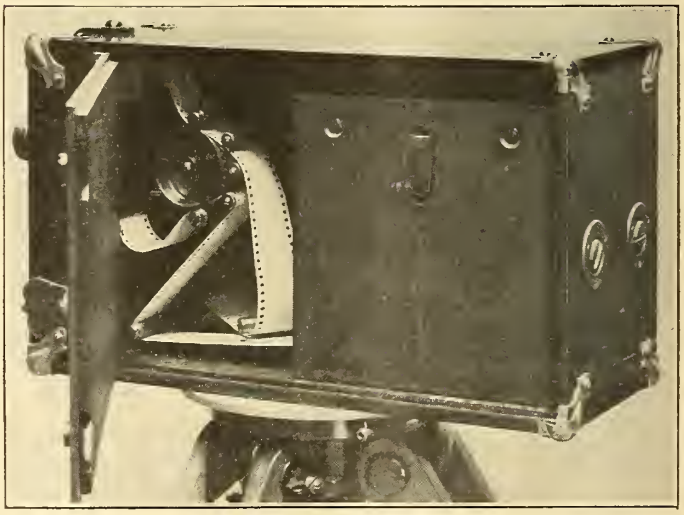


Fig. 4. The Camera.

wound without disturbing either the reels or any of the adjustments. Both reels are supported by a bracket at the rear of the motion head casing in such a way that their contents are instantly accessible.

THE JENKINS MOTION PICTURE CAMERA.

The Jenkins camera is an extremely light and compact piece of apparatus designed principally for amateurs who desire a reliable machine at a moderate price. It weighs but fourteen pounds and is only a little larger than a 5x7 still picture camera carrying case. The film holders have a capacity of two hundred feet of standard film, and are arranged so that they may be easily removed or reloaded in broad daylight.

An imported anastigmat lens having an aperture of

f/3.5 is installed on the front board so that it is nearly flush with the surface thus avoiding the usual danger of breakage in carrying the instrument in a crowd. The lens is racked in and out for focusing by an annular sleeve surrounding the lens tube, a device that permits of more accurate adjustment than the ordinary rack and pinion. Immediately inside of the focusing disc is a dial that controls the diaphragm, the manipulation of this member being similar to that on a still camera. The negatives produced by this lens show remarkably good definition and sharpness in the details.

Practically the same form of claw film shifting mechanism is used in the camera as in the Jenkins projector, the two cams that actuate the claw being mounted on the disc shutter. The takeup and feed loop are maintained as before by a single sprocket placed directly in front of the gate. The fact that the film holders are placed side by side instead of over one another necessitates a peculiar arrangement of the film guide rollers, for in this case it is necessary to turn the strand of film through two planes from the feed reel to the takeup. The film passes from the feed reel to the front of the box, over a taper roller and through an angle of 45 degrees to a second roller directly in front of the reels. From the second roller, which is also tapered, the film is again passed through 45 degrees and is then led to the sprocket. As the takeup reel and sprocket are in a direct line, no more turns are necessary after passing the sprocket. This construction is clearly shown in the figure.

All of the rollers that bear on the sprocket are hinged at their inner ends so that they may be lifted up and out of the way when the machine is being threaded. Threading is very easily accomplished for all of the mechanism is accessible through the side of the box when the door is opened. Large screws passing through the rear end of the box hold the film containers in place, only a few turns being necessary to remove the contents. A spirally wrapped metal belt passes over a pulley on the crank shaft and to a keyed shaft that engages with the spindle of the takeup reel. The keyed ends of the latter shaft permit the instant removal of the reel without disturbing any of the adjustments. The arrangement of the reels has much to do with the lightness and compact form of the camera, the side by side position of the reels cutting down the height by half that necessary with the usual construction where the boxes are stacked over one another.

All of the wood parts of the camera are of highly finished mahogany which, together with the nickel plated trimmings, presents a most attractive appearance.

THE JENKINS DEVELOPING REEL.

The developing reel, which is possibly one of the most unique of the Jenkins moving picture specialties, is meeting great favor with the film manufacturers because of its simplicity and positive action. It avoids entirely all of the difficulties experienced with the old form of solid pin reels without the introduction of any additional complication. Winding the film on this reel is as simple a matter as winding on a flanged spool for the operator does not have to be forever on the alert in dodging the pins as he circles around the reel.

Four brass crossarms are provided on which a number of pivoted pins are mounted, the pins being normally below the top edge of the crossarms. In starting the winding process, the end of the film is looped around one of the inner pins, the remaining pins being down and out of the way. After one complete revolution, and when all of the inner pins are up in vertical position, the action of the pins is automatic, each pin coming up in turn to meet the film as the reel is revolved about its axis. This action is caused by an extension at the foot of one pin engaging with the extension of the pin lying next to it which raises the upper portion of the pin through about half of its travel. The pressure of

Fig. 5. The Developing Reel.

the film on the face of the pin raises it to the fullest extent.

When the film is unwound, the pins drop back to their former positions automatically, as soon as the tension of the film is removed. There is absolutely no danger of scratching the emulsion face with the pins as is often the case with the old style of reel. When not in use, the four arms can be dismantled and the whole frame folded up in a very small space.

Universal Secures Two Celebrated Players

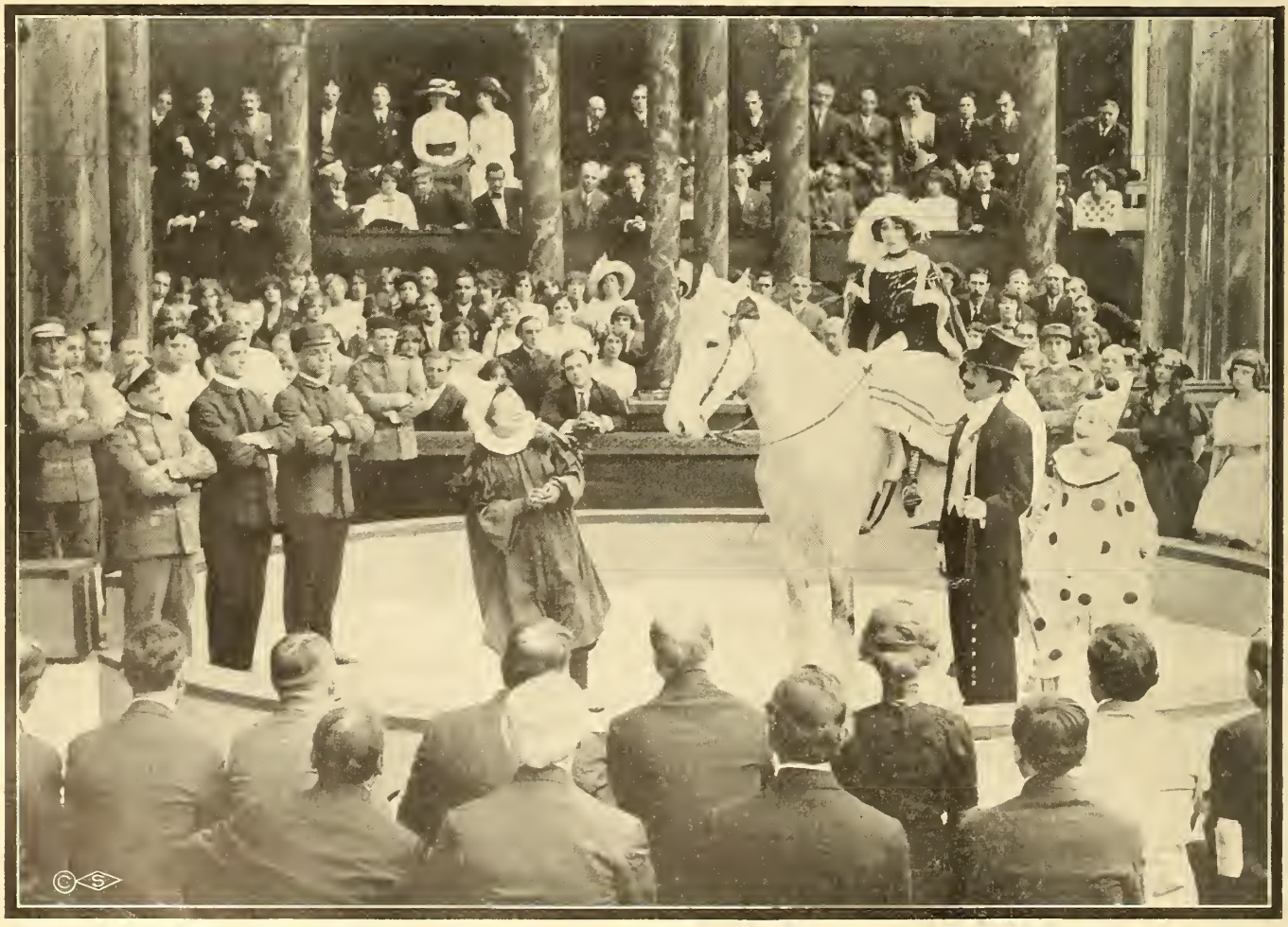
When "Pelleas and Melisande" is produced by the Universal forces exhibitors will see some notable players on the screen. The leads in this Maurice Maeterlinck drama will be taken by Constance Crawley and Arthur Maude, two celebrated stars who have just been secured by the Universal company, and in the near future these same players will enact Oscar Wilde's "Florentine Tragedy." This last piece they hold the exclusive rights to for the United States, and recently enacted on the Los Angeles Orpheum stage for the first time in America, it being the only classical play ever played on the Orpheum stage, with the exception of those put on by Madame Sarah Bernhardt. Miss Crawley is regarded as one of the foremost actresses in America today, ranking especially high as a tragedienne. She was for several years with Beerbohn Tree, and toured the principal cities of Africa with William Haviland. She is also a cousin of Lord Kitchener, and was the only actress permitted to enter Pretoria toward the end of the Boer war. Upon her return to England she was engaged by Charles Frohman to play "Everyman" in Ben Greet's Chicago production. Mr. Maude learned his art with Henry Irving and spent some seven years with Martin Harvey. Some of his greatest successes have been in the roles of Hamlet, Macbeth, Petrucio, Benedict and Mavolio. Comparatively recently Miss Crawley and Mr. Maude played "A Midsummer Night's Dream" at the Berkeley Greek theater before an audience that numbered more than 10,000 persons, an experience they will never forget.

Pathe Players in a Real Wreck

Leo D. Wharton, director of the Pathe comedies, has just returned from Saranac Lake, N. Y., where he has been busy for the past month with a large company executing several "Winter" scenarios. He relates a thrilling incident that took place on the journey homeward. Early Sunday morning, comfortably sleeping on the Montreal Express, the Patheites were tumbled out on the floor to the tune of a grinding, shrieking noise. The train bumped its way over five hundred feet of roadbed before coming to a stop. Mrs. Wharton, who is recovering from a recent illness, claimed the first attention of the Pathe players, and principally of Mr. Wharton. A roll-call showed no one to have suffered any ill-effects from the shaking up, and the Pathe players congratulated themselves upon their narrow escape. While trainmen and a wrecking crew set about repairing a broken rail, a railroad claim agent boarded the train. Having observed Mr. Wharton's careful attention to his wife, the official immediately made overtures looking toward the settlement of any possible claim against the railroad. A sharp glance from Wharton to his better half reminded her that she was injured, and together they signed a release for $200. Miss Elizabeth Emerick, a member of the Pathe stock, seeing this proceeding, immediately fainted. A pain in the vicinity of her heart was given as the cause. The railroad claim agent became panic-stricken at so serious a matter, and in order to forestall a suit he tendered Miss Emerick a check for $75. Her heart promptly returned to normal, and she felt somewhat better. The news spread like wildfire and there was a rush among the Patheites to discover some effect which they could attribute to the wreck of the express. Gondolfi, the camera expert, was so scared, in reality, that he looked as if he was about to close his account with the world. With tears in his eyes the railroad official begged him to accept a check and sign a release before he really died. William A. Williams, Charles Arling and several others succeeded in collecting damages. But tucked away in her bunk, little Gwendoline Pates slept through it all.

Selig Players Assist Chicago Press Club

Several well-known and talented members of the Chicago studio stock of the Selig Polyscope Company have consented to aid in the production and performance of the second annual high-jinks or frolic of the Chicago Press Club, which will be held in the Auditorium theater on the afternoon and evening of April 26. The "Scoop," as the show is known, is an annual event among the social and literary circles of Chicago, and is produced along original lines. Oscar Eagle, chief producer of the Selig Chicago studios, will direct the production, and it's artistic success is assured, as Mr. Eagle has had vast experience in affairs of this nature. Charles France, the Selig comedy producer, will portray the character of ex-President Taft in the burlesque afterpiece. Julius Frankenburg will play the part of "The Common People,"adapted from Opper's famous cartoons. Palmer Bowman will handle the role of Governor Hadley and George L. Cox will impersonate Roosevelt.



"Arabia Takes The Health Cure," April 25. Copyrighted by Selig Polyscope Co.

Sans Grease Paint and Wig

By Mabel Condon

May Buckley.

QUITE the most distinguished woman playing motion picture leads in Chicago is Miss May Buckley. She is out at the Selig studio, where Director Oscar Eagle keeps her busy every minute of the time from 8:15 a. m. to 6 and 6:30 and even later than that, sometimes. But she doesn't mind how busy she is kept just so she has an occasional Saturday afternoon free in which to shop, and then she always has all of Sunday in which to rest, so is quite satisfied.

She asked me to take dinner with her at her hotel, the La Salle, because the Selig studio is such a busy place and she is such a busy person that she was sure a dinner-talk, far away from such things as dressing-rooms and grease-pots, would be much nicer than just a studio talk. She didn't say so, but I knew she disliked so much as a mention of the word "interview," and the dinner-talk was as much unlike what that unpopular word means, as it possibly could be.

And, while we're on the subject of that word, won't someone think up a perfectly good substitute for it?

Though we had never met before, Miss Buckley and I managed to find each other in the south waiting-room and, as we took a going-down elevator for the dining-room, Miss Buckley informed me that we would be at the table with the Bennetts, that Mrs. Bennett is the dearest woman and Miss Helen—

But I knew who Miss Helen was, having heard her talk several times at the Press Club, and besides, everybody knows that she is a newspaper woman and a perfectly sane suffragette.

"We eat here, in the St. German room to get away from the music," said Miss Buckley, and the Dearest Woman supplemented, from behind her menu card, "Yes, the only music we hear is the tinkle of a spoon, when it falls." And then, as though to oblige, a spoon slipped off a nearby table onto the brick floor and a series of musical tinkles resulted.

"I did want to stop in at that picture show on Madison street, but I knew I wouldn't have time," Miss Buckley said. "You know," she laughed, "I'm a regular 'fan' and go to a picture show every chance I get."

"You must let us know when and where we may see your pictures," requested the Dearest Woman. "I'd dearly love to see you in pictures."

"Yes, I'll let you know," promised Miss Buckley. "There'll be ever so many, because I've played in a big number during the month I've been out at Selig's. And Monday I'm to begin a two-reel; 'Hearts and Masks' by Harold McGrath. I'll like that because there's sure to be so much to it and I do like to play in big things."

Speaking of "big things" brought 'round the subject of Mrs. Pankhurst and her three years' prison sentence and Miss Buckley and Miss Bennett exchanged a series of opinions, views and predictions on the subject while the Dearest Woman sat back and listened and I had a most enjoyable time doing the same thing and watching Miss Buckley.

For she is the personification of energy and a most interesting conversationalist. Her voice is soft and absolutely guiltless of the pronunciation of an "r," and her eyes are gray-blue, the kind with a snap to them. She has a wonderfully clear, colorful skin and small white teeth; her hair is as black as black can be, and her tailored slenderness makes her look tall, though she isn't tall, really. Her vivacity, though, is what one notices most about Miss Buckley. She has a trick of accompanying every sentiment with an odd little gesture that makes one wonder wherever she got them all.

She is one of the best emotional actresses on the stage and her work of years has tended to make her success wide-known. "The Unwritten Law" was the play in which she had the lead in Chicago and New York this winter, closing in the latter place two days before she began her work at the Selig studio. She has been on the stage since she was six years old, her first appearance being in San Francisco, her home town, where Belasco saw her in the Chinese play, "The First Born" and sent her to London as Lucy Tsing of that play.

The attention of Charles Frohman and George Edwards, London managers, was attracted to the little western girl and they both made her offers, Frohman's being "A Marriage of Convenience," in which she played and later in Edwards' "San Toy," which entertained London for more than a year.

Then she came to New York in Frohman's "Hearts and Trumps" in which she took honors with Amelia Bingham, E. M. Holland, Edwin Arden, Cecil de Mille and Jessie Busby and then scored with James O'Neill in "The Manxman." Her portrayal of the role of Michael in "The Shepherd King" brought her, from David Belasco, the praise: "I am very proud of the little girl I brought from San Francisco. As Michael, you seemed to me as though you had stepped out of the Bible."

It was about a year ago that Miss Buckley's interest in motion pictures led her to the Lubin studio where every week of the six months she spent there were eager, interesting ones. Then followed weeks of rehearsal in "The Unwritten Law" and its winter production, but the night of her last performance found her trunks packed and Miss Buckley speeding Chicago-ward to again enter the interesting realm of pictures.

"I don't think I'd ever tire of picture work if I weren't stationed just at one place all the time," declared the picture lady when the fate of Mrs. Pankhurst had been disposed of by her and Miss Bennett, and the waiter had removed the covers from silver platters and had disappeared. "But I do like variety and the sensation of new places and new work. I'd just love it if Mr. Selig would send me on a picture tour; I can't imagine anything nicer.

"But that's my nature. I hate to think of saying good-bye to my friends and going away, but the min-

ute I'm started and feel the motion of the train, I'm all excitement about the place and work I'm going to. I love to fit myself into new parts; I guess that's why I like pictures so well, they offer such a variety of roles.

"And the publicity they give you! I never knew anything like them for making a person known to so many. When I was playing in Cleveland, recently, the picture houses there were showing me at the same time, and the idea of seeing the original of the pictures brought the box-office the biggest business it had ever done. I enjoyed the sensation of being pointed out as the 'picture lady' and when I went into a department store for a yard of ribbon to have the little shop-girl say, 'I saw you in the pictures last night, Miss Buckley.' And I'd smile and ask, 'Did you like me?' and invariably she'd reply, 'O yes! And is that man who made love to you, really awfully nice?' And I'd assure her he was a very nice young man and she'd say she thought he must be, because he made love to me so beautifully and I seemed to really be in love with him! And I'd leave her wondering if I really was."

"But what about that statement over your name, to the effect that you did not like picture work?" I wanted to know, because the memory of that article, printed in a Cleveland paper, some time ago, had been haunting me ever since I knew Miss Buckley was again in pictures.

"Oh, did you see that?" and there was subdued horror in Miss Buckley's voice. "I was hoping nobody would see it because it was all such an awful mistake. A newspaper man in Cleveland wrote that. He was everywhere I went, wanting an interview, but I was too busy to give him the time and told him so. Still he hovered. If I left by the front entrance to avoid him at the rear, there he was in the lobby with his hat in his hand and a never-tiring smile. Finally, he proposed writing something himself and having me sign it and I agreed. Well, when the article was presented for my signature, I was just leaving for the theater and I signed without even reading it. But when it was published and I read that I disliked picture work, I regretted that I hadn't read it and told that newspaper man what an awful, awful thing he had done. You're the first one, though, who ever mentioned it to me and I had hoped it escaped notice. I wouldn't want the public to think I meant a thing like that, especially as I'm all interest in pictures!"

She seemed so truly sorry that I regretted the mention of the disturbing article but she became the happy Miss Buckley again on Miss Bennett's announcement that she had seen "The Yellow Jacket" that afternoon, from a twenty-five cent seat, and agreed with Miss Buckley as to the superfluity of the third act.

"That's something I'd love to do," Miss Buckley wished, "see a play from the gallery."

"I always—mother dear, kindly propell the salt this way—I always sit in the gallery on matinee day. I know every gallery in the down-town theaters." And Miss Buckley's answer was a sigh of envy.

"Dear me! We're closing the dining-room again tonight," declared the Dearest Woman as she hastily made ready to go and the waiter played favorites with an extra sprinkling of attar of roses in our finger-bowls while Miss Buckley and Miss Bennett prepared to settle their respective bills.

"A Cubist picture of a girl living at a hotel," remarked Miss Buckley as she glanced over hers, and then we left the quaint little room, said good-bye to the Dearest Woman and her daughter, as we left the elevator at the first floor, and Miss Buckley accompanied me to the La Salle street entrance.

"I'm going to take a little vacation pretty soon," she announced, "but I'll be back at Selig's in August. My dear, let me button your coat at the top—I'm afraid it's turned dreadfully cold outdoors! And come to see me when I come back. Yes, do! Good-bye!"

And when I got outside I unbuttoned my coat at the top and thought what an awfully nice hostess Miss Buckley makes.

Woods Now an Imp Director

Mr. Frank E. Woods, who has for seven months been producing comedies with the Kinemacolor Company, has joined the Imp Company of the Universal forces, and will from now on work from the Hollywood studios. Mr. Woods was very well known as the editor of the *Dramatic Mirror,* which magazine he was associated with for seven years in various capacities. It was Mr. Woods who first created the moving picture department in the *Mirror.* He has done a great deal of writing under the title of "Spectator," and he is largely known in the moving picture world by that pen name. He has been a prolific writer of scenarios in his time, and wrote the first serious picture drama that was ever produced in America. This was for Mr. Griffith, of the Biograph. He also wrote the series of "Jones" comedies, which first introduced Florence Lawrence and John Cumpson to the moving picture public, and in which they really made their reputations.

Scene from "Carmen," coming Thanhouser release for late May.

Animated Fashion Plates

Posed by Kinemacolor

ON the top of a New York skyscraper, overlooking Longacre Square (which may further be described as "the Mecca of film men, modistes, models, and motion picture players"—although exact identification is deemed inadvisable, lest it become too popular a resort and detract from the business of the

In a Beauty Shop, Showing New Styles of Hairdressing.

theaters in the district) there is an aerial studio where the dreams of the dressmakers come true, temporarily at least, and are photographed in natural colors on living models, for the edification and emulation of fashionable women all over the country. Here the Easter Parade was rehearsed in sections and at intervals long before that sartorial saint's day, for the designers of Milady's spring raiment, from bonnets to shoes—and all the intermediary articles of her attire—are anxious to have their finest products photographed by the Kinemacolor process, which brings out not only the cut and colors, even to the most delicate shades, but also the sheen and texture of the garments. Then, for once anyway, they are worn by models especially selected to do justice to the gowns, and bring out their best points in action and light.

This fad started abroad, when moving pictures of the fashion parades in some of the Paris ateliers proved so popular when shown on the screens in this country that the Kinemacolor Company, through its allies in London and Paris, started a regular fashion film service. Then the American modistes and big manufacturers became emulous of like distinction in the public eye, and since the fashion films from abroad could not come fast enough to fill the demand, the Mecca studio was started, and has been working every sunny day this year.

At this altitude on a windy day it is sometimes more like life at sea than in a studio, for when it comes to setting scenery and managing draperies in the brisk breezes that sweep Manhattan from all points of the compass, it requires some seamanship as well as photographic ability. First, the chief officer, Mr. Samuels, has to take the altitude of the sun, the drift of the wind, and compute chances of rain or fog.

Then, if the signs are auspicious, the "crew" is ordered "aloft" and soon as the "top hamper" of the craft—heretofore set only with electric advertising signs, breaks out with all sorts of set "sails" in the shape of scenery—which frequently has to be clewed up and made fast to the iron framework of the high signs to keep it from blowing away. Rugs and draperies are hung and weighted so that the wind will not pull them loose, although it sometimes makes them wave; so if occasionally you should see a fashion picture in which the curtains will not behave, and the little curl, which is accustomed to hang right in the center of the good little model's forehead, cuts up in a manner which might be described as "cute" rather than "horrid," you'll know that it was a windy day when that film was taken.

Meanwhile the models,—whose telephone addresses and measurements are kept on file, have been summoned and turned over to the costumers and tiring women in the dressing room, which bears on its door a large brass plate labeled *"Directors."* Presently from these sacred precincts issue the most highly ornate, not to say handsomest board of "directors" which any corporation in the wealthy city of New York—outside of musical comedy—can boast of. These "directoires," as they might more appropriately be dubbed, trail long trained ball gowns or elaborate evening wraps down a velvet carpeted hallway to a private elevator which leads to the roof.

There the stage director, Gilbert Clayton—who has filled similar positions with the Frank Daniels and many other operatic companies—takes charge of the production, every scene of which is carefully rehearsed before the camera is uncapped. Sometimes the wordless plot depicts a reception, at which the arriving guests give their wraps to correctly costumed flunkeys in the hall, and sweep into the "drawing room" to greet their hostess and indulge in smiles, handshakes and soundless repartee,

At the Milliner's, Showing Shapes and Colors of Trimmed Hats.

excepting that contributed by Mr. Clayton as he stands on the side lines "coaching" the players. But he is out of the camera's range, as are also the imaginary roof and missing walls of the elaborately furnished apartment, so unless you learned how the trick was done you might easily imagine that you were getting a view of a real

society function a little farther up Broadway or over on Fifth avenue. Again, it might be a scene from a society comedy, but the costumes form the plot.

When it is desired to give a close view of a costume, head-dress or article whose delicate embroidery or fineness of coloring or texture invites intimate inspection—

Taking Fashion Films. Director Gilbert Clayton and Louis H. Miller, Camera Man.

on the part of the ladies, of course—the camera is moved close to the model, who is posed upon a revolving throne, so that a picture of the "tout ensemble" may be taken without changing the position of the model or draperies. Here's where the "property man," who rejoices in the real musical comedy name of Johnny Wise, comes into action; for it is his duty, safely out of range of the camera, to turn a crank which slowly revolves the platform on which the model stands. No, the "crank" is not Mr. Clayton, who stands at the edge of the black velvet screen, for in spite of his saturnine expression and commanding gesture, he is saying in dulcet tones, "Now smile, dearie"—and all the models agree that he is the most even-tempered and pleasant stage director they ever posed for—or with. And this is saying a good deal on a roof studio in the Winter time, when the sun is about as torrid as a calcium light, and the wind is blowing small-calibre guns. Quick action is necessary and there is small time for patience with stupidity, unless the film is to finish like the "good ship Hesperus" with the fateful lines: "But the stage-manager spake never a word, for a frozen corse was he."

The other crank on the opposite side of the scene is that of the Kinemacolor camera, which is turned by Louis Harold Miller, an expert operator from London, where he learned the gentle art of photographing by the foot at the feet of Mr. Mackenzie, who was the first camera-man to take pictures by the Urban process in this country. For while Mr. Urban is an American, he achieved his invention of the first natural color motion picture process in England, and most of the technical experts with the American corporation had their training in the London factories. However, they cheerfully admit that America furnishes the best dramatic subjects—and also the handsomest models for the popular fashion pictures. If you don't believe this, go see some of them, on the moving picture screen of the nearest theater having this service, of course; since cards of admission to the aerial studio are almost as hard to obtain as those to a still higher place.

Gaumont "Talkers" Nearly Ready

According to a cablegram received by *Variety*, a vaudeville journal, preparations are well under way abroad to supply American theaters with the Gaumont talking pictures. The cable, which was dated London, March 26, read as follows: The promoters of the new Gaumont moving-talking pictures have engaged a number of American acts, now on this side, to sing and act before the cameras. They were encouraged to undertake this enterprise by the active demand for the American rights which have been cabled from the States. The best of the offers will be accepted, but nothing has been definitely decided upon as yet.

Leaves Stage to Act in Films

Motion pictures have lured one more actor of note away from the legitimate field, according to an item published in a recent issue of the *Dramatic Mirror*. Dustin Farnum is the actor in question and he is evidently to operate his own plant, manufacturing the films in which he is to appear. The story in the *Mirror* reads as follows: Dustin Farnum, in an interview at Richmond, Va., last week, said: "My contract with A. H. Woods expired March 22. The tour closes here. I will be bound by no more contracts. My last performance on any stage will be here Saturday night. I contemplate the launching of a motion-picture film manufacturing business. I have a country place near San Diego, Cal., and I shall go there and establish my plant."

Scene from "Robinson Crusoe," Rex.

On the Outside Looking In

By the Goat Man

WE ARE to be the judge and jury both. If the pace is maintained, we may have to call in an arbitration board. Today we have so much choice that the poster clearing house has taken to the woods. We have the General Film Company, the Mutual Film Corporation, the Universal Film Manufacturing Company, Kinemacolor Company, Kinetograph Company, Independent Exchange Company, forty-eight varieties of features, the echo of the Film Supply Company of America, No. 2, and Pat Casey's threat. I guess we can run our show all right if we don't get lost in the haze. And to think that with all this staring us in the face, the market is still tight. Maybe an outsider will be brave enough to attempt an explanation. Here's my disguise, horns and whiskers and all; who wants 'em?

* * *

Only a little while ago I went crazy over a five parts and eight thousand footer. Now Kurt Waldemar Linn is ready to spring his'n with four parts and twelve thousand feet. Zowie!

* * *

I can see plainly enough that I must take my Pyrene and go to New York. I've done fairly well to be so far away from the scene of trouble and I thought I was setting things afire when I rammed through fourteen extra editions in a year, but to keep the pace, we'll have to do a daily and run Sunday supplements. They tried to burn up the Screen Club; General Film sues Kalem; Bradenburgh sues Lubin; the tranquillity of the Film Supply has been upset—Powers moved in, I believe, but of course, it wasn't that; Raver has gone back to Itala and turns a tiger loose; Agnes Egan Cobb is doing tragedy—why, there's something in the air all the time. An aviation meet on Chicago's lake front isn't a patch by comparison. I see that Charlie Hite will abandon the Coney Island plants of Majestic and Reliance and take those brands up to New Rochelle, merely to keep his big new studio from lagging. To keep up with little old New York's activities we need a daily.

* * *

Following out a recent precedent, the Mutual exchange managers got acquainted in Chicago. After all, they like to meet at a convenient center.

* * *

I'm told I cannot sing a song—the things I say or do are wrong. At guessing, I'm a holy fright and that

Scene from "The Power of the Cross," Lubin release.

my dope is never right. I slid along for quite a while and seldom missed more than a mile, but now I'm sadly on the blink without a single thought to think. I said,

Scene from "The House Divided," Bison-101.

the bunch, like Aiken's pup, would settle down or cough it up; but from the East, where I must look, they're busy with the pruning hook. I thought they'd fix it in a day. They did; but in a funny way. The boys blew in and then blew out—there was no fuss—they didn't shout—they left Frank Bailey, he of Butte, alone to act, but not to shoot. When he agrees they all agree—a simple plan as you will see. Joe Hopp is back, all spick and trim—I've had to get the news from him. He doesn't rip around or rant and yet he says he'll not recant. He wants the films that have the punch before and after every lunch. He says the world is full of junk and he is tired shooting bunk. If this affair is brought to tow, (and you and I are bound to know), there's hope ahead for Powers' crew and certainly for Laemmle, too. I'm glad to know the fighting's past, at least the kind of fights that last. I may not hit it all the time, but now and then I like a lime!

* * *

Do you remember that old, old story of the hermit, who cast out the famished and half-frozen traveler because he blew on his hands to warm them and on his broth to cool it? The hermit wouldn't stand for the guy who could blow hot and cold with the same breath. I wish I were a hermit. I stand for the fellows who tell me I'm coming along and who give their advertising to my contemporaries! If I were a hermit, I'd cast them out. I have some strange experiences. It has been my contention that Motography is the hardest publication to deliver to the subscriber that ever was. I have urged the theater owner who subscribes to let me send Motography to his residence address. Many of them have discovered a sure way of getting the book by following this suggestion. Occasionally the manufacturers of films ask theater owners to tell what they read. It is an expensive plan. Better ask "Who receives your mail?" In every sample copy of Motography that I send out I include a subscription blank. This blank never is sent except in a copy of the magazine. I get many of these blanks returned with the notation "I never saw your paper—send me a sample." Who got the paper? Dolly, who takes in the nickles at the window, she got it!

* * *

I like talking shop because you like it. You fall down over bundles of a certain film publication and you have your own troubles finding this one. You wonder why, but you know why. The only way I can get copies of my own paper is to lock 'em up in the vault. I started out in the beginning to retain ten sets of each volume. By having my own name on a single set and keeping that set at home under lock and key, I've succeeded in holding one. The rest are gone. Motography is the most sought after publication I ever saw and I've been grinding at this game since I was a kid.

* * *

There can be but one conclusion—this is the intelligent record of film progress. Barring this department, it is the one place to find presentment of all activities worth while. The bonafide exhibitor should have access to some things in this record that do not appear—the announcements of manufacturing organizations, for example. I would like to tell you more about the pictures of certain brands that you and I like, but I can't do it and pay the printer. Nor will I attempt to get that information for you unless I can treat fairly. Mr. Exhibitor Man, you can help a lot if you will. I would like to show you what sort of a magazine I could make if all

Scene from "Carmen," coming Thanhouser release.

the manufacturers and selling organizations would look beyond the Hudson. As it stands, we are doing fairly well, but when we all get together, it will be far better.

* * *

Carl Ray breezed into the Goat sanctum on his return from Los Angeles to Muskegon. Carl has chosen the two most beautiful spots in the world for his homes.

Muskegon for summer and Los Angeles for winter. He brought me Billy Horne's blessing. I'm glad I have subscribers of this sort. There are some publicity men in this business who are sound asleep.

* * *

I'm glad Hector Streyckmans found a wife. He's been fussing around with movable type—the printer's kind—for a long time and he doesn't know the difference between a worn slug and bold face. He also throws the sting in his letters to me, because he's in training. Now I never crossed swords with "Streyck" in my life; never did him an intentional injury and haven't any grievance. My whole object has been to boost everybody who will give me half an opportunity.

* * *

Here's a line for Bert Adler.

* * *

I shall never feel quite right until the exhibitor learns the prime requisite of his end of the game. He yells his fool head off for quality and when he gets what he wants he has never been known to resist the temptation of speeding them. When I meet an exhibitor face to face who will consider his audience first, rather than the bunch he is holding out, I'll have something to pin on his lapel—an insignia to show he's the exception to the rule. My patience goes out the door and my eyes seek a brick. What can be so harmful as speeding the pictures? Is it possible the exhibitor doesn't know that he is killing his own and everybody else's chance when he hurries them through? This is a condition that lies wholly with the exhibitor. The film manufacturer has no fool-proof device to prevent speeding. The projection machine might be made to prevent doing it, but you couldn't sell such a mill. Boys, it's hard up to you—you will have to learn to serve the man inside first. The fellow outside will stand it but the audience won't.

* * *

Herbert Blache, Harry Raver and Ingvald Oes have formed the Exclusive Supply Company which will doubtless succeed the Film Supply Company. I am sorry to see Film Supply go by the board, for it has been a loyal factor in my schemes, and it was an ideal place to hang out. Doc McKinney and George McGee are offered as proof. I am told that Pat Powers moving in caused the explosion. Blache himself caused another, far more serious, when he touched off thirty pounds of powder to lend realism to a coming release. Blache will recover, but he was badly burned.

The Vitagraphers at Kama Yuo, Japan. Reading from left to right: Stephen Smith, Mgr., Maurice Costello, Director-Actor, Harry Keepers, Camera-Man, W. V. Ranous, Director-Actor, Mrs. W. V. Ranous, Miss Georgia Maurice, Gene Mullin, Scenario-writer, James Young, Director-Actor, Clara Kimball Young. Front row: Dolores and Helen Costello.

Scene from "Until Death," Rex.

* * *

Floods and high wind have had a fling at the film business. Disaster, such as has been visited upon Nebraska and Ohio, affords diversification with which entertainment cannot compete. It will be weeks and weeks before the old going will tally normal on the register.

Iowa Exhibitors to Meet

The Iowa Motion Picture Exhibitors' League will hold a convention at Des Moines, Tuesday and Wednesday, May 13th and 14th. Headquarters will be at the Auditorium, where exhibits of various manufacturers will be shown. Exhibitors and manufacturers are requested to communicate with Fred W. Young, secretary, 420 Clapp building, regarding any arrangements they wish to make relative to the convention and space for exhibits.

To Help Flood Sufferers

Phil Gleichman of the Mutual Exchange, Detroit, announced Friday, March 28, that any exhibitor wishing to donate his gross receipts to the Ohio flood sufferers could have his program free of charge on that day.

"The Woodman's Daughter," April 14. Copyrighted 1913, Selig Polyscop e Co.

Director Hale Joins Universal Staff

The Universal's latest director, Mr. Albert W. Hale, has started work on comedies to be released under the Powers brand. Mr. Hale has had many years' experience in producing and directing plays and spectacles, both in this country and in France. Before coming to America Mr. Hale produced spectacular ballets and pantomines in Paris and other French cities. He came over here to produce "The Crusade of Jerusalem" for the Ringling brothers, and produced and directed for some of the big Broadway productions, including "Madame Modiste" for Fritzi Scheff, and "The Vanderbilt Cup" for Elsie Janis. Mr. Hale produced or directed for Pathe Freres in Europe, and in New York for three years, and was with the Vitagraph for nine months; also with the Thanhouser Company, and he left the Famous Players. after producing J. K. Hackett's success, "The Prisoner of Zenda," to join the Universal in Los Angeles.

American Gets Capt. Roald Amundsen

Captain Roald Amundsen, the anarctic explorer, scheduled to speak in Santa Barbara, California last week, encountered a rather troublesome floe on a tempestuous sea of embarrassment when the American's camera man, under direction of Wallace Kerrigan, insisted on "shooting" him. The Captain was being driven about the town. At the southern end of the town a minature south pole had been erected, where the Captain was expected to speak. After getting fairly under way, the Captain noticed that he was being photographed and stopped to remark that he was breaking his contract quite against his will. Nevertheless, the American company obtained some good pictures of the famous explorer.

Some Censorship This

The first moving picture censorship under the 1913 law in Kansas was made yesterday, says the *Topeka Capital* of March 30. The Morgan Film company, of Kansas City, Missouri, presented to W. D. Ross, state superintendent of public instruction, the descriptions of forty-eight films, with the fee of $96, and asked that the films be censored. Mr. Ross looked over the descriptions of two of the films and approved them, and then quit, announcing that he didn't have time to work on the others at present, and in fact refusing to do anything with them. The film company then took the films to the appeal board, consisting of the governor, attorney general and secretary of state. This board approved the remaining films. The law provides that the moving picture companies must submit descriptions of each film they wish to show in Kansas. The superintendent of public instruction may approve or disapprove the pictures from this description. If he disapproves, the picture cannot be shown in the state. If he suspects some picture of being sacriligious, obscene, indecent, immoral or tending to corrupt the morals, he may withhold his approval and order the picture shown on a screen to determine whether or not he will admit it. The state gets a fee of $2 for each film censored. A clerk is provided for this work if Mr. Ross cared to ask the governor for the additional help needed to handle the business. The law went into effect April 1.

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER I. (CONTINUED).

THE FILM GATE.

THE principal function of the film gate is to steady and flatten the film so that it will not move edgewise in the gate during the period of projection, or cause distortion of the image through the curling of the film. It also acts as a check to the momentum of the film so that it will not "follow" nor buckle when the film and reels are brought suddenly to rest. The opening or aperture in the gate is slightly smaller than the picture on the film, and prevents the light from escaping around the edges of the picture.

In effect, the gate is a form of friction brake that acts directly on the film, the frictional drag acting against the pull of the feed sprocket so that the film is kept taut and straight at all times whether moving or stationary. To prevent sidewise motion, or to prevent the film from assuming a diagonal position in front of the aperture, the plate is provided with two side rails which act as guides, the distance between the rails being just enough to clear the width of the film and no more. Friction is produced by the action of springs that press a plate on the back of the film, forcing the front face against the main gate platen. The tension on the film may be varied to compensate for the wear on the surfaces by increasing or decreasing the spring tension.

When the shutter and film shift mechanism are not operating in the proper relation to the gate, so that the picture is not exactly in the center when the shutter opens, the picture is said to be "out of frame." When this condition exists, the top of the picture no longer coincides with the top of the illuminated area on the screen, with the result that parts of two adjacent pictures are thrown on the screen simultaneously. To avoid

Fig. 14.—A Reel of Film Ready for Projection.

stopping the machine for readjustment, all commercial machines are provided with devices by which the proper relation may be re-established by the operator while turning the crank. This operation is known as "framing up."

Framing the picture may be accomplished by four different methods, all of which depend upon changing the relative positions of the gate, lens and film sprocket. Moving the lens and gate up or down will bring the picture in frame, advancing or retarding the film shaft with the lens and gate stationary will give the same result. Increasing or decreasing the amount of slack in the film loop will change the relation of the film and film gate, and is therefore effective in framing the picture.

No matter what system is used, the control lever that frames the picture is invariably capable of a film displacement equal to the height of one picture, or even more. When the operator looks at the screen and discovers that the picture is out of frame, a slight movement of the framing lever in one direction or the other will raise or lower the picture in the gate to the correct position.

THE SAFETY SHUTTER.

The light concentrating effect of the condenser lens produces a very high temperature in the film gate, much higher than the ignition temperature of the celluloid film, and for this reason the film must be kept moving rapidly in order to prevent the light rays from setting it on fire.

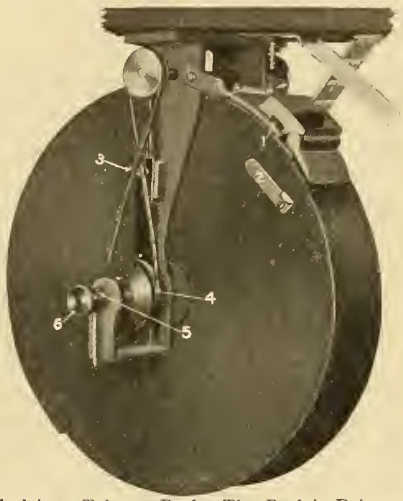


Fig. 15.—A Belt-driven Take-up Reel. The Reel is Driven by the Belt (3) that Passes Over the Pulley (4). The Friction Adjustment is Made by the Thumb Screw (6).

Should the film stop for even a few seconds in the gate, it will burst into flames. Any accident or neglect that will cause the film to stop or slow up, such as film breakage, or failure to turn the machine at the correct speed, might cause fire unless some device is provided that will automatically cut off the light from the condenser as soon as the trouble occurs.

A device of this nature, known as a "safety shutter," is provided in some form on all projectors, although in the majority of cases it is effective only in cutting off the light when the machine slows down beyond a certain point. A trustworthy safety shutter acting automatically when the film stops, and not merely when the machine stops, seems not to have been developed up to the present time. The many conflicting conditions that must be met with such a device makes the design of a fool-proof safety shutter a difficult proposition, and from the failures recorded it would seem that the only solution of the problem is non-inflammable film.

In practically all projectors, the safety shutter consists of a metal gate placed between the condenser and the film. A centrifugal type of governor driven by the motion of the operating crank is connected to the sliding gate in such a way that any decrease in the cranking speed slides the gate between the film and light. The governor consists of a vertical spindle on which are pivoted two small balls or weights. When the spindle is revolved, the weights tend to assume a horizontal position, and in swinging up from the vertical plane, they

move a rod that acts on the safety shutter. A spring that acts on the revolving weights places a limit on the allowable shutter travel for any given speed, hence the rise of the weights is roughly proportional to the speed of the crank and spindle.

To reduce the danger of having flame spread back into the feed reel, it is customary to enclose all of the film, except that immediately in front of the lens, in a fire-proof metal casing. A metallic tube, placed around the film issuing from the reels, smothers the flame before it travels more than an inch, with the result that only a few pictures are burned in the vicinity of the aperture. This, however, does not prevent possible interruption of the show, nor does it insure complete protection against the loss of the reel of film, for it is possible for the operator to neglect closing the access doors of the magazine.

FEED AND TAKE-UP REELS.

The reels upon which the film is wound are invariably encased in metal shields called "magazines," which are directly attached to the motion head. Circular doors

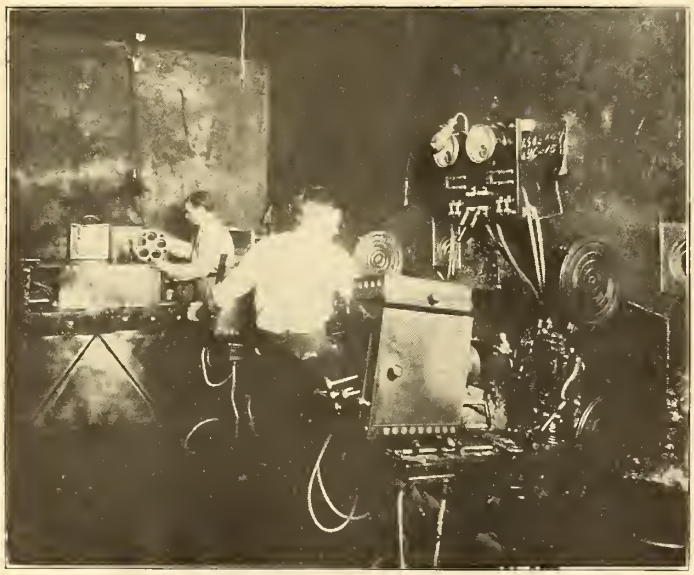


Fig. 16.—View in the Operating Booth of a Motion Picture Theater, With the Projector in the Foreground. At the Rear, One of the Operators is Rewinding a Film.

located in the sides of the magazine allow the operator to insert and remove the reels of film. A spindle is provided on which the reel turns freely as the film is wound and unwound by the action of the feeding mechanism.

The feed reel is simply a spool having two metal flanges about ten inches in diameter, and a core that is provided with a spring clip for holding the end of the film. Fig. 14, shows a reel of film ready for mounting in the projector.

The take-up reel is the same as the feed, except that is is mechanically driven through a belt by the operating crank instead of by the pull of the intermittent feed mechanism. As the take-up reel receives the film from the feed reel, the roll of film becomes larger and larger in diameter, and therefore revolves more slowly than the feed reel from which the film is unwound. To compensate for this difference in speed, it is necessary to have the take-up reel slip in regard to the feed reel to prevent excessive strain on the delicate film. This is accomplished in some machines by means of friction discs attached to the reel drive adjusted so that it is possible to apply only enough power to turn the reel, and not enough to snap the film. In other machines the tension of the belt is adjusted so that it will slip when too much pull is exerted on the film. Since all friction devices wear in time and cause trouble by getting out of adjustment it would seem that a differential gear, such as used on spinning machinery, could be applied with advantage to the projector. The action of the differential insures constant tension on the strand at all times, and is not influenced by wear.

REWINDING THE FILM.

After the film has been projected, and is completely wound on the take-up reel, it is necessary to rewind it on the feed reel so that the pictures will again go through the projector in the proper order. If the film were fed into the machine directly from the take-up reel the pictures would appear reversed upon the screen. Rewinding may either be accomplished directly on the projector, or by a separate rewinding machine which is generally driven by a motor. In many states a rewinding machine is necessary because of the laws that prohibit rewinding in the operating booth.

When the film is to be rewound on the projector, the operating crank is arranged so that the speed of rewind is much greater than the ordinary projecting speed. This makes it possible to rewind a film in two minutes that took twenty to project. The rewind speed may be obtained either by shifting a lever on the machine, or by transferring the crank to an independent rewind shaft.

MOTOR DRIVE FOR PROJECTORS.

Motor driven projectors have many advantages but are prohibited in practically all of the larger cities as the use of the motor makes it possible for the operator to leave the machine when in operation. If the motor should stop, or the film break during his absence the chances for a disastrous fire would be greatly increased over the ordinary method of operation. Practically the only remedy for this condition would be a spring controlled switch that would cut out the light as soon as the operator removed his hand from the machine, making it impossible for him to leave the booth with the machine running. As it is difficult to construct a switch so that it cannot be tied or braced in the running position by the operator, the use of the motor has so far been condemned. Some progress in designing automatic stops for motor driven projectors has been made, however.

THE SCREEN.

The screen acts simply as a reflector, the function of which is to reflect every image thrown on it by the projector back into the eyes of the audience. With a screen having a high reflecting value, it is possible to secure bright pictures with a small amount of current in the lamp, which naturally gives a low operating cost. In the attempt to cut down the current consumption of the lamp, and to increase the brilliancy of the screen image, many manufacturers have conducted experiments with different materials such as aluminum, aluminum bronze, and mirrors with ground surfaces for use in building screens. The aluminum has been used both in the metallic form, and in the form of bronze paint which has been applied either on the plaster of the wall or on muslin screens. The mirror screens, while having a high first cost, have proved very efficient.

The selection of a proper screen material is of great importance to the theater owner, both in regard to operating economy, and to the attractiveness of the show. With the usual rates for illuminating current, a mirror screen or aluminum screen will soon pay the difference in first cost over the common muslin or plaster surface. The relative values of the different surfaces are given in the

following table, and are expressed in the percentages of reflection that they give in regard to a surface giving total of 100 per cent reflection.

Material.	*Value in Per Cent.*
Polished silver	.92—.93
Mirror, silvered on back	.82—.88
Plaster walls, white	.35—.40
Aluminum, frosted	.60—.65

To prevent the distortion of the image, the screen should always be placed perpendicular to the optical center of the projector. If the screen is tilted out of this position on a horizontal axis, the vertical distances will be shortened with a constant horizontal length. If turned to the right or left, the vertical lengths will remain the same, but the horizontal will be reduced. The distortion will be the greatest at the farther edge of the screen as the distance included between the angle of two adjacent rays is greater at the greater distance. The screen should be given a backward inclination when the projector is pointed down at the screen from a balcony or other elevated position so that the screen is perpendicular to the optical center of the projector.

CHAPTER II. MAKING THE PICTURE.

IN a general way, the process of taking and finishing motion pictures is the same as that followed by the amateur photographer in taking and finishing snap shot pictures. In both cases a "negative" film is obtained by exposing a sensitized strip in a camera which is afterwards developed and printed. This negative is then used in obtaining a "positive" print by allowing light to pass through the image on the negative and onto the positive sensitized film. This reproduces the image but in a reversed form, all of the light portions of the negative being dark on the positive, and vice-versa. Instead of using paper for the positive print as in Kodak photography, the motion picture manufacturer makes his on a celluloid strip that is similar to the negative film. The light of the projector passes through the transparent positive print and traces the image on the screen.

The principal difference between the snap shot and motion picture camera lies in the shutter action and the film feeding mechanism, the action of these parts being practically continuous in the motion picture camera. Externally the latter type of machine resembles a large box camera that has a crank, a film measuring dial, and focusing aperture in addition to the equipment of the hand camera. An exceptionally fast lens is required, the usual lens being an anastigmat with a working aperture of $f/3.5$ to $f/3.0$, while lenses of $f/2.0$ are not uncommon. All of the cameras are provided with adjustable diaphragms similar to those used with view cameras. The focal length of the lens ranges from 2 to 4 inches. The usual focal length, about three inches, gives an angle of view of about twenty degrees. A two-inch focal length gives about thirty degrees. When more field is required in the foreground than is given by the three-inch lens, a lens of shorter focal length is substituted.

Two independent mechanisms, the shutter and the film feeding device, are actuated by the crank in such a manner that the film is fed forward for a new exposure with the shutter closed, and is held stationary while the exposure is being made, the film progressing through the camera by a series of jerks. At each movement the film is fed forward through a distance equal to the height of one picture (¾-inch). As the camera operator continues to crank the machine, the shutter and film movements are repeated over and over again so that a number of pictures are made in a row down the center of the film. These miniature photographs are placed so close that the top of one coincides with the bottom edge of the picture lying next to it.

To insure accurate spacing, the film in some cases is positively driven through a sprocket wheel that engages with a series of perforations in the edges of the film. In this way a fixed relation is maintained between the shutter and the pictures so that each picture will be in the proper place in the projector on the opening of the shutter. In other cameras the toothed sprocket wheel is supplanted by a reciprocating hooked rod or claw, the points of which engage with the perforations in the edges of the film. In either case the result is the same. The claw points engage with the perforations at the upper end of their stroke, and as the crank revolves they are jerked down suddenly, pulling the film with them through a distance equal to the height of the picture. At the lower end of the stroke a special motion disengages the

Fig. 17. Motion Picture Camera and Operator Ready For Action.

claws from the perforations and they at once begin their upward travel without moving the film. The claw type of intermittent mechanism as shown in Fig. 13 in Chapter 1, is better adapted to the camera than the projector, for in the camera the period of film rest is shorter and the wear due to the claw movement is practically negligible as the film passes through the camera but once.

A revolving shutter of the vane or sector type is generally used which is gear connected with the operating crank. This shutter is simply a circular sheet metal disk with a "V" or sector shaped opening cut in it for the admission of light to the film. As it revolves, this opening comes opposite to the lens intermittently and in fixed relation to the film movement.

The disc shutter is used in nearly all cameras, and is very similar to that used in the projector except for the proportions of the vanes or blades. It is generally placed between the lens and the film. The openings in the shut-

ter are usually adjustable by the use of two discs, or rather half discs, that are mounted on the shutter shaft. When the two halves are exactly over one another the shutter is said to be "half open" as the opening constitutes one half of the total area of the shutter. By sliding one disc over the other, any intermediate proportion of opening may be easily made. The usual exposure is about three-eighths open. The exposure given with this opening is much longer than would be possible with an ordinary snap shot camera in taking pictures of moving objects, where the slow speed would cause blurring. The effect of blurring in the case of the motion picture is practically negligible, as the objects projected are continually changing on the screen, and as no two pictures lie on the same place the "fuzzy" edge is not noticeable.

Two light-tight film reels are provided inside of the camera for the exposed and unexposed film, the film unwinding from one reel onto the other as it is jerked past the lens. Both reels are accessible to the operator through a door in the side of the camera, and are arranged so that they may be removed or replaced in broad daylight. The lens, which is mounted centrally in the front face of the camera, is focused by moving it back and fourth in a tube that surrounds the barrel, without the usual bellows of the hand camera.

The loading of a motion picture camera is usually no more difficult than threading the film through a projector or replacing a cartridge in a snap shot camera. The negative film is supplied in two hundred foot lengths, packed in a flat, round tin box thoroughly sealed against the light. The film is then transferred to the camera film holder by rewinding it around the core of the holder, or by opening the sides and slipping the roll directly on the core. When the film is in place the outer end is slipped through the feed slot ready for threading through the camera.

The film holders are usually light wooden boxes just wide enough to clear the film and large enough to accommodate two hundred feet of film. A spindle on which the film is wound passes through the sides of the holder in bearings; the removal of the side door through which the film is installed allows the spindle to be withdrawn for the purpose of reloading. On the end of the spindle is a slot or keyway that engages with the camera drive.

There is no focusing screen as in the ordinary camera, for it is more convenient to focus the camera on the small portion of the film that passes in front of the lens. The image of the film is viewed through an opening in the side of the camera box. The amount of film that is destroyed by the process of focusing is very small and has no injurious effect on the balance of the film as the reels are enclosed in light-tight cases. A dial that indicates the number of feet of film that has passed through the camera is placed on the side of the box so that the operator can tell exactly how much film is left in the magazine.

In addition to the regular operating crank, a "trick" crank and reversing crank are sometimes provided. When the trick crank is used, only one half of the pictures are taken per second or sometimes only one picture at each movement of the crank. The reversing crank is used in taking pictures in which the objects appear to be running backwards, or in which the actors appear in such feats as jumping out of the water or over high walls. In the latter class of pictures the actor really jumps down from the wall or into the water, but as the motion of the film is reversed in regard to the pictures taken in the previous sections, the subjects move up instead of down.

In some studios, double film cameras are used that carry double lenses and shutters acting in unison, making it possible to take two films at one time. The general make up of the double camera is the same as the single, the only difference being in the size and interconnections of the driving gear. The lenses are focused separately.

A motion picture camera weighs from 25 to 50 pounds, which with several reels of film and a heavy tripod, makes out door picture taking no easy task, especially in military scenes where much shifting about is necessary. Taking a picture means more than merely grinding a crank, and contrary to the general belief requires more than ordinary photographic knowledge. In taking studio pictures the operator must assist the director in keeping the action between two sharply defined boundary lines, must keep him informed as to the length of the remaining film, and must keep accurate account of every motion made during the run of the film. In a way he is also an assistant stage manager.

In taking pictures from aeroplanes or dirigibles, the cameras have, in several instances, been driven by small electric motors instead of by hand. This method was necessary for the reason that the attention of the aviator was, of necessity, concentrated on his controls.

Great care must be exercised by the camera man to have the operating crank turn at a constant number of revolutions per minute so that all of the pictures will be equally exposed, and so that the pictures will have the proper speed when projected on the screen. Pictures that have been taken at a low speed cannot be properly corrected on the screen. The speed of the crank must be uniform throughout the revolution as well, to prevent a jerky projection. Too vigorous cranking will sway the machine from side to side causing a swaying picture on the screen.

(To be continued.)

Pipe Nearly Spoiled It All

Director Otis Turner, while taking the Robinson Crusoe film, had one of those "delightful moments" which come to one now and again in a lifetime. There was but little footage left and one chase scene to take—several cannibals had to run through the picture chased by the avenging Crusoe. One of the cannibals had a moment of forgetfulness and charged through with an extremely modern pipe in his mouth. Every one laughed except the camera man and Mr. Turner, who turned and asked how many feet he had left. He then complimented the actor upon his stunt, and remarked that the humor would have been more striking if they had been nearer home and had some feet of film to rely upon. The scene was retaken, and to the relief of the delinquent, there was just enough and no more. It is little things like this that can cost some hundreds of dollars, for if this scene had not been taken the whole party would have had to make an expensive journey and spend nearly all day with high priced actors and actresses just for a few feet of necessary film. As it was, the actor had a lesson and got off lightly.

Hay's Home in "Jim Bludsoe" Pictures

The house of the late Secretary of State John Hay, author of Pike County Ballads, will be the environment of some of the scenes of "Jim Bludsoe," a strong and interesting photoplay which Director Otis Turner of the Universal is to make from this most famous of the "Ballads." The story of the pilot who held the steamer's "nose ag'in the bank until the last galoot was ashore," perishing in the fire himself, should prove interesting. Director Turner will take the pictures in the Sacramento river country.

Motography's Gallery of Picture Players

FORD STERLING got his start in life in La Crosse, Wis. It was in the year 1880 and the exact date, not that that matters much, though, for Ford forgets his birthday when it comes around anyhow, was November 3. After Sterling attained the dignity of long trousers, La Crosse ceased to attract; the world was waiting for his conquering hand and he ran away, when he was seventeen, with the old Robeson circus. "Keno, the boy clown," was the title he enjoyed and relinquished after one year, to play a small part in "Tangled Relatives" with George Whittier. Stock, the 4 Mortons, The Rays, Otis Skinner, William Gillette, burlesque and vaudeville all knew Sterling up to 1912, when he met Mack Sennett and went with him to the Biograph company where he had his first film experience. He stayed on until Mack Sennett stepped into the ranks of the Keystone company, then Sterling stepped also.

Ford Sterling.

ANNA LITTLE'S best pose is that of an Indian maiden. So true is it, that the many admirers of this Kay-Bee actress have found it difficult to believe that she is a white girl not a red-skin. She has been able to impersonate an Indian girl so perfectly only because she devoted ever so much time to rehearsing the character and improvised little make-up touches herself, the ones that make her seem so truly the character she impersonates oftenest. Before she joined the New York Motion Picture Company, Miss Little played for several years on the legitimate stage, her biggest experience being in stock. Motion pictures and their scope appealed to her and she was taken on the try-out list of the New York company assigned to the Kay-Bee division and, after a first try-out, was declared a permanent member. Leading lady, is the class in which they've placed Miss Little and she's there on her own merit.

Anna Little.

MABEL NORMAND is all that the leading lady of a busy motion picture company is supposed to be and a good bit more. For besides being pretty and a real decoration to whatever picture she plays in she is also athletic and daring and provides the spectators of the silent comedy many a thrill in her performances. As a swimmer, she has scored her biggest successes, this accomplishment being her best beloved and best performed. The Vitagraph company gave Miss Normand her initial lessons in the art of picture acting and her extensive work there gave herself and others promise of great future development. Then she found her way to the Biograph studio where she climbed up and onward and graduated from there to the position of leading lady with the Keystone company. They like her, do the people, and Miss Normand reciprocates by continuing to please, for she likes being liked.

Mabel Normand.

MACK SENNETT carried a spear the first time he ever had the distinction of appearing on the theatrical stage, but from that humble beginning he has evolved into the office of director for the Keystone company. Not only that, but he is vice-president of that concern, and shares honors with the other laugh-producers of the company. Five years in picture work is Mr. Sennett's record, the Biograph company having benefited by his experience as a director and comedy actor for the year and one-half preceding the Keystone founding. Delving into the life of Sennett for the fifteen years which led up to his picture work the delver learns that the funny Mack was engaged in theatrical work, appearing with Arnold Daly, Henrietta Crossman in Shakespearian work, with De Wolfe Hopper in "Wang," took a prominent part in "The Chinese Honeymoon," and starred in farce comedy and vaudeville.

Mack Sennett.

Solax Featuring Children's Play

One of the most spectacular and stupendous productions ever made at the Solax studio in Ft. Lee, N. J., is the three-reel film entitled, "Dick Whittington and His Cat," which has been adapted from the old English legend. In this time of "children's plays" in the legitimate theaters of the country the film manufacturer undoubtedly chose well when he selected such a tale for presentation on the screen.

The story of Whittington and his cat runs as follows: Richard Whittington, according to the old English legend, was a poor boy, whom everybody called Dick. In the small town where he lived the people liked to talk about London. None of them had ever been to the great city, but they seemed to know all about the wonderful things which were to be seen there. They said that all the folks who lived in London were fine ladies and gentlemen; that nobody was ever hungry there and nobody had to work; and that the streets were paved with gold. Dick listened to these stories and wished that he could go to that haven of contentment and happiness. One day a traveling merchant passed Dick's home and when he learned that the merchant was going to London, resourceful Dick soon found a means of accompanying him. It was a long walk for the lad, alongside of the merchant's wagon. He was footsore, tired and hungry when he reached the city of his dreams. Night was falling, but he ran from street to street trying to find those that were paved with gold. He thought that if he could only find a bit of the pavement, he would have everything he wanted. But in every street there was only dirt instead of gold

The morning found Dick, faint and tired, asleep on the doorstep of a fine house. He thought of his home and he wished he was back in the little town where he

"Dick Whittington and His Cat," Solax.

was born. The cook, an ugly creature, came out of the big dwelling and threatened to throw a panful of hot dishwater at him if he didn't move on. Dick was about to go, but just then the master of the house, Mr. Fitzwarren, a wealthy merchant, came out, and when he saw ragged Dick's appealing eyes, he was compassionate and ordered the cook to give him a good dinner and find him some light work in the kitchen. He would have been happy in his new home if it had not been for the cross cook, who would beat him oftener than give him something to eat. He had to make fires, carry out the ashes, wash dishes, sweep the floor and bring in the wood. Little Alice, the master's daughter, was his only friend, and she saved him from many beatings and hungry vigils in his lonely garret, which was overrun with rats. With the cook tormenting him by day and the rats tormenting him by night, Dick had no respite until he secured a cat. It was not long before his cat had driven all the mice away, and then Dick could sleep soundly every night. Mr. Fitzwarren, some time after, wanted to give his servants a chance for good fortune, so he called them into his library and asked if they had anything they would like to send out in his trading ship

"Dick Whittington and His Cat," Solax.

bound for distant lands. Dick would have been overlooked if little Alice hadn't sought him out and insisted on his sending his cat to sea for trade. Mr. Fitzwarren thought well of Alice's suggestion, and Dick gave up his cat with tears in his eyes. After that the cook was worse than before. She made fun of him for sending his cat to sea. At last Dick could not stand her abuse any longer, and so ran away. He went as far as a place called Halloway, and there he sat down on a stone, which to this day is called "Whittington's Stone." He soon fell asleep, and in a dream heard the bells of Bow Church, and they seemed to say to him, "Turn again, Whittington, thrice Lord Mayor of London." Dick did turn back, and was lucky enough to get into the kitchen and set about his work before the cook came downstairs.

Mr. Fitzwarren's ship had a tempestuous voyage. During a thunder and lightning storm the ship caught fire and was destroyed in open sea. The survivors on a raft reached a strange land, where the natives attacked them and took them captives before the sultan. The captain told the sultan of his misfortunes at sea and the sultan and his queen were sympathetic and begged the captain to stay. They gave a banquet to the survivors, but they had hardly begun to eat when an army of rats and mice rushed in and devoured everything before anyone could hinder them. The captain wondered at this, and asked why they didn't take means to be rid of the pest. And the sultan replied that he would give half his treasure if he could get rid of the rats. The captain remembered Whittington's cat which, among other things, had been saved from the wreck, and he told the king about the creature. "Bring it to me," said the sultan, "and if she will kill the rats I will load you with gold and give you a ship to return to your country." And so the bargain was made and the captain returned, and after Mr. Fitzwarren heard the captain's story, he called to his servants. "Go send Dick in and tell him of his fame. Call him Mr. Whittington by name." Dick was called from the kitchen and amidst great ceremony was told of his fortune. At first he thought they were mocking him and he cried, but soon Alice reassured him. He gave nice presents to all, even the cross old cook.

In later years Dick married Alice and became a great merchant was thrice lord mayor of London, and was made a knight by King Henry V.

A Diamond-S Potpourri

Interesting Items from Selig's

THE releases of the Selig Polyscope Company for the coming two weeks run all the way from heavy drama to comedy of the lightest and most uproarious sort. The release for Monday, April 14, "The Woodsman's Daughter," is the story of two young city men and a girl from the forest wilderness, who cannot adapt herself to the city ways. True love returns to its own, however, and the man from the city and the girl from the forest leave the city and take up their abode in the woods where the outside world is forgotten.

"God's Way" is the title of the release Tuesday, April 15. It was adapted from an item of unique interest that recently appeared in the newspapers of the country. It tells the very human and pathetic story of an aged ex-convict, who had been sentenced upon circumstantial evidence. After gaining his liberty he made it a practice to buy all of the canaries he could find in the bird stores. After paying for the expensive songsters he would take them outside and set them free. When questioned regarding this unusual practice and told that the birds would surely die out of their cages, he replied: "Perhaps that is the way that God's creatures ought to die—free." On the same reel with this picture is one entitled "Hankow, China," another interesting educational travelogue in the current Selig series.

The first of a series of southern pictures produced in the South recently by the Selig Polyscope Company will be released on April 16 under the title of "Dixieland." The picture is a series of dissolves or mellow memories of the grand old South in the days gone by. These visions are prompted by sweet voiced darky minstrels who sing of "Dixieland." The story as it unfolds, tells of a proud old Southern family and their various experiences during the Civil War period. "The Tie of the Blood" is a remarkable social study of the fast passing Indian. The prologue takes place in a Cherokee village during the visit from the friendly Osage tribe. A marriage is arranged for at maturity between the son and daughter of the two chiefs. The story proper follows this couple through the future years and the varying influences of civilization. "Cured of Her Love" is the title of the first half of an amusing split reel which will be released on April 18. It depicts the somewhat humorous love affair of the daughter of the house and Pety, the chauffeur, who is forced to don a dress suit in which to plead his cause. The fit of the dress suit kills Pety's chances. On the same reel is "That Mail Order Suit," a western comedy drama of laugh producing proportions.

On April 21, the Selig Company will release a split reel of exceptional worth. The first half is a comedy

"Alas Poor Yorick," April 21. Copyrighted by Selig Polyscope Co.

"Cured of Her Love," April 18. Copyrighted 1913, Selig Polyscope Co.

which was written and produced by Colin Campbell entitled "Alas! Poor Yorick." The comedy is laid in the grounds of a sanitarium. One harmless, but mentally deranged patient imagines that he is the world's greatest tragedian. He escapes from the grounds. The various theater managers are notified to be on the lookout for him. This results in numerous complications and many innocent but boastful actors find themselves detained without contracts. On the same reel is an interesting travel subject entitled "Canton, China." "Seeds of Silver" is the title of a telling drama to be released on April 22. When Ralph Arnold, a wealthy, young club man, much sought after by social butterflies, marries Dorothy, daughter of a farmer, he is financially ruined by the human leaches who previously lived off of his bounty. His false friend, Count del Braggio, is later outwitted by the young couple who prove that Love is the redeeming currency of the world. "Dollar Down, Dollar Per Week" is the first half of a split reel comedy which will be released on April 23. Two hall-room boys from the country attempt to keep up an expensive flat on the installment plan but their experience is a sad one. "Love The Winner" is the other half of this interesting reel. It is a comedy drama which shows how Mable Cosgrove has her ideals of royal roues overthrown.

On the 24th the Selig people will release a drama of Ghetto life in a great city. The picture is entitled "Love in the Ghetto" and depicts the lower class of "the chosen race" as they really are, and not as they are continually cartooned for stage purposes. The second of the series of Selig pictures, featuring "Arabia," the "human" horse, will be released on April 25 under the title of "Arabia Takes the Health Cure." It is a comedy staging and introduces many new equine accomplishments.

Film Player Owns Orange Groves

A. W. Filson, one of the character actors with the Selig Pacific Coast forces, is a unique example of the fascination which photoplay work holds for the best class of stage people. Mr. Filson, who is fairly well advanced in years, is a man who doesn't have to work for a living—not by a long way! He just loves the picture game, that's all. He owns one of the finest orange groves in Southern California, holds control of four producing oil wells, and has fattened his purse through deals in fancy real estate. Mr. Filson left the stage, where he and his wife had been famous for years, to go into business, and he was successful in a large way. But the lure of moving pictures proved irresistable to him, and he has yielded to the work heart and soul. The little frost which hit California orange groves this winter cost Filson about $10,000. But that paltry sum wasn't enough to feaze him in the least. How many moving picture actors could stand that pressure and still have money to spend? Mr. Filson appears in the role of old Colonel Haskins in Selig's latest animal feature, "A Wise Old Elephant."

Filming the Dayton Flood

Cameramen's Lively Experiences

DISREGARDING innumerable hardships, the total absence of transportation facilities and the dangers attendant upon the reign of martial law in Dayton, Columbus and other Ohio flood cities, an Essanay camera force of four men established a record in reaching the scene of the disaster in the interest of their company.

The Breadline Formed at National Cash Register Plant.

When the first news of the disaster reached Chicago, Charles Kaufman of the Essanay camera staff left for the scene on the official newspaper train. With an army of fifty correspondents, special writers and press photographers, Kaufman was forced to leave the train near Peru, Ind., the day following the flood, when the water there reached an alarming stage. Kaufman was the only motion picture man fortunate enough to catch the train, and realized the importance of reaching Dayton. Traveling overland in quick jumps, by automobile, wagon, boat and train, he finally reached Dayton, twenty-eight hours after the news of the disaster had reached the outside world.

Meanwhile an auxiliary force of Essanay men had come on from Omaha, Neb., where they had been "covering" the tornado disaster there. Fred H. Wagner, C. A. Luperti and G. T. Dillon comprised the second division which left Chicago twenty-four hours after Kaufman. All railroads had suspended their service out of Chicago, and the only train to be had was the first government relief train, consisting of sixteen cars of foodstuffs for the flood sufferers.

Riding cabooses by way of Fort Wayne, Crestline and Columbus, the auxiliary "crew" reached Dayton after several washouts and minor rail accidents. Thirty-six hours after the flood had reached its maximum stage they were at work gathering the cream of the material at hand, covering every interesting feature to be photographed in the stricken city. Trouble with the militiamen on guard in the flood district was experienced more than once, and at one point the entire working force was put under military guard.

Riding in boats through the worst flooded sections, and wading in other places where the thick, slimy mud was three and four feet deep, climbing over and through wreckage, the entire Dayton situation was covered by the Essanay force in twenty-four hours. Kaufman had meanwhile left for Chicago with the first batch of negative.

Dayton was in the grip of the military authorities and martial law was supreme. All in the city were ordered off the streets at six o'clock and "the curfew" rang warning all that the streets must be kept clear throughout the night. Militiamen were under orders to shoot any moving figure or persons carrying baggage who refused to halt when commanded. After "cleaning up" in the Dayton district the Essanay force hurried through the guarded streets after the curfew bell had rung. Three times they were halted by troopers, who suspected them of being looters; once they failed to hear a command to halt and a warning bullet whizzed past. Finally a captain who understood the necessity of rushing film to the public took charge of the party and sent the picture men under escort to the railroad station.

The delay experienced in changing the military guard at each street corner and in making explanations to every corporal for half a mile resulted in the cameramen missing the last passenger train out of Dayton that night. Two hours later a military freight train

Viewing the Wreckage.

commandeered by the authorities was to leave and the Essanay men finally succeeded in loading their paraphernalia and themselves into an empty coal car. The train was bumped and jolted about the railroad yards for several hours within gunshot of the militia camp.

A cigar manufacturer, trying to leave Dayton, happened to crawl into the coal car also and the quartette crouched in the coal dust on the floor of the car, afraid to let their presence be known for fear of being taken for escaping looters by the soldiers in camp, close by the yards. The men found themselves between two fires when the railroad officials searched the train for stowaways.

Dealing Out Rations.

For two hours the men lay on their cameras and tripods in the open car. Occasionally the cigar man would raise himself above the side of the car, only to be pulled down by the picture men, who feared a quick shot from the patrolling guards or a command to get off, which would be worse.

The train finally pulled out of Xenia, Ohio, and for twenty miles the picture men danced in the cold car to keep warm. As each military camp was reached the four stowaways popped down out of the light and crouched in the coal dust. At Xenia they were clambering over the side of the car, when an electric flash lamp in the hands of a negro railroad detective exposed them. The detective flourished a huge revolver and prepared to make a reputation by capturing the four looters from Dayton.

Explanations and a sight of the cameras finally convinced him of his mistake and he allowed the party to enter the town which was overrun with refugees from the flood. All hotels were crowded but the proprietor of one took pity on the coal-covered quartette and provided tables in the sample room, where the first sleep in 48 hours was secured.

Early next morning the start for Columbus was made, the force arriving in time to "get" the floods there. The military situation was well in hand at Columbus and little trouble with the militiamen was experienced. An afternoon's hard work in mud, water and wreckage yielded much material and the party left for Chicago, Sunday night with the "pics" of the entire flood situation safely in their possession.

Arriving Monday morning the negative passed through the developing process in time to release the Essanay Flood Special Monday evening for the biggest motion picture "scoop" of the year.

The entire trip was made in three days, over three thousand feet of negative was secured, and the entire flood district was covered by the Essanay camera force. In the meanwhile it was almost impossible for the newspapers of the country to get more than the barest details and unreliable rumors from their many correspondents on the ground. The first authentic stories of the disaster reached Chicago simultaneously with the motion pictures secured by the Essanay Film Manufacturing Company. The pictures give a complete idea of the scope of the flood disaster in Dayton.

The Essanay camera men, however, who had gone through the most strenuous stunt of their lives, declare they wouldn't repeat the experience of those days for twice the sum they received for their work.

Those in Charge of the Rescue Work. Gen'l Wood at left, Secretary of War Garrison, center, and John H. Patterson, President National Cash Register Co., at rig't.

Photoplaywright Under Knife

Nell Shipman, author of many photoplays, is convalescent at the Pasadena Hospital, and expects to be in harness once more by April 10. She underwent a serious operation, which had been threatening for some time, and her work during the last two months has been conducted under high pressure, but ever keen to dramatic values and sharp contrasts, she insisted upon celebrating the first birthday of her little son before entering the ambulance.

The Motion Picture Exhibitors' League of American

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, Lock Box 15, Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Vice-Presidents, W. A. Pettis, Conneaut, O.; Wm. J. Sweeney, Chicago, Ill.; Ferd J. Herrington, Pittsburgh, Pa.; B. L. Converse, Owassa, Mich.; F. J. Rembusch, Shelbyville, Ind.; E. W. Waugh, Huntington, W. Va.; Orene Parker, Covington, Ky.; Geo. H. Wiley, Kansas City, Mo.; Chas. Rothschild, San Francisco, Cal.; Sidney Asher, New York, N. Y.; Fulton Brylawski, Washington, D. C.; L. F. Blumenthal, Jersey City, N. J.; H. C. Farley, Montgomery, Ala.; A. D. Saenger, Shreveport, La.; Thos. A. Brown, Iowa City, Ia.; W. H. Wasserman, Nashville, Tenn.; T. P. Finnegan, Dallas, Tex.; Carl Gregg, Tulsa, Okla.; Paul LeMarquard, Winnipeg, Can.; E. F. Tarbell, Tampa, Fla.; Geo. Osborn, St. Paul, Minn.; C. H. Phillips, Milwaukee, Wis.; Geo. F. Washburn, Boston, Mass.; Glenn D. Hurst, Reno, Nev.; E. Wayne Martin, Hutchinson, Kan.; J. E. Schlank, Omaha, Neb.; Julius Meyers, Charleston, S. C.; S. A. Arnold, Mena, Ark.; Hiram Abrams, Portland, Me.; O. T. Curtis, Pueblo, Colo.; Fred Abbley, Gulfport, Miss.; P. S. McMahon, New Britain, Conn.; S. Y. Merchant, Providence, R. I.; A. B. Campbell, Sedro Wooley, Wash.

Mississippi Exhibitors Meet

On Thursday evening, March 27, President Neff arrived at Gulfport, Miss., where he was met by a committee of exhibitors headed by National Vice President Fred Abbley, acting as chairman. Friday morning the convention opened at the Great Southern hotel, President Neff presiding. An open meeting was held in the forenoon and in the afternoon the organization was perfected by the election of the following officers: Fred Abbley, Gulfport, national vice president; H. H. Carleton, Jackson, state president; B. A. Mulligan, Vicksburg, first vice president; C. H. Howell, Okolona, second vice president; R. H. Redus, West Point, secretary; G. W. Wilkes, Biloxi, treasurer; and S. L. Taylor, Pass Christian, sergeant at arms. This being the third organization that President Neff had affected within the week, he left Gulfport Friday night, March 28, a tired man, and by a circuitous route arrived in his home, Cincinnati, on Sunday afternoon, March 30.

Louisiana Joins League

Following the organization of Alabama President Neff of the Motion Picture Exhibitors League of America proceeded to New Orleans where the state convention of Louisiana exhibitors awaited his coming at the Grunewald hotel. The convention was to have been addressed at 10 o'clock Wednesday morning, March 26, by the national president but a delayed train made it impossible for Mr. Neff to talk to the exhibitors before 12:30. He was met at the train by W. H. Gueringer of the Enterprise Theater, New Orleans, and Albert H. Kaufmann of the Consolidated Film Company, also of New Orleans, and escorted to the hotel where he addressed the convention at 2 P. M. inviting all delegates to become members of the League. Temporary officers were appointed by Mr. Neff and the gathering adjourned at 5 o'clock that afternoon to meet again at 10 o'clock Thursday morning. When the roll was called thirty-one exhibitors paid their initiation fees and became members of the organization. The officers elected were: John Depinet, New Orleans, national vice president; A. G. Gugel, Gretna, state president; A. G. Shear, New Orleans, first vice president; H. C. Van Cott, Alexandria, second vice president; F. H. Maybury, New Orleans, secretary; Sidney Levy, New Orleans, treasurer; and J. W. Russ, New Orleans, sergeant at arms. Delegates elected are the following: Abraham Seligman, W. H. Gueringer, Theo. Recknagel, Albert Durning, Solomon Loeb, W. L. Jennings. Alternates: F. R. Feiderich, Jr., A. W. Waisdorf, H. Freidenberg, V. C. Howard, S. L. Bourke, M. B. Gill. One of the first acts of the New Orleans Exhibitors after joining the League was to raise Ninety-Seven Dollars ($97.) to be sent to the flood sufferers of Ohio and Indiana. On Friday evening F. H. Maybury of New Orleans talked to President Neff over the phone stating that the committee had secured eight members on Friday and that everybody had gone to work with a will and they expected to have three hundred in the state of Louisiana within the next ninety days.

Alabama Organized

An Alabama chapter of the Motion Picture Exhibitors League of America was organized at the convention held in Birmingham on March 24, which was attended by more than seventy-five motion picture theater owners from all portions of the state. The central figure of the meeting was naturally M. A. Neff, of Cincinnati, president of the League, who advanced some interesting and vital facts as to the importance of the picture industry.

As a direct result of the conference and organization of the Alabama exhibitors it is probable that Sunday moving pictures will soon be a realization in Birmingham. The opening of moving picture theaters on Sunday has been a very hotly agitated proposition in that city for the past several months, and the opposition from certain quarters, which evidently have never correctly understood the real motive behind the movement, has been so great that for the time being, at least, it was abandoned.

The arrival of President Neff has reopened the question, and after a conference between Mr. Neff, National Vice President A. A. Wall of Birmingham and City Commissioners Culpepper Exum and A. O. Lane it was announced that a petition from the Birmingham motion picture men would be presented to the City Commissioners, and that it was probable the Commission would grant the request to open the moving picture theaters on Sunday afternoons, as is done in other cities of the country of Birmingham's size and many much smaller. Montgomery and Mobile, two other Alabama cities much smaller in population than Birmingham, have had Sunday moving pictures for some time.

Mr. Neff and Mr. Wall were received by the two Commissioners with great cordiality, and were assured that everything that could be done for them in fairness to all parties concerned would be done. The city officials assured Mr. Neff of their hearty sympathy and intended co-operation with the educational work the moving picture manufacturers and exhibitors of the country were doing.

The convention met Monday morning in the banquet hall of the Hotel Hillman at 10 o'clock and ended that night after the Alabama exhibitors had been thoroughly organized by President Neff. During the sessions

of the convention various film manufacturing companies and motion pictures machine manufacturers had their articles on exhibit for the assembled delegates.

The following officers were elected: E. H. Colley of Birmingham, president; T. S. Abernathy of Birmingham, first vice president; R. B. Wilby of Selma, second vice president; J. J. Wells of Anniston, secretary; J. A. Snider of Bessemer, treasurer; A. A. Wall of Birmingham, national vice president, and H. M. Newsome of Birmingham, C. A. Geiber and J. H. King of Mobile, board of trustees. The next meeting of Alabama exhibitors will be held in Birmingham in the first week in June. Alabama is the thirty-seventh state of the union to organize and become a part of the Motion Picture Exhibitors' League of America.

Burt Bill Defeated

In Iowa the Burt bill, known in the House of Representatives as No. 210, for an act to provide the regulation of moving picture films and establishing a state censor was defeated in the house.

The Iowa Motion Picture Exhibitors' League, with the co-operation of the exchanges and its legal department, was successful in its work. Great credit is due Fred W. Young, secretary of the league, for his untiring efforts the past three months watching the progress of the bill through the various committees, and compiling statistics showing that censorship was not needed in Iowa. The censorship bill, which was defeated, was very unfair in that it left the censoring of films to one man with a salary of $2,500, and allowed $5,000 for office expenses and assistants. This one man would have been able to tell three million people what they could see in the picture shows. A fee of $2 was to have been paid for every reel censored. Had the manufacturers or film exchanges paid this fee the exhibitor would have had to pay it in the end, in extra film rental, as exchanges would have had added expense by having to establish offices in Iowa and having all films sent there for inspection.

Exposition's Success Assured

The Exposition of the Motion Picture Art to be held in New York in connection with the third annual convention of the Motion Picture Exhibitors' League of America is creating more and more enthusiasm as the time draws nearer and nearer for its opening. Manufacturers of articles pertaining to the motion picture business have up to the present time never had an opportunity of demonstrating their products in a fitting manner, and now, realizing the benefits to be derived from a personal demonstration of their products to some 10,000 motion picture theater owners from all over the country, they are so anxious to secure preferred space on the exposition floor that it seems likely that the new Grand Central Palace, large as it is, will not accommodate them all. Associated in an advisory capacity with the general committee is Mr. Richard G. Hollaman, president of the Eden Musee, who has had twenty-five years experience in exposition work, having been chairman of the board of directors of the Chicago World's Fair and is at the present time vice president of the International Exposition Co., and also general chairman of the board of directors of the Panama Canal Exposition. Mr. Hollaman is taking great interest in the show and his advice will unquestionably prove of much value to all concerned.

West Virginia Convention

The fourth annual West Virginia State Convention of the Motion Picture Exhibitors League of America is to be held at Wheeling, W. Va., on April 29 and 30. 1913, and to say that it will be a big success is probably putting it very mildly. Clem Kerr, of Dayton, Ohio, the organizer, together with L. R. Thomas, the state secretary, have surrounded themselves with a coterie of live-wire exhibitors from the Wheeling district, including a great number of exhibitors from across the Ohio river in Ohio. The beautiful new auditorium which has just been opened to the public will be the scene of the West Virginia convention.

Manufacturers of moving picture accessories will make no mistake in having an exhibit at this convention, as Wheeling is so well located that it will command the attendance of hundreds of exhibitors from a wide area, and from a number of sister states. Many manufacturers have already contracted for exhibit space, but owing to the immense size of the auditorium there will be ample room for all exhibits.

West Virginia State Convention Committee. Lower row, from left to right, U. P. Kemper, A. P. Brinkmeier, Clem Kerr, Chairman, Phillip Kochert, W. H. Shull, financial secretary; Top row, left to right—L. R. Thomas, state secretary, H. Friedman, M. A. Sybert, C. P. Thompson, James Velas and A. C. Frohms.

The auditorium is so arranged that all visitors passing to and from the hall will see the exhibits. Many important matters will be taken up at this convention such as legislation governing taxes and licenses, a state examination board for operators, and a state Sunday opening law. A bill for a stricter censorship on pictures will also be discsused.

It is extremely essential that all exhibitors in the state attend this convention, as matters of vital importance will come up. An election of state officers and the selecting of delegates to the national convention at New York will take place.

Pennsylvania Exhibitors Hold Ball

The first annual ball of the Motion Picture Exhibitor's League of Pennsylvania was held in Philadelphia on the evening of March 26 in the Turngemeinde Hall, and, despite the handicap of a heavy downpour of rain, proved to be a great success. More than 4,000 tickets to the affair had been disposed of and a large delegation of film stars attended from New York. Two separate floors in the immense building were used for the dancing and the affair presented one of the most brilliant scenes of the season's social functions. Practically all of the contingent from Lubinville were present, and there were several reunions of the former Lubin stars who had sought other studios.

A special dancing programme was provided with a number of cabaret specialties and during an intermission the film stars were led to the stage in front of the hall and introduced.

Who's Who in the Film Game

Facts and Fancies About a Man You Know or Ought to Know

OF COURSE you know C. Lang Cobb, Jr., or at least you think you do. You can paste him a jolt on that big back of his and say "Hello, Cobb, How's the missus," and he'll turn around and be glad its you and jolly you along with a lot of serious and frivolous talk and you'll like him for it. Then you will say "Good bye, Old Man, good luck," and be on your way. Of course you know C. Lang Cobb, Jr.

But do you know him? He never told you that his first name was Charles, did he? There are a lot of things about Cobb you don't know. You don't know what year gave him birth, for example. He's as shy as a girl about his birthday. On Monday, August 25th, he will be all dolled up in his best suit and have some flowers on his desk and lunch at his pet restaurant and have dinner downtown that night and be more cheerful than on the day before or the day after. It will be his birthday, but he won't be a minute older than he looks and he hasn't a wrinkle nor an ache. How old is Cobb? Better figure him out by past performances.

Some Regular Husk, but no Kin to the Corn Family.

His father was Lieutenant Charles L. Cobb, 16th Louisiana Infantry, C. S. A., with full four years of service. After the war, he was professor of literature, St. Paul's Academy, New Orleans, and later and until his death, cashier of the Penn National Bank, Philadelphia. It was here that Cobb, Jr., was born. His mother was a Van Riper. C. Lang got his early schooling at the old Girard College, Philadelphia, but at fifteen he was on a farm at $5 per month and found. But $5 a month was small measure for such a promising hulk and he tried grocery juggling and other odds and ends for better pay. Cobb never was very delicate. After trying out all the rustic lines he drifted into the steel mills district and got a job with Charlie Schwab and Will Corey and A. C. Dinkey. Cobb's dinner pail was bigger than theirs in those days, but they all carried them. The Homestead strikes in 1892 terminated Cobb's steel activities but he had had a lot of experience. He was with the Edgar Thompson plant; the Carnegie Steel Company, as second helper, weigher, fireman, hot-blaster and ladle boss in charge of the distribution of hot metals from nine furnaces making manganese. What Cobb doesn't know about steel isn't in the books. He was with Speigle's foundry; in armor plate; in Bessemer steel and all the parts of the works—mixing, foundry, rails, finishing, and ending up with Homestead and its strike. He was as hard as iron itself in those days but he didn't fight. Feel his arm yet and decide whether he could!

Then he blew into New York and tackled draping—not in a blacksmith shop, bending rods with his hands—not that. Draping fluffy, sheer, curtains and things. Think of Cobb doing that. But then, too, think of the guy who didn't dare to turn him down when he asked for that job. Why, Cobb would have eaten him alive! What is more, he made good at the draping business, but he didn't agree with the confinement of inside work. He then tackled books and got away with that, traveling all over the country.

When the Spanish-American war was declared he hurried home to enlist. He had had a soldier father and you couldn't blame him. He entered as a volunteer with Company I, 201st N. Y., and in 1899, when mustered out, he was the senior non-commissioned officer.

Then he tried railroading. Back in the Carnegie plant he had fired a donkey engine and that gave him his excuse. Cobb has tried everything at least once. But he didn't care for rail traffic and he switched to paper patterns. You remember he jumped from steel to scrim once before and got by? Well he fluked on the paper patterns. A man slips sometimes and the paper pattern had too much graft in it. Cobb believes in whole loaves, but he has to have his occasional bite. He's human when you get through his hide. His blood is red and he bleeds when he's stuck. He couldn't sell paper patterns and he will tell you so if you doubt it here.

And then he got in on the tontine bond business when the game was young. He set himself up in the gas belt in Indiana and he topped the roll of honor list as the crackerjack salesman. A man always has one weak spot if you probe him hard enough. C. Lang Cobb's little strong box holds a bundle of letters from business men who told him what a wonder he was at the ten-year tontine bond business. Cobb will read those letters to you if you will let him, so be on your guard!

This is stringing out to beat the band. Cobb is some regular husk, but no kin to the corn family. In 1895,

Ed Porter, then with Edison, wanted a giant for some purpose and he hired C. Lang Cobb, Jr., to play in pictures. That job ended in two days, but Cobb put in three or four early years with Edison and Vitagraph and of course that settled it. He was a film man. He has been associated with the Penn Motion Picture Company, the Associated Motion Picture Patents Company, the Consolidated Motion Picture Supply Company, the Reliance Studios, and is at present the manager of sales and publicity for the Directors Film Corporation.

C. Lang Cobb, Jr., was married February 5th, 1912. His wife, Agnes Egan Cobb, is quite as popular in film circles, if not entirely more so than "her old man," who blushes when you ask him his age.

Kinemacolor After Jungle Films

With a complete technical staff and improved outfit for developing films under all sorts of weather and other conditions in the tropical wilderness, two Kinemacolor experts, Mr. Scott-Brown and Sig. Ornano, have sailed from England for East Africa, on a big game hunt. Roosevelt and Rainey have heretofore "bearded the lion in his den," and brought back interesting motion pictures of the kings of the jungle, but Kinemacolor proposes to catch them in their actual colors, amidst their natural surroundings, which this process reproduces in its most delicate hues and shadings. Mr. Scott-Brown was with the Greek army in the Balkan campaigns, while Sig. Ornano went through the Italian war with Tripoli—which should be sufficient guarantee that they will get as close as possible to the "firing line."

First Colorgraph Film

The first American made picture produced under the process controlled by the Colorgraph Company of America will shortly be ready for the market. It is entitled "Conscience" and will be marketed by the Conscience Film Company whose offices are located at 116 West Thirty-first street, New York City. The Colorgraph Company it will be recalled is the concern controlling the invention of Arturo Hernandez-Mejia for producing motion pictures in natural colors and numbers among its officers such men as C. A. Willat of the New York Motion Picture Company, Henry C. Niese of H. C. Niese & Co., bankers, and J. Parker Read Jr., of the Garden of Allah Film Co. besides Mr. Hernandez-Mejia, the inventor.

The film consists of five parts, a prelude and an aftermath, and relates a story of temptation, resisted through the intervention of an allegorical Presence representing Christ, though the audiences who witness the picture may decide for themselves whether the Presence, who saves each character in the story at the very brink of the moral precipice, is really Christ or only Conscience.

The picture is still in the process of making but it is expected to be completed in time for release within the next three or four weeks.

Scene from "Longing for a Mother," Lubin release April 15.

"The Tie of the Blood," April 17. Copyrighted 1913, Selig Polyscope Co.

Current Educational Releases

The River Clyde at Lanark (Scotland).—Patheplay. A beautiful river in beautiful Scotland, beautifully colored.

The Analysis of Motion.—Patheplay. A new development in cinematography. The camera, taking pictures at the almost incredible speed of twelve hundred per second, shows the trajectory of a bullet at a rate of speed reduced so as to enable spectators to witness just what takes place when the bullet leaves the gun, the course it describes through the air, how it strikes (a clay pipe in one experiment), and exactly what happens when it strikes this target. This film has set the scientists of Europe wondering at its possibilities, and even though it is scientific, it keeps within the limits of everyone's understanding by means of clear explanatory titles.

Steam.—Kinemacolor. Shows the development of steam power from the period when James Watt discovered its ability to lift the lid of a tea kettle—and deduced therefrom the hoisting engine for use in the English mine pits—to its culmination in the modern high-speed locomotive. The chief incidents in the lives of the inventor of the first steam engine, and George Stephenson, who built the first locomotive, are woven into the story—which includes the homely romances and happy marriages of both these homespun geniuses. Furthermore, the film shows a faithful model of the original Watt engine in operation, and also a working reproduction of Stephenson's queer looking locomotive. The first trip of this historic engine is shown in the story—even to the humorous detail of the man on horseback riding ahead of the train and waving a red flag to warn the unsuspecting public off the track. In one of the beautiful vision scenes Watt dreams of the moving engine which is to come after his time, while Stephenson in turn has a vision of the ultimate development of his locomotive. In this concluding picture is shown one of the largest and most powerful high-speed locomotives ever built drawing a train of Pullman coaches at the rate of a mile a minute, through the picturesque mountain scenery of California.

Gala Day Parade, Yokohama, Japan.—Vitagraph. This is a full and comprehensive view of the business men's New Year's Day parade in Japan; when they take account of stock and start anew the efforts of the year. Nothing like it is seen in any other country.

Ancient Greece.—This series of views includes a picture of all the famous ruins and temples which have made some of the most interesting history that the world

has yet known. It is particularly interesting to anyone who has read, or ever intends reading, the history of the Roman Empire or any of the famous Greek literary masterpieces.

Winter Sports at Bodele.—Patheplay. This film deals with sports amid the snows in Austria where every year there are assembled a number of expert ski jumpers. Down a steep incline these men fly like the wind. They reach the edge of the precipice, sail through the air and, like eagles, drop down at such a speed that a great many of them are unable to maintain their equilibrium and finish the slide with their faces in the snow. The picture is a series of tickling thrills.

Street Scenes, Yokohama, Japan.—Vitagraph. The novel sights which these scenes portray, bring before us the activity and business thrift of a nation which has astonished the world, and shows us one of the leading thoroughfares of Japan during the busy hours of the day.

A Trip on the Seine (France.)—Patheplay. A journey on the famously beautiful river that winds its way through Paris and out to sea.

School of Gymnastics.—Patheplay. The French soldiers herein show their prowess in the difficult and thrilling art of military gymnastics. They scale high walls with an ease and grace that is admirable, cross from roof to roof by means of slack ropes and perform many other maneuvers.

Our Coast Defenders.—Vitagraph. The forts which line the coasts of the Atlantic and Pacific, protecting the approaches from entrance to our harbors by foreign enemies, are matters of interest which have much to do with the safety of our country, and the peaceful enjoyment thereof. The tactics and practice, in case of the slightest emergency, of our coast defenders, are all shown in the detailed maneuvers of this war-like demonstration.

The Sponge Industry in Cuba.—Patheplay. An interesting study of all the phases of an unfamiliar although thriving industry.

Our Feathered Friends.—Patheplay. The mother instinct in animals is always an interesting study. The same is true, but more particularly of birds because they seem so frail and incapable of defending themselves. In this film an insight into the life and habits of several different families of birds provides both entertainment and knowledge.

The Cuttlefish.—Patheplay. Although the cuttlefish may not be very well known, it furnishes material for some very interesting study. This fish supplies the cuttlefish bone which is given to birds and on which they enjoy sharpening their bills.

Glimpses of the National Capital.—Patheplay. First the camera gives us a view of the very beautiful Potomac Falls. Then, in sequence, the Union Station, the Marine Hospital, the House of Representatives office building, the principal streets, the avenues, the War College, the White House and the Capitol itself, and other incidental views too numerous to mention but which combine to enable spectators to know Washington as well as if they had paid the city a visit in person. The photography is up to the usual Pathe standard, which means perfection.

Laying a Marine Cable.—Vitagraph. The recent laying of the telegraph cable under the sea calls to mind the wonderful achievements of telegraphy and the first laying of the Morse Atlantic cable from America to Europe connecting the Western with the Eastern hemisphere. The unwinding and laying of 3,000 miles of cable under and across the Atlantic Ocean is a gigantic and marvelous achievement; almost incomprehensible, but all made quite clear in this reel of pictures.

Webb's Talking Pictures Shown

A most satisfactory exhibition of talking motion pictures was held the evening of April 1, when Mr. George R. Webb gave a private demonstration of his invention for showing such views in the New Amsterdam Theater Roof, New York City. The theater was crowded with an audience invited by Klaw & Erlanger to this special performance. A varied programme was offered and the pictures proved to be an extraordinary success. The problem of synchronization has been entirely overcome and there was not the slightest error in this direction during the entire evening, it is said. This was true even though such difficult tests were made as the playing of two xylophone solos. One of these was the "William Tell" Fantasie, but in spite of the elaborate nature of the piece and the rapid movements of the player, sound and motion were perfectly synchronized. The device is called the Victory talking pictures, and Mr. George R. Webb, former president of the Maryland Telephone Company, and one of Baltimore's most prominent citizens, is the inventor. The invention is a marvel of simplicity. The sound is transmitted by means of the same device which is used at the Grand Central station to announce trains, and the various notes, etc., are obtained from a record made when the picture is taken. The whole thing may be operated by one man, as the sound device is controlled entirely from the same booth in which the picture machine is located.

American Players Find Baby

Jack Kerrigan turned rescuer with a vengeance last week, when a wee, two-year-old child wandered into the American's studio at Santa Barbara, Calif. Jack Kerrigan acted as combined parent for over two hours, hurrying up and down the streets until the frantic mother was found. Jack's friends insist that the child, being of the feminine gender, wandered in to see him, but Jack doesn't believe this.

Miss Williams to Build Bungalow

Kathlyn Williams, who was recently married to Robert Allen, of the Burbank theater, in Los Angeles, last week purchased an extensive tract of residence property in one of the suburbs near Los Angeles. It is Miss Williams' intention to build a unique bungalow upon this site which she and her husband can use for a home while they are located in the Southern metropolis.

William Clifford, leading man of the "Bison-101" pictures is the proud father of a handsome and healthy baby boy. Baby Clifford made his debut in Universal films when but four weeks old.—That's going some.

Of Interest to the Trade

Exclusive Supply Company Formed

Herbert S. Blache, president of the Film Supply Company of America, of 133 West Forty-fourth street; Harry R. Raver, secretary and general manager of the same concern, and Ingvoid C. Oes, a member of the board of directors, met at Mr. Blache's home in Palisade, N. J., Wednesday night, March 26, and formed the Exclusive Supply Company, which, together with the Independent Exchange Company, will shortly take as offices the whole tenth floor of the new Candler building, at 222 West Forty-second street, New York City.

This means that the new firm will start with four brands of film. Mr. Blache will supply Gaumont and Solax; Mr. Oes, Great Northern, and Mr. Raver, Itala. Incorporation papers were drawn up and sent to Albany. Mr. Raver has written his resignation as secretary and general manager of the Film Supply Company of America.

Streyckmans Is Married

H. J. Streyckmans of the Mutual Film Corporation and editor of the *Mutual Observer* was married on Friday, March 21 to Miss Della Musselman of Stamford, Conn. The best man was A. Kessel, Jr., president of the New York Motion Picture Co., and Miss Mae Kenny, assistant secretary, was bridesmaid. Following the wedding a supper was served at Wallick's at which fourteen guests were present. Music appropriate to the occasion was rendered by the orchestra during the evening and as the happy couple left they were showered with rice and old shoes. The bride is but eighteen years of age and was about to start for Chicago to visit a sister it is understood when Mr. Streyckmans suggested an immediate wedding. Congratulations are extended by hosts of friends in all parts of the country.

Stomach Shown at Work

Cinematograph pictures showing digestive organs of the human system in operation are a striking feature of the fourth International Congress of Physiotherapy, which opened in Berlin on March 26. Some films reveal the entire stomach in the performance of its vital function, expanding and contracting with the regularity of machinery. The pictures, which were produced by Dr. Rosenthal of Berlin, are the first taken full size at the rate of twelve per second and then reduced to film size.

Nick Carter Films Legal

"Nick" Carter has a perfect right under the law to solve the great $100,000 jewel mystery in motion-picture films, according to an opinion handed down recently in the United States Circuit Court of Appeals in the case of Street & Smith, publishers, of New York City, against the Atlas Manufacturing Company of St. Louis, manufacturer of motion-picture films, and Orlin T. Crawford, its president, says the *St. Louis Republic*. Street & Smith filed suit last July 12 in the United States District Court against the Atlas Company, asking that the defendants be restrained from exploiting a film containing the adventures of "Nick" Carter, a fiction hero, in solving The Great $100,000 Jewel Mystery. Street & Smith publish a weekly containing the adventures of "Nick Carter." A preliminary injunction was granted the publishers in the United States Court, but the film company appealed. The Court of Appeals held that because the complainants had no copyright to the name and because the name "Nick" Carter was not the title of any one story, the Atlas Company had the right to dramatize any of the complainant's stories under the same name. United States Circuit Judges Hook and Smith and District Judge Van Valkenburgh sat in the case. Judge Hook wrote a dissenting opinion.

"Dual Personality" Stunt

The "dual personality" photographic effect in pictures is not new, by a long shot, but Thanhouser is undoubtedly springing a novelty in its twice-in-the-same scene stunt by the Thanhouser Kid, for the reason that grown-ups have always performed such feats to date. It is not on record that ever prior to the release of Friday, April 11, of "The Changeling," has a child player had to "repeat" herself, with the photographer's aid, in a moving picture film. The Kid, by the way, opens a tour of Mutual theaters at Cleveland, Ohio next week. Asked whether she, also, contemplated such a tour the Thanhouser Kidlet is reported to have replied: "I positively decline to issue any statement whatsoever on this until the proper time comes."

Mary Fuller in Odd Role

A decidedly unique reel of pictures and one in which Mary Fuller appears in a most unusual role is the forthcoming Edison release entitled "When The Right Man Comes Along." Miss Fuller is responsible not alone for the costumes, which are out of the ordinary but also for the story which runs as follows:

Anyone seeing the handsome suite of offices on Wall street would think the owner, J. Green, to be one of the Napoleons on 'change but they would not think that this same J. Green is a woman so thoroughly immersed in the intricacies of the Bulls and Bears of the exchange that all other considerations are forgotten.

Her people, happily married and scattered to the four winds, write insistent but vain letters to her to abandon money grabbing and enjoy the felicity of normal mar-

Scene from "When the Right Man Comes Along."

ried life. These letters she treats with contemptuous indifference. No man interests her until Arthur Royden is brought directly under her notice.

During business hours she finds her mind straying to him and when he enters her office one day the warm Springtide of love fills her heart. He is all business, cold and aloof, places a check in her hands for stock investment and leaves abruptly. She resolves to win him but though their meetings at the club are frequent he remains unchanged.

Spurned and lonely she returns to her apartment

"When the Right Man Comes Along."

late one night and after the expiration of many hours and the consummation of many cigarettes and brandies and sodas she solves the question. She is too mannish. A phone message to a woman's outfitter, a change of clothes and manners and Arthur Royden falls completely under the feminine charms of J. Green, his Julia.

The cast is as follows:

Julia Green.....Mary Fuller
Mr. Royden, the right man.....Arthur Housman
The valet.....Richard Ridgely
The maid.....Bliss Milford

Film Players in Vaudeville

Through the courtesy of the Thanhouser Film Corporation Marie Eline, the Thanhouser Kid, and her sister Grace, who is playing juvenile leads, are playing a limited vaudeville engagement. They opened at the Alhambra Theater, Cleveland, Ohio, Monday, March 31. A special act has been arranged with a reel of pictures as the introduction. This is the first tour made by any Mutual players.

New Salem Playhouse Opened

Mr. Bernard M. Corbett of the Enterprise Optical Manufacturing Company of Chicago reports the sale and installation of two of the latest improved 1913 model Motiographs in the new Federal Theater at Salem, Mass., which opened its doors to the public for the first time on Monday, March 24. This new house has a seating capacity of sixteen hundred on the main floor. The building is of brick and cement and is fireproof throughout. Mr. John Keon is manager and proprietor, and is well known as a pioneer of the moving picture business throughout New England, and on the opening night was the recipient of many beautiful floral pieces among which was an eight-foot horseshoe from Salem Lodge No. 8, B. P. O. Elks, of which Mr. Keon is a charter member. Standing room only has been the order since the opening.

Universal Plant Burns

Fire, starting from a lighted cigarette thrown into a clump of dry underbrush, destroyed two wooden buildings which housed $16,000 worth of developed film, and did damage to scenery and equipment estimated at $5,000 at the Hollywood, California, studios of the Universal Film Manufacturing Company's west coast organization on March 26. Five hundred actors, actresses, scene painters, cowboys, Indians and laborers formed a bucket brigade from a hydrant half a block away, and fought the flames for three hours before they had the fire under control. The entire group of studios and vaults where thousands of dollars worth of films were kept, were threatened when a high wind swept the sparks from the burning buildings over the thickly grouped structures. Wet blanket were spread on the roofs of practically all of the buildings in the vicinity, but despite this vigilance, several small fires broke out. They were extinguished, however, before any serious damage was done to other than the buildings originally ignited.

Buildings burned at Universal Film Company's Pacific Coast studio.

A company of Boy Scouts, from Los Angeles, who had been working under the direction of Milton J. Fahrney, one of the directors, was the first to discover the fire. A trench was dug around the studios, but the high wind quickly swept the flames across the narrow gulf of soil. As a result of the blaze fifteen reels of film scheduled for early exhibition were destroyed, necessitating an expenditure of several thousands of dollars to retake the scenes. Many scenario scripts and records were burned and Mr. Richard Willis, scenario editor of the Universal, asks that carbon copies of all scripts in the hands of the western office of the Universal on or before March 26 be mailed him immediately. These carbon copies will be given immediate consideration.

Arrangements have been made with Mr. C. Goodman of London, England, to handle the sale of Ramo film in England and the continent through Ruffell's Imperial Bioscope Syndicate, Limited, of 8 and 9 Long Acre, London, W. S.

Coming Essanay Pictures.

During the latter part of April the Essanay company will release a stirring drama, two comedies, a scenic and educational reel and a Western drama with G. M. Anderson in the leading role. In "The Unburied Past," booked for release on April 22, the old saying that "A man never loves but once" is proved true in the case of Walter Morris who was smitten with Margaret Phillips during his boyhood days. Margaret married a man of wealth, Jack Wright, the husband, soon tired of his treasure and passed many hours with his so-called affinity. Years pass and Walter Morris prospers. In his day dreams, he sees his old love. The fast life that Jack led brought about an untimely ending. Margaret, hearing that Walter was an attorney, wrote to him, asking him to come to her assistance and straighten out the estate of her late husband. The old love that had been locked in the cell of Walter's heart, awakens, and he proposes to her. She informs him that the memory of her dear husband could not be cast aside. In examining the papers left on Wright's desk, Morris discovers a diary, which tells in full the double life the former had been leading, Margaret enters, sees Morris with the book and requests him to tell her what it contains. He casts the diary into the grate, where the fatal words that were meant for nobody's eyes but Wright's, are burned to atoms and Morris leaves Margaret under the impression that her husband was all she had thought him to be.

"The Rival Salesmen" released April 23 is a comedy drama with a unique theme. William Jones, salesman, who had been traveling the same territory for twenty years or more, tries to play a joke on a new drummer, which ends by the newcomer turning the tables on him. A fictitious note is handed Jones, stating that John Redmond of Reedville, was in the market for his fall order, and to see him at once. Jones displays the note promiscuously, which makes the new salesman jealous. Jones informs Brown, the new recruit, that he may call on Redmond for the order, that he is not anxious to get it. Frank Dayton, another drummer, was told the same thing. Both men have a lively time in reaching their destination. Brown wins out, however, when he rescues John Redmond's wife and daughter from a runaway horse. In gratitude Redmond gives Brown his order and what might have been a clever joke developed into Brown's earning a small sum in commission. E. H. Calvert as Jones, demonstrates his acting ability and John Steppling as Brown does creditable work. "The City of Mexico" released April 24 is a beautiful scenic and educational feature. Mexico is indeed an appropriate subject at this time, for an educational and scenic feature. In the few moments that this picture is exhibited on the screen, the audience will see the peons, natives of Mexico, scrambling for a few centavos, their adobe dwellings, market places, the flower market, the beautiful La Viga Canal, the historical LaNoche Triste (the mournful night tree, under which Cortez wept over his defeat at the hands of the Aztecs.) Further, we are taken by automobile through the different streets, are then shown the bell tower cathedral, where we get a beautiful birdseye view of the city, and are shown the national palace and Plaza Mayor. Last, but not least, we are driven up Paseo avenue, to the monument of Guatemozin, the last Aztec emperor.

In "The Deacon's Dilemna" booked for release April 25. Deacon Jeremiah Green's two sons, Jeremiah, Jr., and Daniel, are the village cutups, and are always getting into trouble and causing friction among the different members of the family. Augustus Carney as Deacon Green keeps his audience in a continual uproar, while the boys help wonderfully in putting over this comedy. "Into The North," a splendid two reel dramatic subject will be booked soon. Exhibitors who are desirous of securing this feature, should watch for its release date. "Alkali Ike's Mother-in-law," another funny comedy with Augustus Carney will be released early in May.

Screen Club Had Close Shave

Members of the Screen Club of New York City were startled on Monday evening, March 31, by observing wisps of smoke drifting up through the floor of their clubroom and smelling the odor of burning hair. Investigation disclosed the fact that the hair store of John & Co., located directly beneath the writing room and library, was ablaze. Prompt action by the fire department prevented a heavy loss, however, and the damage was confined to that particular portion of the clubrooms. Bob Daly, Herbert Brenon and Frank Tichenor are alleged to have done heroic work saving furniture, pictures, etc., during the excitement. The loss was fully covered by insurance.

Ramo Films Italian Life

In "Dangerous Sympathy" one of the latest releases of the Ramo company a clever and touching little story of life in the Italian quarter of New York is told. The synopsis of the release furnished by the manufacturer runs as follows: Pagano, a young physician, attends the sick bed of Marie's mother, who lives with Marie and Lugi, Marie's husband, in the Italian quarter of New York. Marie's mother dies, and Pagano is affected by Marie's sorrow, and in sympathy, extends her a flower and promises to send her others. He also gives a dollar to Nitas, Marie's baby sister. With this Marie obtains food and so arouses Lugi's jealousy. A week later Pagano remembers his promise as he is buying roses for his fiancee. He sends a bouquet with a pleasant message. The florist gets the cards mixed. The fiancee gets the flowers with Marie's card and believes Pagano false.

Scene from "Dangerous Sympathy," Ramo release.

Lugi gets the bouquet for Marie and a card simply addressed "Dearest," and making an appointment. He thinks that Marie is false and as the reverse of the card gives Pagano's address, he set out to revenge his wrong.

Marie follows to prevent the crime, if possible. In the meantime, Lugi enters the doctor's home on a false pretense, feigning illness. As the doctor leaves the reception room to fill a prescription for Lugi, Lugi takes advantage of the moment and rushes for the doctor, who closes the door, Lugi forces the door open and has the doctor at his mercy, when Marie enters in time to save the doctor's life. At this moment the doctor's fiancee comes in to tax Pagano's falseness. Explanations follow wherein the exchange of cards is made obvious.

Selig to Revive Hoyt Comedies

The service that saves for posterity works of pen, paint or chisel that have inspired or entertained the public of other days is worthy of commendation, and the enterprise of W. N. Selig of the Selig Polyscope Company in undertaking to pictorially revive the farce-comedies of the late Charles H. Hoyt, is a matter of no slight artistic interest. A generation ago Hoyt's farcial combinations, then viewed as a stage novelty, were the most pert, trenchant and amusing writings of the stage for they frequently drew the characters from real life, emphasizing them with the deftness of a cartoonist for the high lights, without putting them out of drawing, and always sustained the interest. The Hoytean method was singularly simple, direct and daring in comedy diversion; was playful and original, and defied all the traditional traits in playcraft. In his way he was the progenitor of a new style of farce comedy that in his day and generation was as popular as the current comedy idol, George M. Cohan, who has elaborated and intensified simple farce comedy to make it the musical apothesis of motion and gaiety.

The pretentious revival of Hoyt's famous comedy, "A Midnight Bell," by the Selig Polyscope Company as a special release, is both timely and interesting. In order to produce the famous comedy of rural types under the most favorable circumstances, an entire company of players were sent up into a northern Wisconsin backwoods village, where a picturesque mantle of snow added much to the realism desired. The picture is in two reels and will be released early in May it is stated.

Another Pathe Triumph

On April 11th the Pathe Freres release a film that goes just a little beyond anything that has yet been seen on the screen, when it comes to the marvelous and seemingly limitless powers of the motion picture camera. The picture is entitled "The Analysis of Motion" and was taken by means of the ultra-rapid camera at the rate of twelve hundred pictures per second. Projected at the rate of sixteen pictures per second, as they are in the film mentioned above, the naked eye can for the first time view happenings which occur so quickly that they cannot ordinarily be followed.

The film opens with a view of an ordinary glass or rubber ball supported by a thin stream of water and we see the ordinary things that the naked eye alone shows us, when we gaze at the real ball suspended by the column of water; suddenly the pictures taken at the rate of 1,200 per second are shown and the mysterious manner in which the ball is sustained atop the stream of water is revealed with intimate detail. We see clearly the gyroscopic motion of the ball, the drops of water scattering and winding themselves about the sphere in such a way as to prevent its falling.

But even more wonderful things follow. We see a bullet fired from a rifle, watch its trajectory and see it strike the ball, driving that object out of the picture, and then we see the column of water regaining its normal flow and position. As the rifle is fired we not only witness the emergence of the bullet from the barrel of the weapon, but also see the gases that are driven out of the rifle. Target shooting at clay pipes is next shown and again one is astonished to see the bullet sweep slowly into the field of vision, watch it strike the pipe and then to witness the slow crumbling of the clay as the bullet shatters the structure of the pipe. The Pathe people wish to go on record as the first concern to introduce the innovation of ultra-rapid photography in motion pictures and the licensed exhibitors certainly have cause to rejoice over the fact that they are permitted to first show this truly phenomenal series of pictures, for that it is the most wonderful film yet made seems to be generally admitted.

Crystal Actress Popular

A great reception was accorded Miss Pearl White, the ever popular and famous star of Crystal films, upon her personal appearance at the Majestic Theater, Danbury, Conn., last Monday evening. Manager Meehan of the Majestic shows Crystal films and his patrons are well acquainted with Miss White's work, although Miss White had never appeared personally before them. Mr. Meehan thought that this would be a good opportunity for his patrons to become better acquainted with their favorite and he engaged her for last Monday evening. A great crowd was on hand and she was made to feel at home immediately by the enthusiastic way in which she was received. Miss White gave a very interesting talk on the pictures and her work in the films, and the audience was so well pleased that the manager has asked her to play a return date.

Selig Flood Pictures

On Tuesday, April 1st, the Selig Polyscope Company surprised the film world by releasing as a special, a complete thousand foot topical film entitled "The Flood, Fire and Ruins at Dayton, Ohio." The film was complete in every detail. Many scenes were tinted, photography was excellent in quality, and several explanatory announcements were included. Two color posters, showing half-tone scenes of the disaster, accompanied the film as it was shipped. While the flood was at its height in Dayton, Thomas Persons, superintendent of the Selig Chicago plant, and George Peters, a camera man, entered the stricken city with their cameras, under special permit of the authorities in charge. It had taken the Selig operators forty-eight hours to make the trip from Chicago to Dayton, their path beset by many unlooked for hardships. Many of the scenes in the film were taken under the most exasperating circumstances. Several times it was necessary for the operators to stand waist deep in the icy flood waters to secure such negatives as they desired. Mr. Persons reached Chicago late Sunday night, March 30, with the negative. The mammoth Chicago plant of the Selig Company worked to its full capacity that night, and Monday several complete copies were ready for distribution. In the meantime the publicity department had subsidized a local lithographing plant and Monday afternoon striking two-color posters were ready for distribution.

Brevities of the Business

PERSONAL NOTES.

Joe Farnham and his enthusiasm over the word Briam, which means British-American films, are preparing to take up new quarters in the Candler Building at 222 West Forty-second street, where he will have P. A. Powers and Harry Raver as neighbors.

D. W. McKinney, for many years a well-known figure in the film industry, is now affiliated with the Allardt Feature Films Company, which is handling feature films in the states of Illinois, Kentucky, Indiana and Wisconsin.

Irene Howley, who is in the making of the two-reel story, "Held for Ransom," a Reliance release, has a splendid career as an emotional actress, mapped out for her by Director Oscar Apfel. She has been seen but little in film work but after the release of "Held for Ransom" Mr. Apfel says she will be well known.

Cecil Graham is again able to resume his duties as manager of the Northern Ventures Company after an attack of typhoid which he contracted by venturing too far in his tour of the New England states.

Bert Adler has troubles peculiarly his own. This time the excitement is due to somebody's affixing Bert's auto number on somebody's car and then the somebody's getting himself arrested for speeding and Bert being called upon to explain.

Mae Botti is the newest lady to play leads in the Reliance film stories.

C. Lang Cobb, Jr., likes to make things hot for himself when he is far away enough from the heat to chuckle over it all and give away the secret of the chuckle with the remark, "Ramo should worry!" C. Lang doesn't laugh. He can't; he's too fat. Hence the chuckle. But to return to the heat and its cause. Isn't it enough to start most any kind of a conflagration when from New York C. Lang sends to some perfectly good and howling boosters in Chi the greeting, "What's the matter—are you fellows dead over there?" Of course the "fellows" immediately wire, "Not even sick," and to prove it give C. Lang—and of course the mention of C. Lang means that of Ramo—some extra notices and Constantine L. is again at peace with the world—almost. For these are peace-defying days for the Ramo concern which is arranging to move into its new studio at 102 West One Hundred and First street, and C. Lang is worrying for fear he will have to sit on his desk during the moving process lest some of the sales contracts flutter out from 'neath the bulging top and get lost. Ah! indeed is the lot of a sales manager of a new and thriving film concern a hard one! Turrib-b-b-b-ble, C. Lang. Our sympathy, but no flowers.

Miss Bessie Learn, the charming little ingenue who has played so many delightful roles in Edison films, is to be married. Her engagement to J. R. Prosser of New York City was announced recently.

He didn't like the baggage car into which they put him, or the baggagemaster whom they put in charge of him. When the baggage master was called out of the car for a moment the houn' ate that individual's lunch. Yes, ate it with relish—every last bite of it! And when the baggage chap had to step out again the animal smoked the cigar he left behind him. Yes, smoked it down to nigh the very last puff! You never saw so angry a baggagemaster—or so startled a one. He had never seen such a divil of a dog—or have you! So see "The Dog in the Baggage Car," released by Thanhouser Sunday, April 13.

H. K. Somborn is sales manager of the Ryno Film Company, which has opened new offices at 140 West Forty-second street.

Carl Ray, the motion-picture-house king of Muskegon, Mich., was a visitor at Motography's offices Friday of last week.

Fred D. Burns has cut away from the western Vitagraph company and is now enrolled under the Kalem banner. Burns has the distinction of being the champion trick and fancy roper of the world.

Lucile Dexter, the clever vaudeville comedienne, has become a member of the Edison company at Long Beach, Cal.

Jack Noble, a West Point man and director for the Ryno Film Company, made a military picture at West Point recently, where he took a company of Ryno players.

Herbert S. Blache, mustache-less and eyebrow-less, bandaged as to face and right hand but otherwise intact, personifies the result of a powder explosion. Mr. Blache's schedule, or powder-keg fuse, one or the other, wasn't in good working order, hence the accident when he stood over the balky fuse with a lighted match. Now he is recuperating at his home in Palisade, the main events of each day being the visits of the doctor.

Miss Olive Skinner will leave the Universal studio early in May to join the Dick Ferris Stock company which will open the Orpheum theater at Salt Lake City about that time.

Miss Constance Crawley and Arthur Maude have begun the production of Maeterlinck's "Pelleas and Melisande," at the Universal studio in California.

Adele Lane, who has to her credit leading roles in various companies in the west, is now a member of the Selig Pacific coast company.

J. Bruce McDaniel, general manager of the State Rights Film Company, is installed in the company's new offices at 145 West Forty-fifth street. The Marion Leonard productions will be handled from there.

Ned Finley, known well and far on Broadway, has joined the Vitagraph players and will be prominent in a number of their coming releases.

Max Schneider has advanced from the position of camera man with the Kalem company to that of head camera man for the Columbine Films in Denver, Colo.

Paul Scardon, after a year of active service with the Majestic company, has sworn allegiance to the Reliance company.

Albert T. Ellis is the newly chosen publicity man for the Historical Film Company.

ROLL OF THE STATES.

COLORADO.

A handsome new building just completed in South Denver is a one-story structure erected on Mississippi street, between South Pearl and South Pennsylvania streets, by Pyke Johnson and B. M. Koenigsberg. The building cost approximately $4,000 and has been opened as a motion picture house.

DELAWARE.

Bids have been received for the erection of the proposed new picture theatre at 836 Market street, Wilmington by Roscoe Cook Tindall, the architect.

GEORGIA.

Cochran is soon to have a regular moving picture show. The stand formerly occupied by William Shelton is being remodeled and nicely arranged for a moving picture theater.

IDAHO.

The Klondike moving picture house at Boise has been reopened by Emmettt Allison of Dillon, who is associated with E. L. Wheat of that city. The theater will be known in the future as the Grand.

ILLINOIS.

C. M. Larson and Louis Bornhoeft Jr., two East Moline young men are giving Port Byron a moving picture theatre. They opened up in the opera house and will operate the show weekly for awhile and then may continue on a nightly basis.

Architect George E. Morris is preparing plans for a five cent theater building at Barrington for R. W. Gracie, of Crystal Lake. The cost will be $10,000.

INDIANA.

Starland Amusement Company, Michigan City; capital stock, $15,000; to conduct picture shows; incorporators, Claud R. Plough, Chicago; Harriet S. Ohming and Herbert Levin, Michigan City.

Frank Vester of La Fayette has purchased the interest of Bert Jennings in the Indiana Theater at Marion.

IOWA.

Extensive improvements have been made at the Columbia Theater at Columbia, one of the city's popular picture houses. The management has recently reopened the house after being closed several days. During this time the place underwent a complete renovating and numerous noticeable changes were made. Considerable expense has been undergone by the management of the Columbia in an effort to place the playhouse on a par with any picture theater in the state.

KANSAS.

Topeka will have a new moving picture house on Kansas avenue. The building at the corner of Eighth and Kansas avenue will be remodeled and devoted to what is claimed to be a high class moving picture show. The new firm is known as the Empress Amusement Company and the officers and stockholders are said to be eastern men.

LOUISIANA.

The ladies of the Epworth League of Franklin gave a moving

picture entertainment at the Jewel Theater recently, which, notwithstanding the inclement weather, was well attended and a neat sum was realized.

The new Pearce theater, now under construction at New Orleans, is nearing completion. In less than six weeks the finest picture theater in the south will be thrown open to the public. Located at 610 Canal street, the new theater probably is one of the most expensive of the United States. Josiah L. Pearce & Sons will introduce another new feature of motion picture theaters in the new pipe organ which is on its way to New Orleans, and is thought to be the best of its kind in the south. The organ was built at Hagerstown, Md., and it is said to have cost $25,000.

MASSACHUSETTS.

Superintendent George I. Clark of the Woburn schools of Boston has recommended to the School Board that a moving picture machine be purchased at a cost of $300 to enhance the work of teaching history and geography to the children.

MICHIGAN.

Jack Root, known years ago as one of the best light heavyweights that ever graced the American prize ring, and popular among a large circle of friends in Kalamazoo, is to head a syndicate on the Pacific coast to conduct vaudeville and motion picture houses. The concern is capitalized at $1,000,000 and will buy and build theaters.

E. E. Salsbury, proprietor of the Casino Theater at Lapeer, has closed the playhouse for the present, preparatory to rebuilding and redecorating it. He intends putting in a new front, new stage and new picture apparatus and making the Casino up to date in every way.

MINNESOTA.

Hughes & Brown have sold the moving picture outfit to Lee Perkins at Comfrey, finding that their other work demands more of their time and energy than is left for them if they continue the show.

Duluth will have a new moving picture theater, the Colonial, to be erected at 321 Central avenue. Jacobson Brothers are the contractors.

The American Amusement Company will erect a new theater building at Mankato.

The Brunswick Amusement Company, a new moving picture theater company at Duluth, filed articles of incorporation. Thos. Furniss, A. P. Raja and others are stockholders.

MISSOURI.

A deal was closed whereby Ed Cazel of St. Joseph purchased the interests of A. J. Murray in the Lyric picture theater at Cameron and the proprietors are now Cazel & Cazel. Associated with them will be B. L. Young, who is a good machine man and has had considerable experience in the moving picture business.

The Monarch Amusement theater at 4819-21-23 Delmar avenue, St. Louis, has been sold to Fred Block. It is a new two-story structure on a lot 60x167 feet, fireproof and furnished throughout with first class equipment.

The managers of the "Rag Tent" picture show have rented the Litsch building on Barnard street, Hopkins, and are fixing it up in nice shape for the picture show business, having decided it would be more pleasant for them and their patrons than to continue in the tent.

Two new model motion picture machines have been installed at Bevier and the managers of the Rex promise the public a big double program. Two operators will be employed and patrons are assured that there will be no waits between reels, but a continuous performance.

NEW YORK.

Dick Nash will start soon upon the new airdome that will be erected north of his present building at Palmyra. The structure will be 90 feet long and 22 feet wide, with cement floor and wood sides and roof. It will be extra well ventilated for summer so it can be closed against bad weather in the winter.

The Chew building, in Exchange street, Geneva, which was for years occupied by the Thalman wholesale grocery house, was recently purchased by the Thomas H. Sweeney & Sons real estate agency and it is soon to be remodeled for use as a moving picture house.

On the northwest corner of First avenue and Sixty-fourth street, New York, is to be constructed a one-story moving picture theater with stores for Jane Sands and Catherine S. Rose as owners. It will have a frontage of 50.5 feet and a depth of 100 feet, and according to the estimate of the architect, Louis A. Sheinart, will cost $10,000.

NORTH DAKOTA.

Four sets of films caught on fire in the picture theater at Langdon recently. In an effort to switch off the current from the machine the entire house, including the exits, was thrown into darkness, and a great deal of confusion existed. The operator's cage was closed and no damage was done to the building.

OHIO.

When a moving picture show building collapsed while in course of erection at 3550 Eastern avenue, Cincinnati, on December 10, 1912, Squire N. Robinson, a hod carrier, was killed. This week Robert L. Neal, as administrator of Robinson's estate, filed suit in the Superior Court asking for $10,000 damages from Carroll and Edwin Behymer, owners of the building, and Custer Brothers, the contractors.

Moving pictures and dancing are now to be combined. The Alco Club at Cleveland held a dance at the Tuxedo Club, at which moving pictures were thrown on the walls while the dancing went on. During the so-called "moonlight" dance, for instance, moonlight scenes were shown.

Plans are now being prepared for rebuilding the Jewel Theater near Western avenue, Toledo.

PENNSYLVANIA.

As the site for the erection of a moving picture theater, a portion of the old Tagg Maennerchor garden property at the northeast corner Fairmount avenue and Franklin street, Philadelphia, was conveyed by Benjamin L. Gordon to Rebecca Greenstein for $18,750. The lot purchased is 85x102 feet. The entire parcel is assessed at $30,000.

Wilson & Wood, clothiers, will close out their business at Indiana and put in a modern motion picture house.

SOUTH CAROLINA.

The Grand Theater in Columbia has been resold by the Montgomery Amusement Company to S. A. Lynch of Asheville, from whom the company purchased it about three years ago. There will be no change in management or policy on account of the transfer, according to a statement made by Manager Edwards. Mr. Lynch purchased, along with the Grand Theater, two other playhouses belonging to the Montgomery Amusement Company in Dayton, Ohio, and Atlanta. He also owns theater properties in Asheville, Raleigh and Portsmouth, Va. The Montgomery Amusement Company will continue to operate the Ideal Theater, its other moving picture theater in Columbia.

SOUTH DAKOTA.

M. Crowningshield, the Bridgewater moving picture man, has rented the McKinnon store building at Canastota, and will give a moving picture show two nights of each week.

TENNESSEE.

J. D. Nathan has applied for a permit to erect an airdome on Bellevue boulevard, Memphis, almost opposite the Central High School. It will be used for motion pictures and will be similar in style to a number of such structures which have been built during the past few years. The city board of education has been asked if the proposed open air theater will be objectionable to it on account of its proximity to the school, but will make no objection provided Mr. Newton does not keep it open except in the evening.

TEXAS.

A. Dittman has just completed the construction of a motion picture theater and W. K. Sheppard is about to complete the erection of a $7,000 building, also for a motion picture theater. With the completion of the latter Brownsville will have four moving picture theaters.

UTAH.

The J. J. Jackson residence on West Main street, American Fork, is being torn down to make room for a new theater building.

WEST VIRGINIA.

The People's theater on Main street, Elm Grove, which for the past four months has been conducted by James Stephans, again changed hands. Roy Hankey of Warwood is the purchaser. Mr. Hankey has had considerable experience along this line, having conducted a nickelodeon at McMechen and he will run two machines instead of one.

WISCONSIN.

E. D. Perkins of Waukesha has purchased the Crystal theater, a motion picture house at Burlington, and has reopened it for business.

C. W. Rice of Stevens Point is now in possession of the Unique theater at Marshfield, having purchased the same of J. H. Thorn.

The Crystal Company, which has been operating a moving picture theater in the Woodman Hall, Onalaska, has bought a site formerly occupied by Thompson's general store and will erect a picture playhouse.

F. T. Langholff began to tear down the old building in Atkinson and will erect a new theater building.

Work on the new five-cent moving picture theater at Evansville is progressing rapidly. The new front and ticket booth are about completed and the work of laying the inclined floor is practically finished.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in Motography as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date.	Title	Maker.	Length.
4-1	Checkmated	Vitagraph	1,000
4-2	The Fruit of Suspicion	Eclipse	1,000
4-2	The Price of Gold	Essanay	1,000
4-2	The Engineer's Daughter	Patheplay	
4-2	Nobility	Pathe	2,000
4-2	The Sacrifice	Kalem	1,000
4-2	Alixe, or The Test of Friendship	Vitagraph	1,000
4-3	The Hero of Little Italy	Biograph	
4-3	A False Friend	Lubin	1,000
4-3	The Stolen Tribute to the King	Melies	
4-3	Arabia, the Equine Detective	Selig	1,000
4-4	The Inventor's Sketch	Edison	1,000
4-4	A Wolf Among Lambs	Essanay	1,000
4-4	The Burden Bearer	Lubin	1,000
4-4	The Hoyden's Awakening	Selig	1,000
4-4	The Golden Horde or Buried Alive	Vitagraph	2,000
4-5	The Perfidy of Mary	Biograph	
4-5	Master and Man	Edison	1,000
4-5	Broncho Billy's Way	Essanay	1,000
4-5	A Mississippi Tragedy	Kalem	1,000
4-5	A Change of Administration	Selig	2,000
4-5	The Broken Idyll	Patheplay	
4-7	The Stolen Bride	Biograph	
4-7	In the Grip of a Charlatan	Kalem	1,000
4-7	The Evil One	Lubin	1,000
4-7	Vengeance Is Mine	Selig	1,000
4-7	The Queen of Spades	Cines	2,000
4-8	A Romance by the Sea	Cines	650
4-8	Old Jim	Edison	1,000
4-8	For His Child's Sake	Lubin	1,000
4-8	Robert Hale's Ambition	Selig	1,000
4-8	The Transition	Vitagraph	1,000
4-9	The Sheriff's Wife	Essanay	1,000
4-9	The Shotgun Man and the Stage Driver	Selig	1,000
4-9	The Toll of Fear	Lubin	2,000
4-9	The Pursuit of the Smugglers	Kalem	1,000
4-9	Out of the Storm	Vitagraph	1,000
4-10	God Is Love	Patheplay	
4-10	Tommy's Atonement	Selig	1,000
4-11	The Little Mother	Essanay	1,000
4-11	The Scimitar of the Prophet	Kalem	
4-11	The Split Nugget	Lubin	1,000
4-11	With Love's Eyes	Selig	1,000
4-11	The Web	Vitagraph	2,000
4-12	The Little Tease	Biograph	
4-12	The Man Who Wouldn't Marry	Edison	1,000
4-12	Broncho Billy's Reason	Essanay	1,000
4-12	The California Oil Crooks	Kalem	
4-12	The Happy Home	Patheplay	
4-12	In the Days of War	Patheplay	2,000
4-12	Mystery of the Stolen Child	Vitagraph	1,000
4-14	A Streak of Yellow	Kalem	1,000
4-14	A Wise Old Elephant	Selig	2,000
4-14	The Woodman's Daughter	Selig	1,000
4-14	Mr. Mintern's Misadventures	Vitagraph	1,000
4-15	Anita, the Orphan	Cines	
4-15	The Fire of Vengeance	Patheplay	
4-15	The Accusation of Broncho Billy	Essanay	1,000
4-15	God's Way	Selig	1,000
4-16	A Fugitive at Bay	Cines	1,800
4-16	The Winner at the Sweepstakes	Eclipse	1,000
4-16	Dixieland	Selig	1,000
4-16	The Italian Bride	Patheplay	
4-16	A Plot for a Million	Kalem	1,000
4-16	After the Honeymoon	Vitagraph	1,000
4-17	A Frightful Blunder	Biograph	
4-17	The Unknown	Essanay	1,000
4-17	The Right Road	Lubin	1,000
4-17	The Tie of the Blood	Selig	1,000
4-17	Sleuthing	Vitagraph	1,000
4-18	The Man from the West	Edison	1,000
4-18	The Crossing Policeman	Essanay	1,000
4-18	The Power of the Cross	Lubin	2,000
4-18	Playing with Fire	Vitagraph	1,000
4-19	A Misunderstood Boy	Biograph	
4-19	For His Child's Sake	Cines	1,000
4-19	The Twelfth Juror	Edison	1,000
4-19	The Fire-Fighting Zouaves	Kalem	1,000
4-19	A Florida Romance	Lubin	1,000
4-19	The Pride of Innocence	Patheplay	
4-19	The Wrong Road to Happiness	Patheplay	2,000

COMEDY.

4-1	He Wouldn't Give Up	Cines	1,000
4-1	Shipping a Clock	Lubin	
4-1	The Fake Soldiers	Lubin	
4-2	The Duke's Dilemma	Edison	1,000
4-2	A Lucky Mistake	Selig	
4-3	The Will-Be Weds	Essanay	1,000
4-3	There She Goes	Patheplay	
4-3	The Midget's Romance	Vitagraph	
4-4	Fatty's Deception	Kalem	
4-4	Whiffles Tries Moving Picture Acting	Patheplay	
4-4	Let 'em Quarrel	Vitagraph	1,000
4-5	Faint Heart N'er Won Fair Lady	Cines	500
4-5	His Widow	Lubin	
4-5	Collecting the Bill	Lubin	
4-5	He Answered the Ad	Vitagraph	1,000
4-7	A Shower of Slippers	Edison	1,000
4-7	Bunny's Honeymoon	Vitagraph	1,000
4-8	The Snapshot	Patheplay	
4-8	The Wardrobe Lady	Essanay	1,000
4-9	An Up-to-date Aviator	Eclipse	450
4-9	The Well Sick Man	Edison	1,000
4-9	Too Much Parcel Post	Patheplay	
4-10	An "Uncle Tom's Cabin" Troupe	Biograph	
4-10	A Lesson to Mashers	Biograph	
4-10	Found Out	Essanay	1,000
4-10	The Magic Shoes	Lubin	
4-10	Angel Cake and Axle Grease	Lubin	
4-10	Cutey and the Chorus Girls	Vitagraph	1,000
4-11	Rule Thyself	Edison	650
4-11	The Indestructible Mr. Jenks	Kalem	
4-11	Wanted, A Strong Hand	Vitagraph	
4-12	Keeping Tab on Sammy	Cines	800
4 12	Pete Tries the Stage	Lubin	1,000
4-14	A Horse on Bill	Biograph	500
4-14	He Had a Guess Coming	Biograph	500
4-14	Mimmie, the Widow	Lubin	400
4-14	One on Romance	Lubin	600
4-15	The New Pupil	Edison	1,000
4-15	The Pawned Bracelet	Lubin	1,000
4 15	The Fortune	Vitagraph	1,000
4-16	Seven Years' Bad Luck	Edison	1,000
4 16	The Capture	Essanay	1,000
4-17	What is Sauce for the Goose	Melies	684
4-18	The Bravest Girl in California	Kalem	
4-18	Baby's New Pin	Lubin	400
4-18	Beating Mother to It	Lubin	600
4 18	Cured of Her Love	Selig	
4-18	That Mail Order Suit	Selig	
4 19	Alkali Ike's Homecoming	Essanay	1,000
4-19	Seeing Double	Vitagraph	

EDUCATIONAL.

4-1	How Plaster is Obtained	Patheplay	
4-1	The Moros	Patheplay	
4-3	Our Coast Defenders	Vitagraph	
4-4	New York's Public Markets	Kalem	
4-5	Modern Progress in Somaliland, East Africa	Cines	500
4-9	Making Birch Brooms	Eclipse	300
4-10	The Maoris of New Zealand (Manners and Customs)	Melies	1,000
4-10	The Tombs of the Ming Emperors	Selig	
4-11	The Capture of a Wild Cat	Edison	350
4-11	The Analysis of Motion	Patheplay	
4-11	The Locust	Patheplay	
4-11	Laying a Marine Cable	Vitagraph	
4-17	A Tahitian Fish Drive (Manners and Customs)	Melies	316
4-17	Glimpses of the National Capital	Patheplay	
4-17	The Sponge Industry in Cuba	Patheplay	
4-18	School of Gymnastics (Military)	Patheplay	
4-18	The Cuttlefish	Patheplay	
4-9	Jean and Her Family	Vitagraph	

SCENIC.

4-2	Cairo, Egypt and its Environs	Patheplay	
4-2	Chinese Temple	Selig	
4-3	The River Wanganui	Melies	
4-4	An Excursion to the Grande. Chartreus, France	Patheplay	
4-8	Scenes Along the Pescara River, Central Italy	Cines	350
4-8	The River Clyde at Lanark, Scotland	Patheplay	
4-9	The Kentish Coast, England	Eclipse	250
4-12	On the Nebi River, East Africa	Cines	200
4-14	The Rocky Mountains in Winter	Edison	
4-15	The Ancient Towns of Gubbie, Umbria (Central Italy)	Cines	400
4-15	Hankow, China	Selig	

TOPICAL.

4-7	Pathe's Weekly, No. 15	Patheplay	
4-14	Pathe's Weekly, No. 16	Patheplay	
4-18	The Millionaires' Playground	Kalem	

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
3-28	Texas Kelly at Bay	Kay Bee	
3-28	The Man Eater	Lux	1,000
3-28	The Climax	Solax	
3-29	The Half-Breed Parson	Bison	2,000
3-29	The Criminals	Mecca	
3-29	The Half-Wit	Reliance	
3-30	A Well Meant Deception	Majestic	
3-31	Cupid in Uniform	Imp	
3-31	The Romance of a Fisher Boy	Excelsior	
3-31	The Renegade's Heart	American	1,000
3-31	Classmates	Ryno	
4-1	A House Divided	101 Bison	3,000
4-1	A Study in Sociology	Majestic	
4-1	The Quality of Kindness	Gaumont	
4-2	The Widow's Folly	Nestor	
4-2	The Superior Law	Eclair	3,000
4-2	The Judge's Vindication	Reliance	2,000
4-3	The Bishop's Candlesticks	Imp	2,000
4-3	The Bandit's Redemption	Frontier	
4-3	In the Battle's Smoke	Pilot	
4-4	A Providential Tragedy	Nestor	
4-4	A Letter to Mother	Victor	
4-4	With Lee in Virginia	Kay Bee	2,000
4-4	The Ogres	Solax	
4-5	Taps	101 Bison	2,000
4-5	By the Curate's Aid	Mecca	
4-5	The Mute Witness	American	1,000
4-5	The Penalty	Reliance	
4-6	The Half Orphans	Majestic	
4-6	Bobby's Baby	Rex	
4-6	The Wanderer	Imp	
4-7	Shanghaied	Champion	
4-7	The Outcast	Ryno	
4-7	Cupid Throws a Brick	American	
4-8	War	101 Bison	2,000
4-8	The Night Riders	Majestic	
4-8	The Angel of Mercy	Gaumont	
4-9	Within the Limit of the Law	Eclair	2,000
4-9	The Woman Who Knew	Reliance	
4-9	The Grey Sentinel	Broncho	2,000
4-10	The Smuggler's Dog	Pilot	
4-10	Until Death	Rex	2,000
4-10	As Fate Wills	Frontier	
4-10	The Homestead Race	American	1,000
4-11	The Forgotten Letter	Nestor	
4-11	The Fear	Powers	
4-11	Two Lives	Victor	
4-11	On Fortune's Wheel	Kay-Bee	2,000
4-11	Sacrificed to the Lions	Lux	
4-11	Off the Mainland	Ryno	
4-11	His Son-in-Law	Solax	
4-12	The Darling of the Regiment	101 Bison	2,000
4-12	The Burning Lariat	Frontier	
4-12	Woman's Honor	American	1,000
4-12	The She-Wolf	Reliance	
4-14	Blood Will Tell	Imp	
4-14	The Moving Picture Girl	Excelsior	
4-14	Suspended Sentence	American	
4-15	Bred in the Bone	101 Bison	2,000
4-15	Pedro's Revenge	Majestic	
4-16	An Affray of Honor	Nestor	
4-16	The Lesson	Powers	
4-16	The Evil Genius	Eclair	2,000
4-16	Held for Ransom	Reliance	2,000
4-16	A Southern Cinderella	Broncho	3,000
4-17	The Leader of His Flock	Imp	2,000
4-17	A Friend of the Family	Rex	
4-17	In Another's Nest	American	
4-18	Paying for Silence	Nestor	
4-18	The Troubadour of the Ranch	Powers	
4-18	The Coward's Charm	Victor	
4-19	The Last Roll Call	Bison	2,000
4-19	Why the Ranger Resigned	Frontier	
4-19	The Ways of Fate	American	1,000
4-19	The Good Within	Reliance	

COMEDY.

4-1	Billy's Double	Gem	
4-2	Do It Now	Powers	
4-2	The Last Old Lady	Ramo	
4-2	The Bachelor's Housekeeper	Solax	
4-3	Fiddler Pete	Rex	
4-3	Matches	American	1,000
4-3	The Land Salesman	Keystone	
4-3	Hide and Seek	Keystone	
4-3	Willy and the Faithful Servant	Mutual	
4-3	Marriage by the Wholesale	Gaumont	
4-4	Bachelor Bill's Birthday Present	Powers	
4-4	Too Polite	Lux	475
4-4	More Than She Bargained For	Lux	508
4-5	Binks, the Terrible Turk	Imp	
4-5	A Skipper's Story	Great Northern	559
3-30	It's a Bear	Crystal	
3-30	Married in Haste	Eclair	
3-31	Superstitious Mary	Nestor	
3-31	Mum's the Word	Nestor	
3-31	A Knotty Knot	Champion	
3-31	Her New Beau	Keystone	
3-31	On His Wedding Day	Keystone	
4-6	Almost a Winner	Crystal	
4-6	Pearl as a Clairvoyant	Crystal	
4-6	He Wants What He Wants When He Wants It	Eclair	
4-7	The Maid and the Milkman	Nestor	
4-7	Temperamental Alice	Excelsior	
4-7	Those Good Old Days	Keystone	
4-8	Billy Gets Arrested	Gem	
4-9	How Fatty Got Even	Nestor	
4-9	The Elixir of Youth	Powers	
4-9	The Lady Doctor	Solax	
4-10	Aunt Kate's Mistake	Imp	
4-10	A Game of Poker	Keystone	
4-10	Father's Choice	Keystone	
4-10	Willie Prefers Liberty to Wealth	Mutual	
4-12	The Mysterious Card	Imp	
4-12	The Bewitched Rubber Shoes	Great Northern	
4-13	Billy's New Watch	Majestic	
4-14	A Night of the Garter	Nestor	
4-14	Dad's Surprise	Nestor	
4-14	Lena's Flirtation	Champion	
4-14	A Life in the Balance	Keystone	
4-15	Billy Turns Burglar	Gem	
4-16	Some Doings at Lonesome Ranch	Frontier	
4-17	Murphy's I. O. U.	Keystone	
4-17	A Dollar Did It	Keystone	
4-17	Willie and the Conjurer	Mutual	
4-19	Fixing the Fakirs	Imp	

EDUCATIONAL.

3-27	When Lincoln Was President	Pilot	
4-1	Lyndhoven Farm, Virginia	Gem	
4-1	By Waters Beautiful	Gaumont	
4-2	Rapid Transit in New York	Ramo	
4-3	Winter Sports in Norway	Mutual	
4-3	Exotic Fish	Gaumont	
4-6	Crystallization	Eclair	
4-7	The Life Savers of Chicamacomico	Chmapion	
4-15	The Laplanders	Gem	
4-17	Village Customs in Ceylon, India (Manners and Customs)	Mutual	
4-19	On An Alligator Farm	Imp	

SCENIC.

3-27	On the Roads of Ceylon	Mutual	
4-5	Under Southern Skies	Great Northern	410
4-7	River Rhine, Germany	Nestor	
4-10	The Golden Horn, Turkey	Mutual	
4-12	Spanish Towns	Great Northern	

TOPICAL.

4-2	Animated Weekly, No. 56	Universal	
4-2	Gaumont's Weekly, No. 56	Gaumont	
4-3	Mutual Weekly, No. 14	Mutual	
4-9	Animated Weekly, No. 57	Universal	
4-9	Mutual Weekly, No. 15	Mutual	
4-9	Gaumont's Weekly, No. 57	Gaumont	
4-16	Animated Weekly, No. 58	Universal	
4-16	Mutual Weekly, No. 16	Mutual	

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Excelsior.
TUESDAY: Majestic, Thanhouser.
WEDNESDAY: Broncho, Mutual Weekly, Reliance.
THURSDAY: American, Mutual, Keystone.
FRIDAY: Kay-Bee, Thanhouser.
SATURDAY: American, Reliance.
SUNDAY: Majestic, Thanhouser.

DAILY "FILM SUPPLY" RELEASES

(Independent)

MONDAY: Ryno.
TUESDAY: Gaumont.
WEDNESDAY: Solax, Gaumont Weekly, Ramo.
THURSDAY: Ammex, Gaumont, Pilot.
FRIDAY: Solax, Lux.
SATURDAY: Great Northern, Gaumont.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Champion, Imp, Nestor.
TUESDAY: Bison, Gem.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Powers.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Imp, Bison, Mecca.
SUNDAY: Crystal, Eclair, Rex.

VOL. IX MAY 3, 1913. No. 9

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

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AMERICAN

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THE GUNMEN OF NEW YORK

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TIMELY? YOU BET!

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District Attorney Chas. Whitman
Canon W. S. Chase
Mr. Frank Moss
Supt. Walsh

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NEW YORK

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MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, MAY 3, 1913

PUBLISHED BI-WEEKLY BY

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CHICAGO, MAY 3, 1913

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FORCING CUT PRICES.

CO-OPERATIVE buying, as a function of associations or leagues, always presents an attractive aspect. There exists always a large group of independent buyers who purchase their supplies from a small group of competing sellers. The prices charged by the sellers are regulated, in the case of patented articles, by a definite minimum figure named by the holder of the patent; and in the case of unpatented articles, by a commercial balance established between the pressure of competition and the cost of doing business. It is possible for the group of buyers to associate formally and appoint a committee of their members as a purchasing agent. This agent then, representing the entire purchasing power of the group, is in a position to shift it from one seller to another at will. This power establishes a control by fear, resulting inevitably in bids for the patronage of the purchaser. These bids, naturally, take the form of cut prices—which is the result desired by the purchasing group.

Under legitimate competitive conditions, cutting of prices by a dealer brings him a certain increase of trade; it never brings him *all* the trade, and seldom enough to offset the reduced profit. It is evident, for example, that if an article whose sale price is one dollar carries a dealer's profit of twenty cents, cutting the sale price to ninety cents halves the profit and makes necessary *more* than twice the trade on account of the increased expense of handling more customers.

Co-operative buying by an association, however, may give all its trade to one dealer, leaving the other dealers no alternative but to go out of business. It needs no argument to show that the one remaining and favored dealer would then monopolize the field, and might exercise the power of monopoly to raise his prices even above the former level, his merchandise being necessary to the purchasers. The associated buyers, in retaliation, would be forced to start, or at least threaten to start, a supply house of their own on a co-operative basis.

There is nothing new in the principle of co-operative supply houses. The system has been tried time and again—and abandoned. A well organized supply house, operated on a business basis, can always run at a smaller expense than can a co-operative supply house. The difference, in fact, is invariably enough to absorb all of the anticipated gain.

It is no part of the work of a properly organized association to sell itself goods. No combination of buyers can rightfully usurp the functions of a seller or a manufacturer.

It is not right for an association to use its power to drive dealers out of a legitimate business. The principle is well recognized that free competition always reduces prices more equitably than any other method of regulation. Where competition exists, therefore, co-operative buying is unfair and demoralizing to both the quality of goods handled and the method of handling them.

Where monopoly exists, co-operative buying may be an efficient and justifiable weapon.

Briefly, the association which uses its co-operative purchasing power in forcing cut prices constitutes a monopoly, as dangerous and immoral as a selling monopoly, and deserving of the same quality of regard and treatment.

AND NOW THE PROMOTER.

EVER since the inception of the various moving-picture "weeklies," giving views of important happenings in all parts of the world, we have been intensely interested in these animated news mediums and have read many times of the difficulties under which the camera men worked, but only within the last few days have we learned of a new factor which is far too frequently encountered by these camera reporters—the growing power of the motion-picture concession grafter.

From the house organ of one of the manufacturers issuing a pictorial "weekly" we learn that it is now well nigh impossible to film any great convention, public event or historical pageant, heralded many days in advance, without encountering this grafter; and to encounter him costs money—lots of it.

This busy little promoter learns of some prominent event, scheduled to occur on a certain date, and straightway hies himself to the official in charge of affairs, convinces him that the motion picture rights should be a gold mine to the film manufacturer and should incidentally net the official himself a neat little sum, and then presents a contract whereby he (the promoter) is given the exclusive privilege of filming the event. The official in charge is, nine times out of ten, only too glad to sign the contract, believing that in this way alone can he assure the event being recorded in motion pictures, and happy in the belief that he has done a fine day's business, not alone for the affair soon to develop, but also for himself.

The contract having been signed, the promoter sits calmly back to await the coming of the cameramen reporters—for his work is practically over and nothing now remains but to collect. The film manufacturer who has gone to the expense of employing his reporters, each armed with a camera, and whose loss through unavoidable accident and faulty photography is high, under even the most favorable conditions, is now compelled to settle with the promoter before a foot of negative can be taken. Refusal on the part of the manufacturer to "see" the promoter often results in the police bodily ejecting the faithful camera man ere the event really begins.

Meanwhile the motion-picture rights promoter, without investing a cent, has officially declared himself in on the profits and so persistent is he that in the majority of cases he simply has to be considered.

As instances of how the scheme works we quote the following from the Gaumont house organ referred to above:

> In New York some months ago a small labor parade was held up in Fifth avenue upon the discovery that a motion picture camera man was on the job. The motion picture rights promoter learned whom the operator represented, stopped the parade long enough to call up the studio and demand $1,000 for the privilege. The parade was only resumed when the manufacturer agreed to call his man off. More recently a Mexican general sold the rights to photograph in motion pictures the insurgent army at Juarez, Mexico.
>
> When President Wilson announced that he would visit his old home town, Staunton, Virginia, a Baltimore promoter corraled the motion picture rights and it was only by appealing to Mr. Wilson personally that the motion picture people were able to forestall the hold-up.

With the constantly enlarging field of the "weeklies" these promoters are apt to increase their activity unless steps of some kind are taken to check their money-making propensities, so the wise manufacturer will probably speedily seek a remedy for the ever busy grafter.

AMERICAN VS. ENGLISH FILMS.

NEARLY everyone in the motion-picture industry, from the largest manufacturer down to the humblest exhibitor, is well aware of the huge exportation of American-made films (particularly Western subjects), but not all are aware that the English are beginning to wake up to the fact that one can attend picture shows in almost any part of Great Britain night after night without seeing anything but American, Italian or French made films.

In a recent issue of *The Bioscope,* published in London, Harry Furniss, a writer whose pen deals weekly with some topic of the film business, asks the question, "Where are the English films?" and then after a fashion proceeds to answer his own query. The gist of his reply may be given in the statement that he discovered American-made films to be superior to the English brand—that American subjects are better adapted to the taste of English audiences than are the subjects filmed by the English studios, and that since the exchange men purchase those pictures which they consider best from a box-office standpoint, they display a preference for those of American, Italian or French manufacture.

That this is clearly true seems to be plainly indicated by the fact that a theater in Shopland attempted an "All-British" week recently which fell terribly flat. The patrons of the house very clearly indicated their preference for "foreign" brands of film. If English picture houses aim to show English films, therefore, it seems to be clearly up to the English manufacturers to improve their productions and when the time comes, if ever, that the English films are better than the American brands, then not only can the British theaters run English-made films but American exhibitors will also be clamoring for them. This time seems, however, to be far distant, for by the time the English manufacturer has caught up to his American competitor, that manufacturer has improved the quality of his product to such an extent that his releases are again far in advance of the best made abroad.

However, it is understood that Mr. Furniss, who has done some work in the Edison studios in this country, is now himself about to become a producer, and is to be given free rein in an English studio, with English actors and actresses, so that not only the English manufacturers whom he has been criticising in his *Bioscope* articles, but also the American producers will be able to judge what sort of a producer he is. Possibly the English films may be improved as a result—and, again, they may not. Time alone will tell.

GREAT SCHOOL OF MORALS.

The moving picture theater is the greatest school of morals and manners in the country today and is shaping the destiny of the future generation, Charles Frederick Weller, assistant secretary of the Playground and Recreation Association of America, told the members of the City club of Milwaukee recently.

"The chief bad influence is not so much in the pictures themselves as in the cheap vaudeville which accompanies them and in poor management," he said. "These theaters have a great power for doing either good or evil."

A Unique Educational Film

Produced By American

IN "Oil on Troubled Waters," the two-reel subject of the American Film Manufacturing Company booked for release on Monday, April 28, the public will be given an educational and industrial film quite out of the ordinary. The extensive oil fields at Summerland, California, the only place in the world where oil is pumped from the ocean's bed, will be fully shown and intimate views given of every stage of the process.

The manufacturer has, however, cleverly woven a story about the industrial element of the picture so that the average theater patron will never suspect that he has been viewing a so-called "educational" release, even after the final foot of film has been flashed on the screen, for the drama is one of the best acted and most gripping that the American people have put on the market.

Members of both the first and second American companies take part in the two reel subject. Messrs. Kerrigan, Periolat and Richardson and Miss Van Trump of the first company and Miss Rich and Mr. Coxen of the second company enact the leads. Incidentally it may here be said that George Periolat undoubtedly does the greatest work of his entire career in his characterization of Benton, the old miser, of the picture. The reviewer has seen Periolat in some great roles in the past but never in anything that excelled this latest creation.

The story begins with the call of an old miser, Benton, upon his widowed sister and her charming daughter, Bernice. Having learned that Bernice is beloved by Ralph Conway, a geologist, the miser makes known his objection to the affair and demands that Bernice see no more of the young man. A little later, a lawyer calls upon the miser and makes over to him a legacy that has been left to be equally divided between Benton and his poor sister. Though he promptly advises his sister that some property has been left them he carefully retains for himself the most valuable tract and gives Bernice's mother a supposedly worthless piece of land adjoining the

"Oil on Troubled Waters." American Film Manufacturing Company.

beach. Soon after the miser's sister passes away and leave her portion of the legacy to her daughter. In her last hours, however, she had requested that Bernice and the young geologist be married immediately in order that she might rest assured there was someone to care for her daughter.

Bernice and her husband, following the funeral, leave for Summerland, to make their home on the land so recently acquired, but are astonished to behold the barren, desolate strip of beach which has been willed

"Oil on Troubled Waters." American Film Manufacturing Company.

them. The young wife returns in tears to the little hotel, there to hide her disappointment, while the geologist sinks down on the ground, thoroughly disgusted. The strong odor of oil causes him to investigate its cause and a sip of the water at his feet discloses the fact that it is thick with oil. Gradually the full importance of his discovery bursts upon him and he hastens to rejoin his wife with the news that they are after all rich, for the discovery of the oil makes their land immensely valuable.

Meanwhile old Benton gets into trouble with the railroad company over a trivial matter and in order to fight it in the court he mortgages all his possessions. The fight is hopeless and soon the news comes that his case has been lost and that he is a bankrupt. Aged, disheartened, and without a friend on earth he sets out afoot to find his niece whom he has so abused in the past—hoping that she may have pity on him and at least give him shelter.

Bernice and her husband have in the meanwhile been busy developing their property and we accompany

them on a walk over the oil fields now under full development. We see the twenty-five horsepower engine which operates the entire series of oil wells by means of an eccentric cam. Detailed views of the whole apparatus are shown. A sub-title informs us that each barrel of oil contains 40 per cent asphalt and the next view shows the oil barrels being conveyed down a long pier to boats, thus overcoming the high rates charged by the railroad for shipping the oil.

As Bernice and her husband return from their trip over the oil fields they encounter the bent and weary figure of Benton, who has reached Summerland. Inquiry on the main street of the little city as to whether or not such a man as Ralph Conway is know there brings forth the reply—"Why he owns the town," so Benton has gone forth to seek him. The Conways are greatly surprised to behold him again, and at first extend anything but a cordial welcome, but after the old man has

"Oil on Troubled Waters." American Film Manufacturing Company.

sobbed out his story and told them that he has been left without a dollar in the world the heart of Bernice is touched and she invites him to make his home with them. The closing scenes of the picture show the Conways happy in their home, which has been brightened by the coming of a child, while Benton is completely transformed by the kindness shown him and a spark of real love is kindled in his gruff old heart as he fondles his little grandson.

The cast is as follows:

Benton, an old miser.....George Periolat.
His sister.....Jessalyn Van Trump
Bernice, her daughter.....Vivian Rich
Ralph Conway, a geologist.....Warren Kerrigan
Benton's lawyer .....Jack Richardson
The railroad company's lawyer.....Ed. Coxen

Taking Those Tiger Pictures

When the Vitagraph Company decided to produce a series of pictures introducing the wild and untamed beasts of the forest, it found the problems confronting it to be staggering. It was easy enough to get the animals; the trouble came in getting suitable actors to work with them and to find a capable director to manage the productions. The director was found in the person of Mr. Frederick Thomson, a nervous but energetic man, who manages somehow or other to implant his own enthusiasm in those working with him. The success of "The Tiger Lily" and the other animal plays is very largely due to his ceaseless efforts and the painstaking manner in which he tackles the difficulties before him, for, of course, after he had elected to produce the plays, it fell to him to solve the problems in connection with them. First one and then another of the players refused to work in the arena with the tiger. Some consented when the idea was first suggested to them, but on acquaintance with Prince, hastily changed their mind. At last Mrs. Swayne Gordon was found and has proven herself ideal for the part. The only times when she felt at all nervous were when there were a number of other people around the arena in which the pictures were being taken. On one occasion, when the tiger made a sudden movement towards her, one of the onlookers screamed, causing the tiger to make a quick turn in the direction of the noise. Mrs. Swayne was at the moment sitting by the tiger's side, stroking his neck and petting him. In his quick turn Prince managed to hit her foot, piercing the shoe with his claws and tearing the flesh of the ankle. Mrs. Swayne was not aware of the extent of her injury until she arrived at her home and found her shoe clotted with blood.

So erratic and troublesome did Prince become in the presence of strangers that it became necessary to forbid all onlookers and ultimately to bar visitors from the Vitagraph plant. This rule is likely to remain in force for some time as the series of animal pictures is by no means completed and it is an expensive matter to have a scene interrupted by the passing of a visitor through the yard. On only one occasion did Prince ever attempt to use his teeth on his adopted mistress, and this happened in front of the camera and will be seen on the screen. Mrs. Swayne was lying by his side and stroking him and half reclining upon him when he made a sudden snap at her, catching her arm between his jaws. His bite scarcely pierced the skin, so light was it, apparently being only meant to warn the lady that she must not take liberties in the way of leaning too hard upon him. After it had become apparent that the tiger was fairly safe when under the control of Mrs. Swayne, other actors and actresses consented to approach him and work on the play, which moved along at a rapid rate. It was necessary for Mr. Thomson at all times to keep a sharp watch on the players and to promptly check all signs of nervousness, for nothing will flurry an animal quicker than an excited person, and an excited tiger—well—is undesirable. Some scenes had to be rehearsed from ten to twenty times until the director was fully satisfied that the work of both the animal and the players was up to the mark. It was nerve-racking work, but the results are said to fully compensate for all the trouble and anxiety.

Kinemacolor Feature Films

An interesting announcement is made with reference to the production of spectacular subjects on an impressive scale in Kinemacolor in the near future. These films will be based on the works of world-famous authors, and since they will be extremely costly and at the same time make a world-wide appeal to Kinemacolor audiences the natural color companies of the world will finance a subsidiary company to devote its undivided attention to the production of feature subjects. Exhibiting licensees will soon be able to include a feature film with each weekly service. The country in which the new company will conduct its operations is not yet settled; it is probable that it will have no regular home, but will travel the world in search of appropriate settings. There is no doubt that a scheme of this importance will attract the greatest talent in production, acting and scenario writing that the moving picture world contains.

On the Outside Looking In

By the Goat Man

TO be just an ordinary goat—the tin-can, alley variety—isn't much of a trick; but to go by prepaid express in an upholstered crate is something of a problem. To stick around your own little pen and view things through the knot-holes will go for a time, but the practice is apt to develop cockeye. I have been chasing the dust. Those who kicked up the most of it have had the larger portion of my attention, but I find upon closer inspection, they havn't been nearly so important as I had thought. Maybe you get the drift. At any rate, in plain language, I've traveled east again. I've been all over and around New York and repeat. If you ever go to New York it will surely be with a more fixed purpose than I had. I simply realized that I was growing stale and that a week in Manhattan would offer those trifling remedies known to be of help for what ailed me. I covered a lot of ground; saw a lot of people; let them do most of the talking and feel sure that no one was hurt. If you hitch up a little closer for the next few weeks you will get something of the eastern situation from my point of view, at least. I can't hope to get it all out of my system in several installments. I'm slopping over with the stuff that was purred into my ears. I dared to venture everywhere that time permitted and was particularly lucky in finding men I was anxious to see.

* * *

I left Chicago, Sunday, the thirteenth. Ordinarily a jump to New York is uneventful, but when we left Toledo it began to rain over that section of Ohio where the people have web feet and it was pouring when we reached Fremont. Fremont didn't cut much of a figure in the flood reports, although two hundred families were rendered homeless and two dozen residences were lost—no trace—simply washed away. The whole country in that vicinity looked like a drowned rat. The fields were glazed and rippled with mud, showing the effect of high water—and it was still raining. People in slickers and raincoats were everywhere. They have learned how to get along without umbrellas. At Clyde, nearly every house stood in water and the train moved slowly for nearly a mile, feeling its way along the submerged steel. There was no need to fake the Dayton or Columbus disasters. I was on high ground, away from all the danger! The "water-level route" rang true and we were safely beyond the horror district. I simply mention this because an effort was made in New York to do something for the flood sufferers and while I know little about the details, I'm sure that too little of the sum raised by

Scene from "Her Guardian," released May 8. Copyrighted 1913, by Selig Polyscope Co.

a coterie of exhibitors ever got through to its alleged destination. Because the affair was disguised in the name of the Motion Picture Exhibitors League I would respectfully point out that it wasn't officially sanctioned by the national body. As a matter of truth, too many sins are being committed in the name of the League,

Jennie Nelson, of Lubin Stock Company, is Married. Performance Took Place April 5. William Chamberlin Playing the Opposite Role.

but I'll defer listing them at the moment. I have to be temperate with my opinions of the New York M. P. Branch till July—then I'll blow up. I know that I can't have representation at the third annual league convention because the ante is too high. I know, too, that an American exposition might interest me at sixty-nine cents a foot and that an international affair at two dollars a foot looses charm. Besides, an American show would curtail European travel by men who might otherwise never have gone there.

* * *

If I drift along this line very far I'll have neglected New York, but I found the League in very bad repute down there. New York exhibitors have cost me a vast amount of money. They will cost me more in the name of the Motion Picture Exhibitors League than they did before that mantle was thrown about them. The League stands, ostensibly, to help the exhibitors. It does, in the middle west, I'm certain. In New York it is a bad plaything. When the men high in its councils show ten reels for ten cents, and six and seven reels for five cents, they cast reflection upon all League members throughout the country. These men should be impeached, rather than encouraged. They should be disfranchized—cast out. I'd rather be the goat than be president if New York exhibitors are not checked.

* * *

I think my work for the League requires no apology, but here's where I start my butting in on some of its misdeeds.

When I reached New York City it was still raining and there was excitement in every camp except Casey's. The regular monthly meeting of the General Film Company was scheduled. I thought J. A. Berst was in Europe, but he wasn't. He left Mrs. Berst in a Paris hospital and his presence in New York suggested to my feeble mind that the regular monthly meeting at 200 Fifth avenue held more than passing significance. I nearly ate up my imperial before I concluded that Mr. Berst came back to say something to his associates that would be more impressive than a mere cablegram. Men do not rush away from a sick bed and journey across the Atlantic unless there is something vitally important at stake. We all know by now that the General Film Company has relieved the Kinetograph Company of its purpose by buying it out. While that in itself is a big transaction, it would hardly require so much inconvenience on the part of Mr. Berst. I would prefer to guess that in taking over the Kinetograph, Mr. Kennedy wanted his old post at the General Film Company. And if this is a tolerably fair presumption, I'm thinking that certain members of the General Film's directorate would offer protest. My very excellent opinion of Mr. Berst is responsible for my listing him with those members who would prefer Mr. Dyer to Mr. Kennedy. At any rate, I learned with great pleasure that Mr. Dyer succeeds himself and that General Film Company succeeds to the Kinetograph fiasco. That will save me writing a lot of personal letters to anxious subscribers who have had hard trouble in understanding why Kinetograph ever happened.

* * *

Anxious to see the game from every corner I called at the Kinetograph Company's offices in the Masonic building. Mr. Waters was cordial. He showed

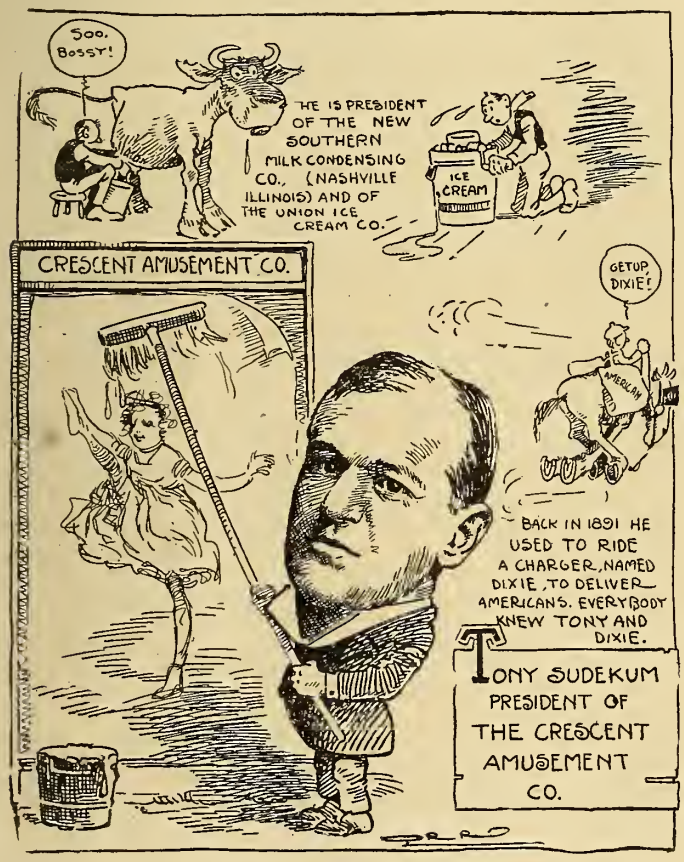
Scene from Kinemacolor's "The Sand Man," Showing Remarkable Double Exposure Camera Work. Note the "Astral Spirit" of the Student Beside His Own Sleeping Form.

me everything except the loving cup on his desk with the big red ribbon on it. I saw that without his help. And when I had finished the rounds with him I had learned something. I knew for certain that Percival Waters was every inch an exchange man if nothing else. The Kinetograph exchange is a monument to the Kinetograph Company. It is truly the most completely modern and efficient plant ever designed for such work. The

day I saw it, it was sold to General Film Company—all but the loving cup and the red ribbon inscribed "Good Luck." Mr. Waters told me he was serving two hundred and eleven customers that day and he seemed to have a speaking acquaintance with all the boys who were being served. Waters' score is in the first division.

* * *

In the Mutual camp there was the buzz that has characterized that organization ever since it put in its adding machines. The immediate activity involved renewing the Kay-Bee, Broncho and Keystone contracts. Before I left town the deal was closed. I visited the New York Motion Picture Company's offices where I saw Charlie Bauman and Ad. and Chas Kessel. I wish Charlie Bauman would buy a little go-devil of a gasoline cart—a six with one seat—and run it up and down the ocean roads. When I found him this time he had every reason to smile, but he didn't Nobody owed him a cent and he didn't owe anybody anything, but he was as nervous as a groom and just as solemn. His company is the only one I found that hadn't something up in the air. I heard that "The Battle of Gettysburg," Brauman's biggest film, was about to be shown privately at the factory, near Seventh and Nineteenth, and I raced down there. Dr. Willat let me in and Streyckman's lectured. It was worth the time and effort. I'm strong for these splendid long lengths when they're good. "The Battle


Soo, Bossy!
HE IS PRESIDENT OF THE NEW SOUTHERN MILK CONDENSING CO., (NASHVILLE ILLINOIS) AND OF THE UNION ICE CREAM CO.
ICE CREAM
CRESCENT AMUSEMENT CO.
GETUP, DIXIE!
BACK IN 1891 HE USED TO RIDE A CHARGER, NAMED DIXIE, TO DELIVER AMERICANS. EVERYBODY KNEW TONY AND DIXIE.
TONY SUDEKUM PRESIDENT OF THE CRESCENT AMUSEMENT CO.

Cartoon in Nashville Tennessean.

of Gettysburg" is five reels—a stupendous, magnificent and historically correct achievement. It is the kind of competition in producing that will make the whole game better. I will have more to say about the film.

* * *

The Universal, as per usual, hardly knew where it was at. I saw nearly all of the Universal—the sumptuous offices at 1600 Broadway and then Carlton and I paddled out in the rain to Bayonne to see the rest of it. You may have forgotten that the Nestor plant was in Bayonne. Well, it is still there—the original works—and it is a regular beehive. When Dave Horsley put the Nestor plant into the Universal the lettering was changed on the door, but that was all. Bill Horsley,

Scene from Thanhouser's "Rosie's Revenge."

Dave's brother, has been the cave-man for fair. Nobody has been hearing anything about him. Bill does all the work and raises geraniums and dahlias and other tender, hothouse varieties, while Dave Horsley and Carl Laemmle and Bill Swanson and Mark Dintenfass raise other things. As nearly as I could make out, these fellows are taking the hills at high speed. They won't shift to low. I have been in bad with them for a long time. I have to laugh in the open, as it were, while everybody else laughs under cover. I saw the great and only Carl, who told me he was going to Chicago the next day. He didn't go at all—he merely had that to offer for politeness. He is never so busy as he thinks he is. All this song you have heard about Carl Laemmle's punch is illusion. It is on the banners out front, but the show doesn't come up to the heralds. I'll give you Carl's autobiography some of these fine days without any of Bob Cochrane's help. Nevertheless, I shook hands with Carl—a timid little clutch and then he ducked. When I invaded the sanctity of the oriental, mystic-maze, harem theater, Cochrane was there, but he, too, escaped me. When I called him by telephone, he was " in conference." Oh, you fellow sinners, they do have conferences around the Universal, believe me. Then there are pillow sessions to beat the band! You know Pat Powers isn't there anymore—at least he wasn't the week I was in town. Pat was just around the corner! But I found Bill Swanson to the left, down the hall and second door from anywhere. Good Old Bill! He was gloomy the day I saw him, because it was a gloomy day, perhaps. Gee, if it would do anybody any good—even me—I'd tell just what ailed Bill, but I won't. Only this much, next time I see him, he'll feel better! Dave Horsley was at 1600 and he was also at Bayonne. In the latter place I found him in his bed room, which had the distinction, once upon a time, of carrying a $2,000,000 mortgage. Dave is treasurer of the concern and they plastered his slumber cellar with eonugh to hold him steady. Brother Bill was outside planting astors—flowers, you chump, not the members of that family. Ho, hum, they do have a merry time at the Universal.

Pat Powers is over in the top of the Candler building watching the corner at 48th and the Way. He'll slip in there some of these fine evenings and take in a vacuum cleaner. No horse-shoe of roses for Universal's new boss.

* * *

I am deferring a lot. You will have a better yarn about the Horsley activities in Bayonne. And while I think of it, Charlie Simone is right across the way and Bill is figuring on extending his landscape to include Simone's brand new factory which is mighty busy turning out good stuff—probably 150,000 feet a week. Simone will be making Centaur's some day.

* * *

I dropped in to see Zukor, but I was told his office hours were from 11 a. m. to 1 p. m. Good morning; good night—he will never be a film man. I didn't go back. It takes more than money to do it. Money and time together helps. I have a little time and I foozle, but my chance is as good as the guy's with nothing but two hours a day and a bank account.

* * *

And I went out to New Rochelle. I had to flag Charlie Hite and we did the plant in ragtime. The joy of it was the ride back to New York with Mrs. C. J. and Little Marjorie. * * * This is only memoranda. Put this down for sure dope: If Thanhouser has been off prime, there has been a reason. There wasn't any Thanhouser after the fire. I mean any place to make it. You can't manufacture films in the street or in a garage and expect top-notch stuff. You'll never know where they have been making Thanhouser, but you'll all find out pretty soon where they are to be made. I saw the spot and the blue-prints and the evidence of an honest-injun works to come. You wait a while and you'll get your reward. Thanhouser is going to put New Rochelle on the map to stay.

* * *

As I said at the start you can't cover my rambles in a single issue of Motography. More will follow. I think I saw everybody but George A. Magie, A. E. Smith, J. V. Ritchie and Bill Wright.

* * *

I went to the Screen Club ball. Here is a confession: My knowledge of the language is too limited to tell you what I saw. The Screen Club ball had me going south-east from the moment I purchased a card to admit me till I left—even before the grand march was formed. I fell for the carnation and the ferns and I ducked the wet goods emporium. Just once I offered to drink with the machine men, but the guy with the apron threw up his hands when I whispered mine. He didn't have it in stock—think of that! But the ball itself was anything or everything you might care to call it. The most beautiful of the women rubbed elbows with the homliest. The men were dressed in the pink of fashion or they were not—just as they pleased. The Screen Club ball was the first opportunity the club has had to get theirs and they were overlooking nothing. They had provided and they were unspairing with details. Between eighteen and twenty hundred guests were there—there for the best time they could have. The dance started at nine and the dignified and decent mixed with those who take theirs in other ways. King Baggot begged that the performers confine their movements to the dance that mother used to do, but some of the guests had forgotten that mother ever knew how to dance. At that, nobody cared overmuch. The tango and the turkey trot was right and proper if viewed through smoked glass.

* * *

The grand march formed at midnight with the King and Mary Pickford leading. Bunny was right behind and before I left nearly every one had joined the ranks. The elite who remained in the balconies mercilessly poured sacks of confetti upon the heads of the ranks below. Spools of paper ribbon were fired into the ball floor below and the good natured victims of this bombardment were still good-natured and joyous when I made my exit. If you hear that there were ten thousand present don't be alarmed. Proctor is unscrupulous and that was his honest count. He saw things double after ten and at eleven he multiplied the result by three! I sincerely hope the Screen Club ball was a financial success. The present quarters are inadequate, though convenient, and the membership deserves a better place. If one dance won't do it, let us have another.

* * *

As a result of my trip, I have concluded that there should be a classification of theaters—say three groups based upon seating, investment and clientele! There should be a revision in the method of arriving at film values. The subject at a price per subject, instead of a price per foot. There is too much film in the market. Too much chaos; too many feature folks; too many programs. And whereas I have a warm place in my heart for the exhibitor, he is being over indulged. He isn't the whole works. His organization isn't effective and I doubt its feasability if followed along present lines. The film business is primarily a manufacturers game. I still believe in the program but there are but two really worth while. You know the two. We are threatened with five. Before we can settle down with five, there will be a really for sure open market and when the truth is know only two factors want that—the exchange and the publishers.

* * *

To illustrate: This is the very largest baby industry that has no substantial foundation. It is straw bottomed. There are no valid contracts. Contracts are no part of the consideration. The exchange men are essential. His clientele—the exhibitor—will break the contract before night if he elects. The exchange men will violate their arrangement at the drop of the hat if better inducement is offered. When contracts mean more, the program will have substance, but not till then. If there ever was a time for Moses, this is the time.

Fielding Decidedly Busy

Romaine Fielding, star actor and director of the Lubin stock company, at Nogales, Arizona, is making himself quite conspicuous and useful on the Mexican border line. Fielding has been sworn in as a deputy sheriff and has already made two or three important arrests. Also, being a doctor, he has joined the Red Cross society and given valuable aid to the wounded soldiers. During the recent battle of Nogales between the Constitutionalists and Federal forces, Fielding worked hard on the field and took many interesting pictures of the battle and scenes after the capitulation of the Federals, who took refuge on the American side of the town. Fielding is a Corsican by birth, a fearless fighter and man of many qualities. Mr. Lubin is very proud of his southern director and his company who are doing excellent work in the Land of the Cactus.

Motography's Gallery of Picture Players

ALEXANDER F. FRANK is playing character leads with the Ramo Film Company and invites his friends to drop in at most any popular picture house most any old time, and see him. And his friends are glad to oblige, for Mr. Frank is a particular favorite of many; besides, he's an actor of international repute. It was Mr. Frank who played for two successive years in London with Charles Warner in "Drink" and it was Frank Crane who induced Mr. Frank to come to this country where he was featured by Olga Nethersole as "Jean" in Sapho, "Don Jose" in "Carmen" and "Aubrey Tanqueray" in The Second Mrs. Tanqueray. Later, Mr. Frank supported James K. Hackett and Mrs. Leslie Carter. Motion pictures were an entirely new venture with Mr. Frank but he liked it and fitted from the Reliance to the Vitagraph to the Biograph to the Gem companies, and after that to the Ramo.

Alex. F. Frank.

MILDRED GUION signed with the Ramo company because she received a very special request from that company to do so, which request came as a result of Miss Guion's fine portrayal of a leading part in New York's "Kismet" production. Previous to that, she had played in Biograph films and so the world of pantomine was not a new one to her when she and her trunks arrived at the Ramo studio and embarked on the gladsome task of entertaining a film world that is ever clamoring for the new and beautiful with the smile for which she is famous. Miss Guion guessed she would have a try at pleasing that insistent public and brought to the work all the vivacity and interest that have been prime factors in everything he has ever done. Excessive gestures and facial contortions are crimes that can never be charged against her for she dislikes them as much as do the film spectators.

Mildred Guion.

MARY ALDEN leads, and rightly so, in films which bear the mystic Ramo brand. For Miss Alden has many accomplishments to her credit and they range from charm of intellect and person to ability to put that same charm into the work which is daily making the name Ramo wider and more favorably known. This work is the result of a number of successful years on the stage during which Miss Alden played with Ethel Barrymore, Madame Simone, and in Europe to the plaudits of its play-loving public. Then came her debut in pictures with the Pathe company, where she remained for several years making each day's work something to be proud of, adding, meanwhile, to her store of pantomimic accomplishment. Wray Physioc saw her in "Ready Money" and "Within the Law," and so forcibly did her acting impress him that he determined to secure her for Ramo pictures.

Mary Alden.

JACK HOPKINS went to college to study theology but found theatricals so much more to his taste that instead of ascending the pulpit, he enrolled with the Boardwells stock company of Saginaw, Mich., where he earned leading man honors and, a little later, accepted an offer to play in pictures. Mr. Hopkins considered his acceptance of the offer quite a condescension on his part but has since changed his mind, as to that. He has played about five hundred leads since his days with the Boardwells stock, and these roles comprise the portrayal of straight, character, heavy and juvenile parts. Be it comedy or tragedy, Jack Hopkins is equally versatile and equally happy. While he was with Lubin, he starred in "Love's Labor Lost," took the role of Paul in "Paul and Virginia," and played with Nat Goodwin in "Oliver Twist." Thence to the house of Ramo where he has made history in the way of film leads.

Jack Hopkins.

Universal Gives Big Lithograph Order

One of the largest contracts in the history of lithography, was entered into on Tuesday, April 8, between the Universal Film Manufacturing Company and the Morgan Lithograph Company of Cleveland, Ohio. The deal was consummated by Mr. Worthy Butts, general eastern manager of the Morgan Company. It provides for the furnishing of all of the lithographic paper for the Universal Film Manufacturing Company for a period of two years from date of signing, with a minimum of 96,000 sheets a week. The contract specifies that the posters be made according to Universal dictation, and that the highest possible standard of quality be maintained. The placing of this order assures exhibitors at least seven three-sheets each week, and six-sheets with features, in addition to the usual number of one-sheets. This will necessitate a large increase in their staff of artists by the Morgan people, and they are making an effort to secure the best poster artists in the business.

Issues Three Color Bulletin

The Lubin Manufacturing Company have issued a beautiful three color process bulletin on their two reel special "The Power of the Cross," released on April 18 and the exhibitor who makes good use of this poster in front of his house is sure to attract business, for the 8½x6 inch color plate, showing a scene from the film, is a masterpiece of the engravers' art. The whole poster displays advertising quality quite above the ordinary, and is bright, snappy and attractive without being in any sense gaudy. The Lubin people are to be congratulated upon their enterprise and the exhibitors upon their good fortune in having such business boosters to use.

Watch Out for Imposter

Many young woman have called up the American Film Manufacturing Company recently, asking for a Mr. Hart who claims to be its manager. This party has evidently left business cards giving such misinformation in beauty parlors and other places where girls congregate. The Chicago police are after this man who is evidently attempting to entice pretty girls into Texas where he claims the American is operating a company. The American is of course in no way responsible for anything this party may do and issues this warning in the hope that it may prevent imposture.

To Run for Mayor

Exhibitors showing the Mutual program and Keystone films in particular will be surprised to read the following story, published in the last issue of *Variety*, a vaudeville journal, under a Los Angeles date line:

Fred Mace, the musical comedy comedian, now an active member of the photo players colony here, has accepted the nomination and will enter the race for the Los Angeles mayorality. Mace's move was first regarded as a huge local joke, but he has shown such a dash of speed recently the local politicians are beginning to take the thing seriously. Los Angeles has been pretty "tight" for the past three years and the Mace platform argues in favor of an open town. The people are apparently willing to support any candidate who will promise that. The primary election takes place in June. It is expected that Mace will prove a hot contender for the office of chief executive. Mr. Mace is president of the Photoplayers' Club here.

Allan Dwan, in charge of the American Film Manufacturing Company's western studio is said to have purchased a $6,000 roadster.

Just A Moment Please

Throngs strolling down Sixty-third street, Chicago, one evening recently were surprised to note a banner over an independent theater reading:

THE MOVING PICTURE GIRL
IN ANOTHER'S NEST
A DOLLAR DID IT

Closer inspection revealed the fact that these were only the names of recent Excelsior, American and Keystone films.

—

The licensed exhibitor who ran the Vitagraph and Patheplay releases, "Seeing Double," "The Wrong Road to Happiness" on the same evening, and advertised them heavily, also had the neighborhood talking.

—

Latest photo of Our Goat since returning from Nooyork. Please note hair on his horns. Ye gods, what might have happened had he lingered longer!

—

SCENARIOS THAT ANYONE CAN WRITE

Indiana Story:—Wagon train attacked by Indians. Settler's daughter stolen. Strawberry birthmark on her arm. Ten years pass, girl grown up. Soldiers called upon to quell Indian uprising. Long chase scene. Lieutenant grasps squaw's arm, sleeve torn, birthmark shows; he recognizes childhood playmate. Back to the fort, wedding bells. "They lived happily ever afterward."

—

"The Goat" contributes "pillow politics" to our vocabulary. So it is as soft as that, is it? Well, well.

—

FILM UP AGAIN.

The Screen Club Ball is over and the national convention of the Motion Picture Exhibitor's League of America is the next big event scheduled for little old New York.

—

THE ENRAPTURED PRESS AGENT.
(FROM PRESS SHEET OF D. M.)

"May—the most beautiful month of the year—with its new blossomed flowers, its sparkling streams and enchanting songbirds, brings forth new ambition—etc., etc."

—

OUR BURG.

R. F. Outcault and his dog "Tige" of New York were visitors in our village last wk. R. F. is some handy with a pencil and drew some nice pictures for the Essanay folks while here.

Ed J. Mock, the prom cit and well known "Goat Man," took the cars last wk. for the effete East. During his absence decorators have been busy in his ofis. It looks fine now, a splendid job having been done.

Stan Twist, the pop. publicity puller of the Selig co. has been suffering recently from toothache. He is expected to be up and about again in a few days.

Quite a crowd of well known cits called on the mayor Fri. of last wk. They were also callers at the ofis of Maj. Funkhouser, our new constable. A pleasant visit was enjoyed.

—

Although April first is long past, the echoes of that editorial on "this person Leslie" by the esteemed, so to speak, *M. P. World* may still be heard throughout the ranks of filmdom. Cheer up, Mac, it might have been worse.

—

And still the talk of an "open market" goes merrily on.

—

Oh, very well—neither do we.

N. G. C.

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER II. CONTINUED.

FILM AND FILM DIMENSIONS.

THE film stock on which the negative is taken is similar in appearance to that used with snap shot cameras, except that the emulsion is much faster and the stock is of a more durable quality. It is 1⅜ inches wide and approximately .006 inch in thickness, of which .005 inch is represented by the celluloid, and .001 inch by the emulsion. The celluloid is manufactured in lengths of 200 feet, the usual length of 1,000 feet being obtained by cementing five of the strips together.

The pictures, which are one inch in width, extend down the center of the strip, leaving two 3-16-inch margins which are occupied by the perforations. Each picture is three-quarter inch high, measured along the length of the film, making 16 pictures per running foot. As the film is fed through the projector at the rate of 16 pictures per second, its velocity is one foot per second. At this rate a 1,000-foot film will last 1,000 seconds or a little less than twenty minutes.

All makes of film have the same number of perforations or sprocket holes per running foot. The standard

Fig. 18. The interior mechanism of a motion picture camera. F is the finder tube extending from the gate G to an opening in the back of the camera at Z. C is the intermittent claw movement. S and R are the feed and takeup sprockets that form the feed and takeup loops A and B respectively. X and Y are the feed and takeup reels. M is the access door.

punching is four holes per picture on each side of the film, or 64 perforations per foot. Needless to say, the spacing of the holes must be performed with the greatest accuracy in order to have the pictures synchronize with the shutter of the projector and fit the sprocket teeth. Imperfectly spaced sprocket holes cause flickering and jumping and greatly increase the wear of the film. An error of .001 inch in the spacing results in a movement of nearly one-quarter inch on the screen.

The perforation, which is about one-eighth inch in width and one-sixteenth inch high, is of an oblong shape, the smaller ends being slightly rounded. This shape is the result of many experiments conducted for the purpose of discovering the form of perforation that would

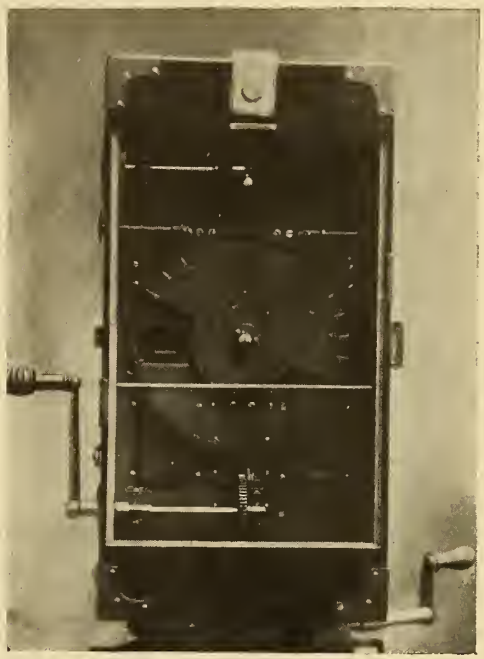


Fig. 19. Front view of a double lens camera, showing the disc shutter and operating crank. The gate will be seen directly under the shutter opening at the right.

show the least wear. Circular, triangular, and square perforations were all tried and found wanting; the circular holes would wear to an oval, and the triangular holes would tear out.

In the majority of cases, the films are perforated at the studios after the crude, sensitized stock has been received from the film manufacturer, and shortly before the exposure is made. As the celluloid expands and contracts continuously after its manufacture, because of certain physical changes that take place in its composition, it is best to perforate shortly before the exposure, in order to prevent errors in the spacing from the warping of the film.

In printing the positive film from the negative, the teeth of the sprockets in the printing machine pass through both films, holding them in perfect register, until the proper exposure has been given. This makes the positive print a perfect duplicate of the negative in every respect.

A perforating machine is simply a small automatic punch press, that punches the eight holes opposite each picture in a single operation, usually in a step by step method. The film is fed by an intermittent mechanical movement, very similar to the camera feed movement. This step by step machine is more accurate, although slower, than the rotary machine used by some manufacturers. The rotary press passes the film through con-

tinuously revolving rollers at a rate five or six times greater than the intermittent type.

MANUFACTURE OF CELLULOID FILM.

While celluloid successfully fills all of the requirements of a true photographic base in regard to toughness, transparency, and flexibility, it is objectionable because of its inflammable nature. To overcome this fault, many attempts have been made to substitute other materials for celluloid, but up to the present time all the

Negative Film. Positive Film.

Fig. 20. Showing the defference between a negative film and the positive print taken from it. It will be noted that the light and dark portions of the negative are reversed on the positive.

materials that have been suggested have proved of little value owing to their brittleness. In several of the proposed compounds, the brittleness increases with the age of the film, so that at the end of a few months it is impossible to unwrap the film from the reels without breaking it.

Celluloid is a chemical combination of pyroxlin (gun cotton) and gum camphor. The two constituents are brought into intimate contact through some solvent, such as alcohol. The addition of the camphor solution to the fibrous gun cotton converts it into a transparent gelatinous mass entirely different in appearance from either of the original components.

Gun cotton, the base of celluloid, is made by treating ordinary cotton with nitric and sulphuric acids in nearly equal proportions. During the time the cotton is immersed in the solution it undergoes a complete chemical transformation, but without any apparent change in its physical structure or appearance. When the process is completed the cotton is taken out of the bath and is thoroughly washed in cold water to remove the last traces of the acid. Should any acid remain in the cotton it would effect not only the sensitized emulsion that is applied but would also increase its inflammability. The camphor used in the process is dissolved in just enough alcohol to effect a complete solution of the gum. The alcohol in itself acts simply as a medium for distributing the camphor through the mass of the cotton and does not have any chemical effect in the reaction.

After the preparation of the camphor solution and gun cotton, alternate layers of the cotton are placed in a tank, each layer being thoroughly sprinkled with the camphor solution. The contents of the tank soon combine into a homogeneous mass and the resulting crude celluloid drops to the bottom of the tank in transparent lumps, having much the appearance of amber. Slight variations in this process are made by different firms, some of which comprise a mixture of gun cotton and molten camphor and dissolve the mass in alcohol or ether.

The celluloid is recovered by evaporating the solution, which leaves the celluloid as a solid mass in the evaporating tank. The alcohol or ether vapor passes into a condenser where it is condensed into its liquid form for future use. This process is generally used where the celluloid is used in moulded forms or in thick pieces. When the lumps of crude celluloid have been obtained they are worked between cold rollers for an hour, so as to make the mass perfectly homogeneous. They are then further treated under hot rollers for the same period of time. During the hot process, the celluloid becomes attached to the rollers in the form of a comparatively thick layer which is afterwards stripped off and pressed into cakes about three-eighths inch thick.

A pile of the cakes are now placed in a hydraulic press where they remain for twenty-four hours under heavy pressure. At the end of this time the cakes are removed, cut into plates and are placed in a dry chamber for a period of from ten to fourteen days. The celluloid stock is now finished, ready for making the films. A strip of celluloid of the required thickness for a film (.005 inch thick) is made from the block, about 22 inches wide and 200 feet in length. After a thorough cleaning the strip is ready to receive the sensitized emulsion coat in the dark room, which, with the exception

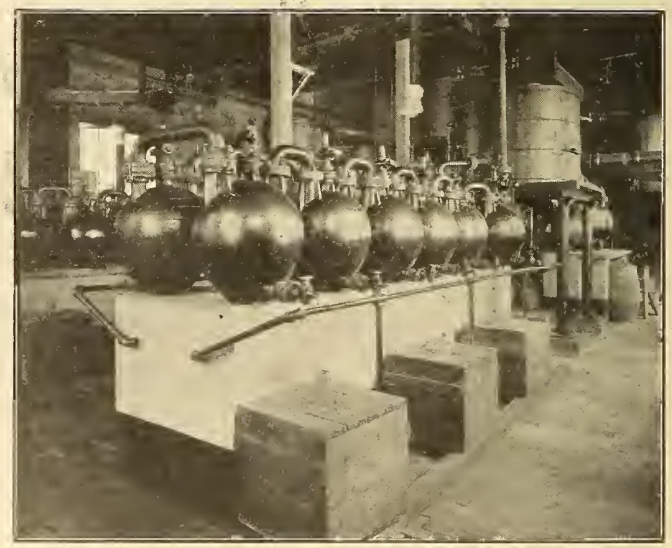


Fig. 21. Interior view of the Eastman nitric acid plant, showing the cast iron condensing receivers where the acid is formed.

of cutting and perforating, is the last step in the manufacture.

In the dark room the strip of celluloid passes under a hopper tank filled with the liquid emulsion. At the bottom of the hopper is a slot that extends across the 22-inch dimension of the film, and as the strip is driven past the slot it receives an even and uniform coat of

emulsion. After the emulsion has been thoroughly dried, the film is split up into ribbons of the finished size (1⅜ inches wide). The process of pouring the emulsion upon the film is very simple and effective in securing an even coating.

Different emulsions are used for the positive and negative films, the emulsion of the negative being much

Fig. 22. Centrifugal drying machines for removing all traces of moisture from the cotton.

faster than that of the positive, as is the case with dry plates and lantern slides.

DEVELOPMENT OF THE NEGATIVE.

After the picture has been taken, the camera man delivers the film to the negative developing department, where it is developed and fixed in a manner very similar to that adopted in developing still pictures. Before proceeding with the development of the entire film, when the exposure and light conditions are unknown, a short piece is cut off and developed independently, so that the proper treatment may be determined without endangering the entire reel.

In some plants the exposed film is wrapped spirally around a light rectangular frame or rack, for convenience in handling, and is then dipped into a tank containing the developing solution. This arrangement enables the operator to agitate the film in the solution and examine it without danger of injury to the delicate sensitized surface. After the negative has been developed to the required density it is placed in the fixing bath of sodium hyposulphite where it remains until all of the active emulsion is reduced, and is no longer affected by the light.

Fixing having been completed, the film is thoroughly washed in clean water to remove the last traces of hypo, and is then given a final treatment in a dilute solution of glycerine and water. A small percentage of the glycerine remains with the film even after it has been dried, and owing to the moisture absorbing properties of the glycerine enough moisture is retained to keep the film in a soft and pliable condition. When the glycerine has been lost after a considerable service, by evaporation or other cause, the film becomes brittle and must be given another treatment in the glycerine bath.

The film is dried upon large revolving wooden drums, usually driven by power. The motion of the drums throws off any small drops of water that may adhere to the back of the film and keeps a constant stream of warm air moving over the emulsion side.

For convenience in developing long films they are often wound around large drums similar to the drying drums. After the film is wound on the drum it is suspended over the developing tank in such a way that lower edge of the drum and the film dips into the solution. The drum is now revolved until the negative is developed to the proper density, and then is transferred to the fixing and washing baths.

In taking "topical" films or news items for the "weeklies" different sections of the films are exposed under different light conditions or on different days, with the result that some portions of the film are under and others over exposed. This makes it impossible to develop the film in a single length, for each exposure on the film now requires separate treatment. For the information of the developing department, the camera man places a punch mark at the beginning and end of each of the different exposures. When a film of this nature is received, the developer immediately unrolls the film, cuts it apart at the punch marks, and develops each part separately. After drying, the pieces that relate to the same subject are sorted out and cemented together so that they form a continuous strip. The subtitles and leaders are inserted at the proper points and the film is carefully examined for mechanical defects. The completed negative is projected on the screen before the heads of the various departments who decide what is to be trimmed out of the picture to bring it within the desired length. When these alterations have been made, the film is given a second showing, and after further criticism all weak and unnecessary parts are eliminated.

In making the titles and sub-titles a set of block letters are generally used, the letters that form the words of the title being arranged in the proper order on the top of

Fig. 23. Scene in a typical developing room showing the developing tanks.

a table. A series of pictures is then taken of the letters by a motion picture camera pointed down toward the top of the table. In the film the titles appear as a series of small photographs, very similar to the small pictures.

When written messages are used for sub-titles, the original is lettered on a large sheet by the draftsman. In a few of the plants all of the sub-titles are lettered by hand, but as this is a tedious process it is not as desirable as the block system. Titles in which the letters move across the screen and arrange themselves to form

a word are made by alternately moving a letter through a short distance and taking a picture until all of the letters are finally arranged in their positions.

PRINTING THE POSITIVE.

When the negative is finished, it is cut up into lengths of 200 feet for use in printing the positives or projection films. As in making any positive photographic print, the emulsion side of the negative is brought into direct contact with the sensitized side of the positive film, and is exposed to the light in such a way that the light passes through the negative and on to the face of the positive. The image outlined on the sensitized positive creates a picture that is the reverse of that on the negative, that is, all of the light portions of the negative are dark on the finished positive, and *vice versa*. The positives are printed on a much slower film than the negative, but one that gives more contrast and better results in projection. Artificial light is always used in printing as it is possible to maintain an absolutely uniform illumination on the film and is much easier to control than sunlight.

Because of the length of the film and for the reason that the pictures on both the negative and positive must

Fig. 24. Joining the films after the development.

bear a constant relation to the sprocket holes, a special form of printing machine is used instead of the usual photographing printing frame. The machines containing the printing lamps are used in a dark room so that the sensitized stock can be handled freely without danger of being light struck. The operation of printing requires great care and precision to have all of the pictures of the same density. Uneven printing causes flicker on the screen and an annoying increase and decrease in illumination.

In general, the printing machines are divided into two principal classes, the "step by step" machine, and the continuous or "rotary" type, depending on the method by which the film is fed into the machine.

In any case the machine must take the rolls of negative and positive film stock, press the emulsion sides closely together, and feed them at a uniform speed past the printing light. After printing, the two films separate, the negative being wound on one reel and the positive on another. Printing with a "step by step" machine is similar in many ways to taking the pictures in the camera, as the pictures are printed one at a time, the film being jerked ahead during the time that a shutter cuts off the light.

The printing light is placed above an aperture in the printing machine that is of the same size as the single picture (¾x1 inch). The intermittent mechanism feeds the film past this "gate." A framing device is provided so that the position of the film can be adjusted in regard to the sprocket holes of the feed mechanism. A device also shows adjustment of the rate of feed and regulates the quantity of light, so that negatives of varying densities may be accommodated.

A "continuous" printing machine feeds the film from the magazine to the take-up reel without the intermittent motion of the machine just described, and consequently is capable of printing more film in a given time. It is not as accurate in the spacing or exposure of the pictures as the intermittent machine, however, for when the two films are drawn by a single sprocket, they are likely to slip on one another.

The development of the positive is practically the same as that of the negative, including the glycerine bath. The only additional feature is the clearing bath which clears the high lights and sharpens the detail. After drying, the 200-foot pieces are spliced into 1,000-foot lengths and are projected on the screen for further examination before shipping. Every plant is equipped with a minature theater in which the films are shown to the officials and players before being placed on the market.

When tinted or monochrome films are desired, they are placed in the tinting tanks before drying.

TINTED FILMS.

"Tinted" or stained films are dyed over their entire surface with a single color, and when projected give the impression of being thrown on a colored screen. The high lights or the light portions of the film is the only part affected from the standpoint of the spectator for the shadows appear black as in the usual black and white picture. A red stain gives a realistic effect to a fire scene, blue gives the impression of moonlight, and yellow adds greatly to a sunlight view, especially when an open harvest field is shown. It is customary with many film companies to tint the titles and sub-titles to reduce the glare of the open lettering.

The color effect of a tinted picture is increased in "monochrome" pictures by tinting only the dark parts of the film with a single color dye. This type of picture is obtained by chemically treating the film with the solution that converts the dark silver deposits into a colored salt without affecting the light or transparent portions. This is performed either with a special developing solution or by an independent process after development, the result being a red on white or blue on white image. A marine view made by the monochrome process, showing white caps on green water, is very realistic. Moonlight scenes, with the shadows in blue and white high lights, give beautiful results on the screen. Both the tinted and monochrome films are inexpensive when compared to the true colored pictures, and are much used, but they are far from being as effective as the pictures that show things in their natural colors.

When the pictures contain more than one color the process of making them is much more complicated and expensive, for then the colors must be applied individually by hand or by a complicated system of photography.

(*To be continued.*)

Popular Hoyt Comedy Revived

"A Midnight Bell"

THE comedies of the late Charles Hoyt, in their generation, were as popular, probably, as are the comedies of George Ade or George Cohan today, and the announcement therefore that the entire series of Hoyt comedies had been secured by the Selig Polyscope Company for film production was received with much joy by the exhibitor. "A Midnight Bell," the first of the Hoyt pieces to be produced, which is to be released on May 5, proves that the Selig Company is going to make the pictured versions of these good old standbys just as entertaining as were the original stage productions, in spite of the fact that many of the quips and whimsicalities of the characters will have to be lost to the picture audiences, owing to the silent nature of the screen story. However, it may here be chronicled that if the Selig producers continue to present the Hoyt works with as capable a company of character actors as are utilized in the first of the series by far the greater part of the laugh provoking comedy will "get over."

Real character actors are required for correctly staging the Hoyt plays and in "A Midnight Bell" the Selig people have certainly employed them. The exaggerated importance of Lemuel Tidd, the local justice of the peace, the peculiar mannerisms of Lizzie Webber and Nellie Brown, village spinsters, and the quiet and impressive dignity of Squire Olcott, president of the village bank, all are as faithfully recorded by the film and will be as much enjoyed by the picture audiences of today as were the same charcaters when seen on the stage a generation ago. Such scenes as the church social, the escape of Ned by coasting down the big hill on a child's sled, and the belfry of the "meeting house" at the

"A Midnight Bell." Copyrighted 1913, by Selig Polyscope Company.

midnight hour with Deacon Tidd, imprisoned by the bear trap he had set to catch the ghost, are far more realistically produced in the pictures than was ever possible on the stage of a theater.

The story, which is in two reels, opens with a scene in a winter-bound village nestling in the heart of the Berkshires, and we see Nora Fairford, the village school teacher, who lives with the widow Gray and her comely daughter, Annie. John Bradbury, the young minister, calls to escort Nora to the school house and they furnish a topic for village gossip. Martin Tripp, a lubberly country boy, Dot Bradbury and Lemuel Tidd are next introduced. Meanwhile Stephen Larabee, the cashier of

"A Midnight Bell." Copyrighted 1913, by Selig Polyscope Company.

the bank, has just opened the door of the old fashioned safe for business, when Squire Olcott, the president, and his nephew, Ned, come in and take their official positions. Ned borrows the key of the safe, but forgets to return it. Annie Gray comes in and both young men are attentive, but she favors Ned, to the discomforture of Larabee. When she leaves the bank with Ned, the rival vows to get even with him. The scene of the church social is full of wholesome comedy, and character types give it variety in detail. Annie and Ned are attractive personages and Larabee is intensely jealous, and plans deep revenge. He recalls that Ned neglected to return the borrowed key of the safe, goes to the bank, throws the combination of the safe and unlocks the inner door with a duplicate key. He pockets packages of money, then closes the door and restores things to original order. He hides the money in the cushion of his pew at church. When he starts to leave Martin Tripp stumbles along, sees the door ajar, and walks into the building, but does not see anyone, and goes on his way.

Martin declares next morning that a ghost had opened the church door and borrows the banker's bear trap with which to catch it—and declares he will bait it with "hard cider." Larabee is at the bank early with the expectation of "starting something" and he does. He waits until he sees the Squire and Ned coming and then gets busy with the combination and asks the latter for the key to the inner door. At first Ned is surprised, but searching his pockets, finds the key and gives it to Larabee, who unlocks the door and shouts that the safe has been robbed. He declares in self-protection, that he must tell Lemuel Tidd, justice of the peace. He goes out and returns with that worthy, while Squire Olcott

and his nephew are talking it over. While the bank looting is still the topic, the constable gets a telegram from Boston, stating that Ned is innocent and Squire Olcott has been speculating. Thereupon Ned proclaims that he is the guilty one and his uncle is innocent; which again gives the cards to Larrabee. The detective from Boston, employed on the case, sure of Ned's innocence, advises him to escape so that the trial may be delayed and the real culprit apprehended. The escape of Ned by coasting on a sled to the train is shown. Later he comes back to the deserted church to sleep. The deacon comes to oil the bell and gets caught in the bear trap. At this moment Larabee, who has returned to the church, takes the stolen funds from the cushion, and the awakened Ned grapples with him in the half-light. The deacon sees it all, but as he cannot free himself, rings the midnight bell and alarms the village. Larabee declares that he found Ned with the money, but when Deacon Tidd comes down with the bear trap on his foot he tells the true story and takes Larabee off to jail, where he belongs, so that justice is meted out and several pretty romances culminate satisfactorily.

The cast follows:

John Bradbury, the village minister.....Palmer Bowman
Squire Olcott, president of the village bank..T. J. Commerford
Ned Olcott, his nephew.....Theo. Gamble
Steve Larabee, cashier of the village bank..Carl Winterhoff
Lemuel Tidd, a deacon and justice of peace..John Lancaster
Martin Tripp, an overgrown country boy.....Frank Weed
Napier Keene, a lawyer from Boston.....Grant Foreman
Nora Fairford, a village school teacher..Edith De Valmaseda
Lizzie Webber, a village spinster.....Louise Kelly
Nellie Bowen, another village spinster.....Frances Bayless
Dot Bradbury, John's sister.....Darel Goodwin
The Widow Gray, a village character.....Lyllian Leighton
Annie Gray, her daughter.....Clara Dale
Hannah, the squire's maid.....Dorothy Goodwin

"Roses of Yesterday" is the poetic title of Selig's release for Monday, April 28. The settings are picturesque and the story has a decisive appeal to both old and young. The salesmen along "automobile row" in any big city are constantly on the lookout for a "rube from the country." This idea and its possibilities have been utilized in an exceptionally funny comedy entitled "Hiram Buys an Auto," which is on a split reel with "Chinese Scenes," an educational subject showing some of the beauties of Chinese landscapes. This reel will be released on April 29. "The Burglar Who Robbed Death" will be released on April 30.

On May 1, the Selig Polyscope Company will release an amusing comedy entitled "Absent-Minded Mr. Boob." On the same reel is an educational subject entitled "Some Chickens." This subject shows several phases of the modern chicken industry.

Pictures having children for their central theme are ever interesting, and especially so when one of those children happens to be portrayed by "Baby" Lillian Wade, as is the case in "Their Stepmother," released on May 2. Following releases are "An Old Actor," released May 5; "A Welded Friendship," a romance of the Alaskan gold fields, released on the 6th; "Belle Boyd —A Confederate Spy," another historical military play with Winnefred Greenwood in the leading role; "Her Guardian," released on May 8, and "In the Days of Witchcraft," a story of puritanical days in New England, during the time when old Cotton Mather roared out his teachings from the pulpit. This film is released on May 9.

Celebrities Posed for Feature Film

One of the features being offered exhibitors of the country at present is entitled "The Doom of the Gunmen of New York," placed on the market by the Ruby Feature Film Company of New York City, and such men as Mayor Gaynor of New York, District Attorney Whitman, Frank Moss and Canon Chase appear in the film. While the feature is sensational enough to please the exhibitor who wishes to show something of that character, it is clean and commendable in every sense and strongly educational. The plot and action of the story are said to be a visualization of the actual experiences of Leon J. Rubinstein, who for years lived in New York's great Ghetto, where his careful study of conditions has convinced him that the average boy who gives trouble to the authorities of the large city is in the main a victim of environment. The film is attracting a great deal of attention on account of the prominent men who took part in it and exclusive rights to the showing of the picture are being eagerly sought.

Pauline Bush Back at Work

Pauline Bush, leading lady of the American Film Manufacturing Company is again back at work after a long and serious illness in a Santa Barbara hospital. Miss Bush has been missed from "Flying A" pictures for some time and her many admirers will hear of her recovery with genuine pleasure.

"Children of St. Anne." Majestic Release of May 6.

Scene from "A Woman's Way." Essanay Release of May 9.

Current Educational Releases

Hidden Life in Sea Weeds.—Patheplay. A most interesting study of various almost invisible creatures that infest even the commonest seaweed is obtained by means of a Planktonograph.

A Picturesque Journey in Western France.—Eclipse. These pictures were taken on a trip from Annecy to Chamonix, and comprise possibly the most magnificent scenery to be found in France.

The Octopus.—Eclair. This time it is the octupus which is shown, and as this animal has been so often pictured in cartoons, where it is shown in this country as representing some of the great trusts, this subject is unusually interesting.

German Cavalry Maneuvers.—Eclipse. Aided by the excellent photography for which the producers of these pictures are famed, the Crown Prince of Germany reviewing and commanding his world-famous regiment in all its cavalry maneuvers are shown.

Views in Liege, Belgium.—Cines. These views are from the more important surroundings of the picturesque little city of Liege. Among the sights shown are the Hotel Curtis, St. Jacques Church, monuments of Belgium's great men, and glimpses along the River Meuse, including the famous Exposition Bridge.

Fire.—Eclair. This subject is both beatutiful and instructive, since it shows the many forms of fire, from the days when the ignorant savages first rubbed two sticks together up to the blue blaze of an air torch.

The photography is exceptionally good and the experiments shown are most interesting.

The Panama Canal Today.—Patheplay. The most gigantic engineering project in the world's history is almost completed. The Milaflores locks and the spillway are opened for the first time and in this film the camera gives a comprehensive idea of the enormity of the undertaking which will link the Atlantic and Pacific. A timely offering.

Water Babies.—Kinemacolor. A wonderfully realistic natural history subject, containing pictures of a number of wild beasts under conditions approaching those in which they live in a wild state. There are seals, Himalayan and brown bears, enjoying a melon. The difference in color of the coats of the bears is well shown, as hippopotamus, polar bears at play, three sea lions at play, and Russian bears in frolicsome mood.

The Golden Horn (Turkey).—Eclair. The Golden Horn, a gulf of the Bosphorus, separates Constantinople from Stamboul. Two bridges have been built over it at a point where it is 1,350 feet wide and about 135 feet deep. The Golden Horn is about 8 miles long and terminates at the valley of "Sweet Waters," from which it flows into the river Ali Bey-Son, formerly known as Cydans and Kiahat and Hans-Son.

Liquid Air.—Patheplay. In one of the experiments in this film two eels are placed in a tank of liquid air. When taken out they are frozen solid. One of them when placed in water comes to life, but, with a hammer, the other is easily broken into small pieces. This is done to prove that liquid air merely suspends life for the time being. Together with other experiments this demonstration has a message of interest to the masses who do not number a knowledge of scientific matters among their accomplishments.

The Cormorant.—Patheplay (Colored). A sea-bird, pure and simple, and dwelling in the crevasses of steep cliffs, the Cormorant's chief prey is fish. Consequently, it is an expert angler and whenever a fish nears the surface of the water, the Cormorant is waiting for it. The Cormorant immerses its head and in the twinkling of an eye the fish is captured. Fishermen use these birds to help increase their daily catch. The men fasten a strap on the neck of the Cormorant and the bird, after catching the fish, is unable to swallow. When its neck is full of fish the Cormorant returns to its master and leaves the fish at his feet, then goes back for more.

Madras, Mysore and Goa.—Kinemacolor. Three historic and important cities of Southern India are visited in this attractive Kinemacolor subject. The film opens with a view of the main street of Madras. The most notable buildings of the city are shown including the government house, the high court and the cathedral. Bangalore is the next city visited. It is the chief town of the state of Mysore, which is itself the third largest state in all India. The final section contains some attractive pictures of Goa, the old-time capital of the Portuguese territory, and in the province of Bombay. Here native methods of procuring salt are shown. The salt beds are shown in the film, and natives are gathering up the precious mineral into bags. A group of native girls forms an interesting conclusion to the subject.

Village Customs in Ceylon (India).—Eclair. The Cingalese peasants are known to be the most civilized people in India. The tillers of the soil, tradesmen and artisans are very industrious people. While some of them are waiting for the next crop others make palm mats to cover the houses. In this most entertaining and instructive subject we see typical blacksmiths shoeing buffalos and other peasants preparing the crops for the market.

The Cingalese peasant send their children to school as soon as they can walk, and the attention they pay to the teachers is wonderful. The older children are taught gymnastics and dancing occupies a great part of their time.

The Marble Industry at Carrara, Italy.—Kinemacolor. Very complete views are given of an important Italian industry, whose output is famous throughout the world. In the opening scene, which shows one of the quarries, the color of the rock formation of the district is clearly indicated. Work is proceeding at the rock face, and a compressed air boring machine is shown at work. A method of conveying the marble on skids to the cutters is next illustrated and a huge saw is cutting marble blocks into slabs. A remarkable view shows 20 tons of marble in a solid block being moved on a lizza, a wooden sledge which runs on steep slipways. The blocks are conveyed to the mason's yard for trimming; six oxen being harnessed to a roughly constructed trolley. Other views show the marble being drawn by oxen to the railway, and the passage of a laden train over a viaduct.

The Bernese Oberland, Switzerland.—Kinemacolor. One of the most famous and beautiful districts of Switzerland. The scenes in this film are infinitely varied showing:

1. *The Kursaal Interlaken.* This is one of the finest buildings of its kind in Switzerland. A floral clock in the beautiful gardens is photographed. 2. *The Jungfrau.* At the foot of this imposing mountain haymakers are at work and the scene is most artistic. 3. *The Lauterbrunnen Valley* and the Lauterbrunnen Falls. An electric train passing. A distant view of the Jungfrau. 4. *Murren*, a charming village situated on a terrace high above the Lauterbrunnen Valley. It commands many beautiful views. A lovely panorama is given of the district, and also views of the picturesque streets of the village. In the background is the Wetterhorn. A station on the Grindelwald Railway. 5. *Grindelwald*, an excellent point for excursions, and a favorite winter and summer resort. In the background is the Wetterhorn. 6. *The Eiger Glacier.* Two girls with alpenstocks on the way to the Eiger Glacier.

Scene from "Turning of the Tide." Rex Release of May 1.

Current Kleine Comment

The Art of Cines and Eclipse

ON April 23 was released by George Kleine one of the most sensational motion picture films recently viewed, entitled "The Miser's Millions." Its weird and awesome plot, pertaining to an immense fortune which cannot be located and thereby leaving the heirs destitute for years, is without a precedent. This

Scene from "The Miser's Millions," Cines Release. Copyrighted 1913, by George Kleine.

and its many other novel features goes to make "The Miser's Millions" what the Cines people meant it to be—something different.

Portraying the despicable old miser, A. Mastripietri did full justice to the character and aided by the rest of the efficient cast, the acting is above criticism. So cleverly is the character of the miser drawn that each gesture, smile and glance carries with it his every trait and depicts his cunning, suspicion and greed. The most novel feature of this story is the vault in the cellar of a home, an invention of Mr. Mastripietri's own genius. Access to it is gained by a series of secret trap-doors operated by electricity. No expense was spared and no detail was too small to receive the best attention of the producers.

According to the story a rich old miser living alone with Peter, his butler, derives no greater pleasure than exacting every penny of interest from his tenants and hoarding his money in a secret vault. This vault is in the cellar of his house, and access to it is only gained by a series of concealed trap-doors operated by electricity. His miserly disposition is clearly shown when he refuses to aid his only near relative, Mrs. Rice, a widow, who is in almost destitute circumstances. One day, Peter is surprised by his master while watching him in the treasure chamber. In the fight that ensues, the miser is accidentally killed, and Peter, having been turned over to the police, is later sent to the penitentiary. The property of the miser descends to Mrs. Rice and her daughter, Dorothy, but they cannot locate his money. Peter, now serving time, confides his secret of the hidden money to a fellow prisoner. The latter finally escapes when being transferred to another building, and remembering the story told him by Peter, starts out to find the house. He gains entrance to the secret room, but tampers with the wrong levers, and is suddenly seized by two steel arms and held fast as in a vise, with no one to hear his death cries.

Some years later, because of his good conduct and the warden's gratitude for the rescuing of his child in a fire, Peter obtains a pardon. He returns to his home town, and finds the widow and daughter have mortgaged everything to meet the demands of their creditors, and are about to be put out. Dorothy is greatly beloved by the mortgagee's son, but the stern father will not allow his son to marry her. When she is informed of the secret of the money chamber by the old butler, she, in turn, tells her sweetheart. He hastens to impart the news to his father, who, much like the miser in his love for riches, goes in search of the money. He is successful in gaining entrance to the cellar, where his startled eyes behold the skeleton of the former ex-convict still in the clutches of the steel arms. In his frantic efforts to leave the gruesome place, he finds himself shut in. However, his faint cries are heard. With the assistance of Peter, the vault is again opened, and the father staggers out. The vast hoard of gold is found to be intact. and as a result of its finding, Dorothy is happily married.

On May 2 a two-reel subject entitled "The Broken Vow" is released. It is a drama of human and social interest, dealing with a controversy involving love and money. It tells of a young girl's experience with those alternatives, and at least in her case, her choice is shown to be at fault. Therefore, it is also a story with a moral and its subject might have been, "As ye sow, so shall ye reap."

The three principal characters are pictured in a most efficient manner and from the time the film is shown on the screen, your sympathies and antipathies are awakened. All the world loves a lover, and surely Tony was

Scene from "The Broken Vow," Cines Release. Copyrighted, 1913, by George Kleine.

one. The plot runs as follows: Although Juliet is only a simple shepherdess, she is quite conscious of her charms. Tony, a cattle-herder on the ranch of a wealthy cattle king, is in love with her. While on his way to town with a herd of cattle, he stops for a few moments to see his sweeheart and presents her with a necklace,

which they agree is a token of their betrothal. He tells his employer of the joyous news of his engagement. The favorite meeting place of the lovers is under a tree at the edge of a cliff and on this sacred spot they swear their eternal devotion. The home of the cattle king is a rendezvous for fast society. While at one of these society functions, the cattleman and his friends decide upon a hunting trip, Tony to be their guide. During the hunt Juliet is accidentally shot and is taken away by the ranchman in his automobile, despite Tony's pleading.

Juliet's convalescence comes about several months later and unconsciously she has captivated the rich ranch-

Scene from "The Miser's Millions," Cines Release. Copyrighted 1913, by George Kleine.

man. Well and strong again she is ready to return home, when the ranchman allures her by presenting her with jewels and decorative ornaments. She is so enchanted that her engagement to him is soon announced. Receiving no word from Juliet and filled with anxiety, Tony makes an inquiry at the home of his employer, where he finds Juliet already married. Broken-hearted and miserable, Tony decides to go far away and forget. Two years pass, when Tony, being in the vicinity again, observes the ranchman riding through the woods, and a diabolical revenge is framed in Tony's mind. He jumps up and drags the cattleman from his horse to the ground, and a pitched battle between them ensues. The outcome is in Tony's favor, who, after tying the ranchman to the tree at his former courting place, sends for Juliet, and before the eyes of her husband throws her and himself over the cliff into eternity.

Some Dog Story This

Spider, a wiry little Yorkshire terrier, the property of Miss Carlotta Felice, a talented actress now posing in the well-known Vitagraph photoplays has a particular chum called Jim Kee, a fox-terrier belonging to a friend of his mistress. Well, Spider and Jim took a walk the other day, accompanied by their respective mistress and master. Suddenly Miss Felice noticed that Spider was missing and master immediately questioned a suspicious-looking cab-driver and even called the policeman at the corner. Neither of them could give any help and so the disconsolate couple returned home. Miss Felice was almost prostrated with grief at the loss of her little pet, and master was unable to comfort her. He turned to Jim Kee, who still lingered on the premises, and said to him, more in despair than in hope, "Jim, where is Spider." Jim wagged his tail and looked wise. Then he made for the door, plainly inviting his master to follow. The dog led master and mistress up and down the streets, keeping his nose to the ground. Then he made a sortie on a saloon at the corner, dragging them in after him. On inquiry, the proprietor denied having seen any dog whatsoever, as did also the hotel messenger boy, who was seated on a chair near the door. Jim Kee, evidently did not believe him, for he started jumping at him, showing strong displeasure at his untoward conduct. Then a growl was heard proceeding from behind the boy. The owner of the growl was Spider, who leaped into his overjoyed mistress' arms and was taken home. As for Jim Kee, he was amply recompensed by an extra mutton chop with his supper, cooked by his adoring mistress.

Is the City Beauty Heartless?

The handsome city girl, with her city coquetry and cunning, is usually shown in photoplays as a heart breaker without heart. Now, in truth, is she? Thanhouser would say no, if we are to go by the ending to its "Widow's Stratagem" release of Friday, May 2. The widow was a city beauty who, on a vacation away from town, captivated a young farmer—won him away from his country sweetheart. Unknowingly, let it be said. For the heart breaker never dreamt of her existence. But the country girl knew about the city girl—indeed! In her grief she went to the city girl. She told Miss Heartless her story. And the city girl immediately fooled the countryman into thinking she was coarse, unrefined and not desirable, so that he quickly gave her up!

Whereupon his first love won him back with ease and for all time, thanks to the city beauty's "heartlessness."

Central West Photoplaywrights' Dinner

With reservations coming in from all over the Central West, and even from New York City, the Central West playwrights' dinner, to be given at the Hotel Euclid, Cleveland, Ohio, Saturday evening, June 28, promises to be a gala affair. Among those planning to attend are Editor Hopp Hadley, Majestic Film Co.; Mabel Hites Justice, Essanay, Chicago; A. W. Thomas, Photoplay Clearing House, New York City; Editor A. H. Saunders, *Moving Picture News;* William Lord Wright, photoplaywright editor, *Moving Picture News;* R. A. Stoddard, editor *Cleveland Leader;* Giles R. Warren, New York; E. W. Sargent, *Moving Picture World* and a large number of others. A number of picture stories written by different photoplaywrights will be exhibited and summarized by the authors who will be present. Reservations can be made by writing Paul J. Byrnes, P. O. Box 275, Cleveland, Ohio.

Harvey Carter Meets a Snake

Harvey Carter, the son of Lincoln J. Carter, Universal producer, has determined that he will get a little advertising on his own account and he started in the right way. While gathering leaves and putting them in a sack at the Universal ranch recently, he picked up a snake. He dropped it again, with discretion and dispatch—into the bag. The same bag was empited very gingerly, and Harvey now collects leaves with the aid of sticks and shovels.

Who's Who in the Film Game

Facts and Fancies About a Man You Know or Ought to Know

THAT man who can follow his idea dispassionately and relentlessly and arrive with it—the same being glorified by the chase, and the man himself still wholesome, radiant, void of conceit—that man is superbly simple and simply superb. Men are rare who can calmly look back to the beginning and tell you all about it and not sing their praise the while.

A few years ago an idea was born in St. Louis. It was before the days when the film program became the order. The mere idea of program was unheard of. It meant much to its creator who felt that upon the program depended the greatest success of the manufacturers, the exchangemen and the exhibitors. But the idea would require stacks and stacks of money to develop, or else a co-operative scheme then regarded hopeless.

The idea of the program was practical and it came from a man who had a hand in film exchange management in Wisconsin and Missouri. This man knew from experience that the exhibitor's problem was purely a local issue. What would obtain in one state or in one city would be bad practice in another state or another city. The organization would require a mastery of these problems. It would involve known brands of dependable films and require honest exchange management—a well-knit fabric. The idea was disclosed on a pretext that its inventor would be cared for. And then he was double-crossed. The inventor of the film program was H. E. Aitken. The lime they slipped him reflected against his Scotch-English lineage. You couldn't blame him at all for getting his dander up.

An Unsuccessful Understudy.

Mr. Aitkin isn't the kind who hunts the sympathetic shoulder of a near friend and bewails his fate in a spasm of tears. He smiles. He has smiled himself into three sets of chins and is feeling for a fourth. He has pushed his hair back for a new rush till nearly all he has left is way up in the middle of his crown. It's a cute little habit he has of making believe he's mad. When he got the Indian sign, he played the Indian. He was down on his hands and knees looking for moccasin prints on the dry leaves and he put his ear close to the ground and listened and then he smiled. He also started quietly in pursuit of his betrayers. Pretty soon they heard him coming, faintly at first, like the gentle patter of a twilight shower—then with the tintinabulation of the tiniest bells and then with a big brass band and a bigger bass drum.

It has been chronicled heretofore in these pages that a body of red-blooded men from the West had invaded the East and were getting on. Harry Aitkin was one of these men. People began to hear of him in a noisy way about the time the old Sales Company blew up. When the Mutual Film Corporation was formed there was a chilly blast from the northwest and it kept getting more severe when the invasion of the crusaders squatted in Wall street. Only one film man lived nearby, around the corner. It was this one man who had put the kibosh on Aitkin and Aitkin wanted to snug up close to get his full measure. He dearly loves a close view, but he has no hobbies! He was after the man who had filched his idea and had snapped his fingers for thanks.

Harry Elvin Aitkin was born in Waukesha, Wisconsin, October 4, 1877. He had unusual advantages as a youth, because his parents were in very comfortable circumstances and they were more than anxious to bestow every privilege upon their young hopeful. The public and high school; private lessons; and Carroll College all contributed to his education and graduation. Aitkin rose to his opportunities and never shirked. He didn't let anything get by on the eighty-five per cent makeshift. He fought for the full hundred. Study with him contributed the immense second story of that forward dome. The trend of shaggy eyebrows may be traced to the same source. It put lustre in his blue eyes that holds true and the whites of those same eyes are clear and sparkling.

Before Aitken became active in the film industry he assisted in organizing the Federal Life Insurance Company of Chicago. He was responsible for this concern's wonderful business in his native state where he represented it in the capacity of state agent. While he did this, he also colonized his northern Wisconsin lands. Killing two birds with one stone is child's play if you understand it. Aitkin is an unsuccessful understudy. He can listen well and make you believe you're leading him around and O. K. your original plans, but he does these things best when he listens to the stuff you've crabbed from him; leads without falter when you take

him to the place he suggested a d O. K.'s his O. K. By these little artifices he natu illy succeeded to the presidency of the Mutual Film Corporation—with a single exception the most pow rful film distributing organization in America.

Harry Aitken is a bachelor He lives at the Waldorf-Astoria; doesn't play golf; ior is he a baseball bug or a yachting fan. He uses a automobile because it is a necessary business and social auxiliary to his business and social activities. He has a charming personality, if you will pardon the stereotyped phrase; doesn't let business interefere with his fun and finds his fun in being amiable to his friends. He stands full six feet and his clothes fit him well. He has all sorts of affiliations interlocking with his present responsible post, but some day when nobody is looking a suffraget will flit across his path and declare that while she would dearly love to be his, she would prefer to take him over when he was ready.

Took Perilous Auto Trip

Requiring some real live snow scenes for the forthcoming Universal feature "Uncle Tom's Cabin," Director Otis Turner and his leading man Bob Leonard, each in an auto, climed to the top of Mount Wilson, recently. Bob, who was in the first car, admits that several times his heart was in his mouth, as the road is not more than eight feet wide for nine and a half miles, and the threatening drop seems nearly as much. Bob has a nice gentle nature and hates to frighten people; so every now and then Mr. Turner would find a note stuck up at some point where it readily could be seen. The message ran: "Keep a stout heart, Governor," "The climbing's good," "If we go down we will never know it," "We should worry," and other cheerful little things like that. They say that the resulting snow pictures are great.

Beverly Bayne of Essanay Company as "Jane" in "Cousin Jane."

Kinemacolor Increases Staff

Charles Marks, formerly manager of Richard Carle, has joined the Kinemacolor staff as general booking agent in charge of routing and booking the Panama Canal and Balkan war shows. The recent flood in Cincinnati compelled the removal of that show from the Olympic theater and sent Mr. Marks hunting for houses on the high grounds of the Ohio. However, as he made Dick Carle a star in "The Tenderfoot" during pioneer days, scouting through high water was nothing startling for Mr. Marks.

Two New Leads for Selig

Two leading women, both well known in motion pictures, have just joined the Selig Pacific Coast forces, and henceforth will be seen only in "Diamond S" films. They are Margaret Loveridge, who has appeared in several Selig pictures during the past year, and Adele Lane, a very popular actress, who has been playing leads in Lubin films.

Miss Loveridge originally was connected with the Biograph Company. During the illness of Miss Vedah Bertram, Miss Loveridge was loaned to the Essanay Company. Later she returned to the Biograph Company. Miss Mae March, of the Biograph Company, is a sister of Miss Loveridge.

They Were Only Taking Pictures

It is a common occurence to have people "butt in" while a picture is being made and probably every director has lost all chance of ever getting to heaven by reason of his remarks upon these occasions. Julian Reed of the Edison company, made up as a grouch, was recently badly abusing Edna Hamel, who was weeping copiously. A square jawed woman—probably just back from a suffragette meeting—took one look at the performance and sailing majestically across the street she proceeded to give that "brutal ruffian" the tongue lashing of his life. When the horrible truth finally was explained to her, she left boiling with indignation, apparently believing that the whole affair was a deliberate attempt to deceive her.

Elwood Horn Cheerful Baby Actor

A rara avis in motion picture acting, is a really cheerful baby, who will go to the actors willingly, and will not cry when the director would have him smile. There is such a baby in the Nestor Company. His name is Elwood Horn, and he is the seven-months-old son of "Whitey" Horn. Baby Elwood is always dependable, and patrons will recognize his smiling features in many recent releases.

Suggestions for a Model Ordinance

The National Board of Censorship has just issued a fifteen-page pamphlet entitled "Suggestions for a Model Ordinance for Regulating Motion Picture Theaters." The material used was gathered from the study of methods of regulation prevalent both in this country and abroad.

The Motion Picture Exhibitors' League of American

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, Lock Box 15, Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Vice-Presidents, W. A. Pettis, Conneaut, O.; Wm. J. Sweeney, Chicago, Ill.; Ferd J. Herrington, Pittsburgh, Pa.; B. L. Converse, Owassa, Mich.; F. J. Rembusch, Shelbyville, Ind.; E. W. Waugh, Huntington, W. Va.; Orene Parker, Covington, Ky.; Geo. H. Wiley, Kansas City, Mo.; Chas. Rothschild, San Francisco, Cal.; Sidney Asher, New York, N. Y.; Fulton Brylawski, Washington, D. C.; L. F. Blumenthal, Jersey City, N. J.; H. C. Farley, Montgomery, Ala.; A. D. Saenger, Shreveport, La.; Thos. A. Brown, Iowa City, Ia.; W. H. Wasserman, Nashville, Tenn.; T. P. Finnegan, Dallas, Tex.; Carl Gregg, Tulsa, Okla.; Paul LeMarquard, Winnipeg, Can.; E. F. Tarbell, Tampa, Fla.; Geo. Osborn, St. Paul, Minn.; C. H. Phillips, Milwaukee, Wis.; Geo. F. Washburn, Boston, Mass.; Glenn D. Hurst, Reno, Nev.; E. Wayne Martin, Hutchinson, Kan.; J. E. Schlank, Omaha, Neb.; Julius Meyers, Charleston, S. C.; S. A. Arnold, Mena, Ark.; Hiram Abrams, Portland, Me.; O. T. Curtis, Pueblo, Colo.; Fred Abbley, Gulfport, Miss.; P. S. McMahon, New Britain, Conn.; S. Y. Merchant, Providence, R. I.; A. B. Campbell, Sedro Wooley, Wash.

AID FOR FLOOD VICTIMS

After visiting many places and personally consulting with members of our league who have suffered from the floods—some of them loosing not only their entire theater but also their homes,—it has been decided by the national executive committee, to ask your co-operation in raising funds to assist the members of our league in re-establishing their business. If they are given assistance at the earliest possible date, it will not only encourage them but it will make it possible for them to re-open their theaters. While there has been, I am informed, one million six hundred thousand dollars contributed to the flood sufferers up to date, it is, however, only a small amount to be compared with what has been lost and if pro-rated to each sufferer, it would not exceed one hundred dollars. This statement is made to give the public an idea of the magnitude of this great disaster. The societies who have charge of the large fund to be distributed are handling it carefully, judiciously and effectively. The fund that we ask will be given directly to the members of our league and a committee representing the press and the members of our organization will distribute the money donated and the journals will print the name of each contributor.

The committee to distribute the funds will be announced in the next issue. The money should be contributed at once owing to the fact that we must act quickly to relieve our brother and help him to re-establish his business. We do not expect to build theaters for those who have lost but we expect to receive enough contributions to assist them in re-opening their theaters, although it may be a year or two before they will have their theaters entirely paid for.

We call upon every member of our league to give as liberally as they can. The reason this call has been delayed is because it was the desire of the national officers to first investigate and be sure they were right before they went ahead, and now that the investigation has been made and there is a positive need for contributions, we appeal not only to our members but everyone connected with the motion picture industry to contribute as liberally as possible. We assure all that every cent will be accounted for and an itemized statement made through the press to those who donated.

We have designated the Moving Picture News, The Moving Picture World, the Bill Board and Motography to accept contributions which will be turned over to the proper committee appointed and announced in the next issue.

We ask all contributors to make checks, or money orders payable to J. J. Rieder, treasurer, however we request all contributions to be sent to Motography.

(Signed) M. A. Neff, *President*,
J. J. Rieder, *Treasurer*,
C. M. Christenson, *Secretary*.
G. H. Wiley,
L. F. Blumenthal.
Executive Committee.

Flood Conditions Beggar Description

In another letter to MOTOGRAPHY President Neff of the Motion Picture Exhibitors League of America briefly outlines the conditions as he found them in the flooded districts of Ohio and Indiana. A portion of this letter reads as follows: The human mind cannot describe the horrors and devastation of the flood; piles upon piles of goods of every description in the streets; push-carts loaded with various articles, such as household goods, jewelry, wearing apparel and drugs standing in the streets; piece by piece being washed to discover what the article is; men and boys selling shirts and other wearing apparel on the street; clerks with boots and overalls on, disposing of articles to secure what little they can; churches wide open; rugs and carpets rolled up; chairs destroyed; the first story of every building in town with plate glass windows broken; some of them nailed up with boards; people cleaning out their cellars, pumping water; others shoveling mud out on the side-walks, the mud then being thrown into the streets; valuable goods of all kinds soaked with water and covered with mud; houses fallen, being undermined by the flood; great piles of brick where the fire destroyed part of the town; refined, cultured, ladies in the aristocratic part of the town

trying to clean up the debris and again establish their homes, working side by side with men—ladies who never knew what it meant to work before. In every direction you look, streets are literally lined with damaged goods and mud; the alleys blocked with everything and in every condition. Our committee visited many picture theaters and heard the stories of the narrow escapes of the sufferers when the flood came; the water came in waves, each wave being much deeper and higher than the first and growing in intensity; many had to run for their lives and all they had left was the clothing they had on. With the exception of one or two motion picture men in Dayton, all lost their pianos, chairs, rugs, decorations—in fact, everything was destroyed but the building itself and in many cases, the picture house itself was destroyed, leaving them without a business and a home. I will simply say that the trip just made through the flooded district has left such a deep impression of sadness and sympathy that it is almost impossible to write you as I would like. I hope and trust that our exhibitors and friends will contribute liberally enough to assist those who have gone through such an awful siege of flood and fire.

Ohio Passes Censor Bill

The Legislature of the State of Ohio adjourned Saturday, April 19, in all the Motion Picture Exhibitors League defeated six obnoxious bills and passed the Censor bill.

One of the bills defeated was the closing of motion picture theaters in Ohio on Sunday. The Censor bill as originally drawn by President Neff, was offered in the House by Representative Snyder; it was referred to the House Judiciary Committee who reported it out after several amendments were made. While Mr. Neff was in Washington on Friday, April 11, the bill was passed by the House, went to the Senate, was read and referred to the Judiciary Committee of the Senate. After being considered in the committee on Tuesday morning, the bill was indefinately laid on the table, with the exception of one vote. Up to this time, Mr. Neff who drew the original bill, could not possibly get a hearing before the committees and the boast was being freely made that all of the municipalities in the state of Ohio would have easy sailing and would have municipal censor boards in all the municipalities; however it was soon discovered that they reckoned incorrectly. Mr. Neff managed to get a hearing before the Judiciary Committee of the Senate on Tuesday night and after an extended explanation and a strong, earnest appeal to the senators in behalf of the up-lift and the progress of the motion picture business, the Censor bill was re-amended which gave it more of the appearance of the original bill and while it was an absolute impossibility to get everything in the new bill that was provided for in the old, the bill as a whole was satisfactory, because it provides that Ohio can co-operate with other states in forming a censor congress. Through the influence and hard, earnest work of President Neff and the co-operation of Gov. James M. Cox, the bill was reported by the Judiciary Committee of the Senate at four thirty-five Wednesday p. m. The bill had its first reading at four-fifty; it was read the second time at four fifty-five and was passed on the third reading by the following vote; Yeas, twenty-three; nays, three; not voting, six.

The bill was immediately sent to the Legislature and was called up Wednesday evening at eight-thirty and was passed by a unanamous vote. This is a record for the state of Ohio in passing a bill that was not considered an emergency. The bill had been indefinitely tabled Tuesday morning, voted out Tuesday night; passed the Senate Wednesday; concurred in Wednesday night and is now up to the Governor for his signature, when it will become a law.

It has been discovered by close observation and attendance in the legislative bodies of Ohio, that the legislators are honest, active, conscientious and intelligent, but their great lack of knowledge in regards to the motion picture business in general is astonishing to those who are familiar with the wants and requirements of the business. Ohio motion picture exhibitors realize that there must of necessity be some of their number elected to represent them in both branches of the legislature and in the various councils of the cities, by reason of the fact that when questions are asked in regards to the motion picture business in the legislature, not one person is able to give the desired information or to make a correct statement or to refute a misapprehension. The facts are, that every state and city in the union should have representatives in the legislative bodies, not for the sole purpose of working in the interest of the motion picture business but for the purpose of intelligently and forcibly explaining to the legislative bodies the facts pertaining to the motion picture business, in order that justice may prevail instead of vicious, unjust laws being passed by legislators who know comparatively nothing about the business but if they were told the truth, would be only too pleased to assist the motion picture industry, instead of passing arbitrary, unjust laws, which work hard-ships and in many cases cause exhibitors to invest money which is not beneficial to any one, but only to please the whim of some fanatic or scheming, unfair politician.

Wisconsin State Convention

The Wisconsin State branch of the Motion Picture Exhibitors' League of America held its annual convention at the Plankinton Hotel, Milwaukee, Wis., April 8 and 9. The convention was called to order by President C. H. Phillips of Milwaukee, promptly at 10 a. m. Tuesday. The out-of-town members in attendance numbered about 150 and local members about 60, making a total attendance of 210. From outside of the state were William J. Sweeney, president of the Illinois League, and C. M. Christenson, national secretary, of Cleveland, Ohio.

The following officers were elected: C. H. Phillips, president, Milwaukee; B. K. Fisher, secretary, Milwaukee; Thomas Saxe, treasurer, Milwaukee; M. Rise, first vice-president, Milwaukee; F. H. Smith, second vice-president, Menominee; Joseph Rhode, third vice-president, Kenosha; W. H. McCenna, fourth vice-president, Appleton; Henry Goldman, fifth vice-president, Green Bay; Frank Bruemmer, sergeant-at-arms, Milwaukee.

Delegates elected to the national convention in New York, July 7, were as follows: Gustav Frellson, Waukesha; Roy Cummings, Madison; Frank Bruemmer, Milwaukee; Harry Burford, La Crosse; Harry Trinz, Milwaukee. Alternates: H. S. Klein, Milwaukee; M. B. Hackett, Stevens Point; A. V. Johnson, Milwaukee; James Cochrane, Milwaukee; Albert Schoenleber, Milwaukee.

Green Bay was selected for next convention, to be held June 26, 1914. President C. H. Phillips in his opening address welcomed the members on behalf of the chief executive of the city and the citizens of Milwaukee. President William J. Sweeney, of the Illinois

These Fierce Looking Gentlemen Are Not Kentucky "Night Riders" or Even a Gang of "White Caps," But Members of the Wisconsin Exhibitors' League in Their Parade Uniforms.

League, spoke of the many wonderful accomplishments of the League and the harmonious conditions existing in Illinois through its efforts. C. M. Christenson, national secretary, of Cleveland, Ohio, took up the subject of organization. He had just received a telegram from President Neff saying that Delaware, Rhode Island and Maryland had just been admitted to the League, making a total of 40 states now represented. He touched upon the necessities of an organization of this kind for business and the mutual protection of the motion picture exhibitors of the country, and for the entire industry as well. He told them about adverse legislation that had come up in most of the states in the union and how well the various branches of the League had defended themselves and had won in most every case at very little cost to any individual. He pointed to what would have been the result had the exhibitors not been organized, declaring it would have been ruinous to some of the exhibitors and that thousands of dollars would have been lost.

The reformers of the country have awakened to the fact the motion picture men have a powerful organization, he said, and that they will protect themselves against unjust laws and unfair treatment. The picture screen is their weapon, when so used, and it is also the greatest educator the world has ever known. He urged every exhibitor in the state of Wisconsin to become a member of the Exhibitors' League of America by making application for membership to B. K. Fisher, secretary, Mozart theater, Milwaukee. A telegram was read from President M. A. Neff, wishing the exhibitors of Wisconsin a grand success and regretting that he was unable to be with them.

President Phillips took up the State Censor Bill, now pending in the legislature. A telegram was sent asking Chairman Johnson, who has the bill in charge, to hold same in abeyance until the exhibitors could be heard from. The convention went on record as favoring a State Censor Board if certain changes were made in the proposed bill as now presented. The exhibitors want the appointive power in the hands of the governor and they ask for two motion picture men on the board; they also want a reduction of salaries paid to the members of the board, also a reduction of cost on censoring old films now in stock in film exchanges. President Phillips, who is also counselor for the Motion Picture Exhibitors' League of Wisconsin, will appear before the legislature to urge the changes in the bill.

The meeting adjourned at 2 p. m. The entertainment committee had in waiting twenty automobiles and all the visitors were given a joy ride through the beautiful residence district and boulevards of the city. This trip took about two hours, and only one stop was made—at Henry Harpke's Tavern, and for about a half hour the screen men ruled the Tavern, and sampled the product which made Milwaukee famous. In another half hour the Plankinton hotel was again reached and as early as 2 a. m. the exhibitors, in cluster groups, were still talking features.

On Wednesday the meeting was called to order by President Phillips at 10:30 a. m. By this time a good many more exhibitors had arrived from up state. The Milwaukee local made a report that on Monday, March 31, every motion picture theater had turned over to the mayor the entire receipts on that night to be given to the Ohio flood sufferers, amounting to $2,100.

Mr. C. M. Christenson, on behalf of the citizens of Ohio, thanked the exhibitors of Milwaukee for their kind and generous donation and said he would call Governor Cox's attention to the kindness, assuring the exhibitors that the governor of Ohio would appreciate the gift, also he was a staunch friend of the motion picture exhibitors the country over.

The film service of the exhibitors was next discussed. Every exhibitor was satisfied with the treatment they were receiving from the General, Mutual and Universal film exchanges. However, they want the film exchanges to give them protection against the large opera houses and vaudeville theaters from using more reels of film than the regular picture theaters are running.

Sooner or later, they believe, a classification will have to be made on theaters.

At 7 p. m. the members all donned their night robes and goblin caps, and paraded the downtown streets, led by a band of 20 pieces. After the parade all were ushered to the Eagles' hall, where all kinds of games were soon in full blast, with "stage money" being used. After everybody was "broke" the grafters and game keepers provided a Dutch spread. Everybody was introduced to Pabst, Schlitz, Blatz and High Life and after speeches and entertainment by Professor Martini, a sleight-of-hand performer, three rattling good boxing bouts were pulled off, and at 1:30 a. m. everybody scooted for taxi cabs.

Cincinnati Notes

Cincinnati Local held a meeting in Parlor "G" at the Sinton Hotel, Friday, April 18, at two p. m. to consider a license bill. The council has practically agreed to reduce the license of the motion picture exhibitors of Cincinnati one-third. Two years ago the license was reduced one-half; this gives an idea of the effective work Local Branch No. 2 is doing in Cincinnati.

Two and not to exceed three reels of pictures in Cincinnati is considered a full show. Cincinnati has never run over three reels, except when some temporary show was being given and now there is none of them running over three reels.

Miss Florence Turner and her manager, Lawrence Trimble, called on Mr. Neff in his office in the Mercantile Library building, Saturday, April 19. Mr. Neff accompanied them to the Sinton Hotel where a beautiful dinner was served. Sunday evening at the last show at Music Hall, Miss Turner was presented with a large bouquet of American Beauty roses by Cincinnati Local Branch No. 2, of the Motion Picture Exhibitors League of America. Every member wished her a safe, profitable and pleasant journey to her home and business engagement in England. The bouquet was presented by A. C. Dingelstedt, President of Cincinnati Local. It was one of the largest and most beautiful bouquets presented to any actress in recent years in Cincinnati.

Motion picture headquarters has had several visitors during the past week. Some of the prominent visitors were: F. G. Rembusch of Indiana, national vice-president; Orin Parker of Kentucky; Clem Kerr of Dayton; Max Stern of Columbus; Mr. Dittmeyer of Louisville; J. H. Broomhall of Hamilton and several others.

Coming Conventions

West Virginia State Convention—At Wheeling, April 29 and 30.

Mississippi State Convention—At Jackson, May 8.

Iowa State Convention—At the Auditorium, Des Moines, May 13 and 14.

Delaware State Convention—At DuPont Hotel, Wilmington, May 26.

Pennsylvania State Convention—At Philadelphia, May 27 and 28.

Kansas State Convention—At the National Hotel, Topeka, June 2 and 3.

Maryland State Convention—At Baltimore, June 3 and 4.

Missouri State Convention—At Springfield, June 10 and 11.

Notes on League Doings

Pittsburg Local is getting ready to make a state campaign to secure new members in order to assist in making Philadelphia Convention a record breaker.

The State Convention at Wilmington, Delaware, which is to be held Monday May 26 is progressing nicely under the direction of National Vice President James N. Ginns; he has charge of the convention arrangements and is a very busy man.

All arrangements have been completed for the Maryland Convention which is to be held on June 3 and 4 at the Emerson Hotel. J. Howard Bennett, national Vice President from the state of Maryland has charge of all local matters pertaining to the big convention in Baltimore. Maryland has been a little slow in coming into the League but the rest of the states will probably find that Maryland will have a membership and representation that will be hard to keep up with.

A big convention is to be held on the 27 and 28 of May at Philadelphia. The committees are working night and day and are trying to eclipse any state convention heretofore held. A meeting was held at the Continental Hotel and the following committees wer elected: General Arrangements Committee, E. A. Jeffries, Chairman; M. J. Walsh, First Vice President; Chas. Segall, Second Vice President; H. Hessar Walraven, Secretary; Geo. H. Roth, Treasurer. Exhibit Committee, Walter Stuemfig, Director of Exhibits; John Greenbaum, assistant Director; Walter Jacobs, Press Agent. Entertainment Committee, J. Weinrich, Chairman; A. R. Cavanaugh; Assistant Chairman; John Smith, Assistant Chairman; Clem Kerr, General Manager of Convention Arrangements. Philadelphia exhibitors are enthusiastic and the big preparations being made will bring a large number to the convention.

Missouri League Notes

The third annual state convention of the Missouri state branch of the Motion Picture Exhibitors' League of America will be held at Springfield, Mo., on June 10 and 11. The entertainment end of the convention will be in charge of Springfield Local, No. 2. There will be a vast amount of important business transacted, including the election of state officers and delegates and alternates to the New York convention. President Wiley looks forward to the largest attendance of any state convention in the history of the state branch. Much credit is due to President W. J. Flynn, of St. Louis Local, No. 3, for the excellent manner in which he handled the drastic laws which were introduced during the recent state session of the legislature. Through the fine work of Mr. Flynn there was no laws passed pertaining to the moving picture industry. National Vice-President G. H. Wiley is working hard perfecting arrangements whereby the state branches of Arkansas, Oklahoma, Kansas, Nebraska, Iowa and Missouri will mobilize special cars from the different states in Chicago, and from there to New York travel in one solid special train. They will be accompanied by the Indian Band of Oklahoma, which has been secured by the Oklahoma state branch.

The Advance Motion Picture Company is making an offer of $1,000 for a scenario that will be acceptable to them for making a two or three reel feature film.

Sans Grease Paint and Wig

By Mabel Condon

Jack Richardson.

"RAVENSWOOD 3729—Mr. Nehls, please.

"Mr. Nehls?—This is MOTOGRAPHY, Mr. Nehls, and Miss Condon talking."

"Oh, very fine, thank you—and you? That's lovely—

"Well, I am coming out soon—you got a new *what?*—

"An entrance sign and a guide to point the way in?—Oh, very well then, I'll surely come as there's no chance of my again getting lost.

"But what I called you for was to ask if you'd write Jack Richardson a few lines and tell him that I'm going to write him for a 'tell-it-in-your-own-way' biography? Yes—just as a sort of introduction to the gentleman—I'm going to put my note in the mail in about five minutes—oh, will you?—he'll get them together, then. Thanks awfully, Mr. Nehls—good bye!" And the telephone receiver experienced a decisive click.

"Girls, who'll loan me a No. 11 machine for a few minutes? I have a very, very important letter to write and it calls for a perfectly good machine, mine is all right for 'copy' but for a letter to Mr. Richardson—thank you, Polly; no, I'll just do it myself and will only be a few minutes at it. But I'll put a 'G' down in the corner so it will look as though a real stenographer did it. Why 'G'? Guess."

Five minutes later the note was sliding down the mail-chute en route to the American studio at Santa Barbara, Cal.

'Twas exactly 11:45 a. m. by Director Allan Dwan's time-piece; eight scenes finished and one more to go and after that lunch for everybody, an hour of rest and gossip for the ladies and some Kelly pool for the men. Then back to work, everybody.

The last scene. The camera-man chose a nice soft little dirt mound for his camera. Was everybody ready? Everybody was. Jack Richardson knotted a red bandanna handkerchief about his throat and set his Stetson at a thoroughly rakish angle; George Periolat felt of his bushy eye-brows and white goatee, to determine if they were still faithful to previously bestowed attention and Jack Warren Kerrigan stood ready to rescue anyone at whom Jack Richardson might so much as glance. Pauline Bush, Louise Lester and Jessalyn Van Trump were at attention and the open air scene began.

Warren and Pauline were keeping a tryst and, while it really seemed none of Jack Richardson's business, he proceeded to snoop and was caught in the act by Miss Lester and Mr. Periolat. As the owners of the estate, they had a perfect right on the premises. Jack Richardson didn't, but that didn't matter to Jack; furthermore he resented the unexpected appearance of Miss Lester and Periolat upon the scene, and expressed his resentment by shaking a dangerous looking fist within three inches of the Periolat countenance. Warren and Pauline were attracted by the disturbance and Warren valiantly interposed himself as a target in place of the white-whiskered Periolat, (evidently his father-in-law-to-be). But the Kerrigan physique was more of an opposition than Richardson cared to chance, so he wisely slunk away and out of the picture while Kerrigan received the thanks of Pauline and his parents-in-law-to-be.

Richardson removed the desperate looking handkerchief from his neck, placed his hat the way the picture on this page shows it and made an advance attack upon the studio and lunch with Kerrigan and Periolat.

"Come along if you're going to shoot some Kelly pool," advised Kerrigan as Richardson stopped to receive his mail, among which were two Chicago letters.

"My dear Richardson," he read when he had torn open the letter which bore the stamp of the American Film company, "You will probably receive, in this same mail, a letter from MOTOGRAPHY's offices asking for your life history. I'm writing you this as an advance announcement and wish you would give the letter, as soon as received, your immediate attention." It was signed "Richard R. Nehls."

The second letter informed Mr. Richardson that he had been doomed for MOTOGRAPHY's grease-paint page and would he please chat for a while, in a letter, and forward it at once to the writer?

"Waiting for you, Richardson!" sang somebody's voice from the studio's pool-room, but Richardson was already on the way to his dressing room with the fatal letters in his hand.

At the end of half an hour, he was the author of the following epistle:

Santa Barbara, Cal., April 17, 1913.

MY DEAR MISS CONDON:—

Just in receipt of your letter and also a letter from our Mr. Nehls. I will not waste any time, but will thank you in advance for dooming me, as you say, to appear in MOTOGRAPHY. I won't start out with my age, but I have lived a few over twenty-one, yes, I have voted for president several times. I certainly love the motion picture work. Ever since I graduated from Culver Military Academy I have had the actor bug in my head. I love horses and enjoy most the pictures where, as the villain, I have to be chased by the posse. I just love my heavy work. No hero stunt for me. I get letters from people every day who say they hate me and would like to see me play the nice parts once in a while; but they don't know my stock in trade. When I play the bad man, hold up a stage or a bar room, I really live the part; I can imagine just how the bandit feels. I forget the camera, I forget everything but that one point I want to get over.

Well, I say I love my work. I always enjoyed sports. I played football, baseball, tennis and ran on the track team. I love autoing. I also enjoy swimming and boating and I do like a good game of pool or billiards more than a card game. I roll my own cigarettes; once in a while I buy the ready mades.

I have been on the coast for five years playing with several repertoire companies and road shows. I fell into the motion picture business all of a sudden at Selig's in Los Angeles, then I worked for the Bison, and two years ago joined the "Flying A" at Lakeside, Cal., and am here still and hope to be a long while.

Don't get the idea that Kerrigan and I are enemies just because he usually beats me up in the pictures. No, Jack and I are the best of friends and often shake hands after hard scenes,

especially if we have a crowd of onlookers, and they usually laugh. I am five feet eleven and a half, and tip the scale at 178 pounds. Am in the best of health, and, oh how I can eat.

Well, I think I have told you about all and I wish to thank you again and hope you can read this rather bad writing; the pen is a little at fault. They all call me "Rich," but I will sign my full name.

Thanking you, I remain,

Very truly yours,

JACK RICHARDSON.

"There! Guess I'll send that 'special delivery,'" he decided as he addressed an envelope, placed the letter within and sealed it; then reached for his hat, and hurried down-stairs. When he had dropped the bulky envelope into the mail-basket, he consulted his watch and found he had just twenty minutes to devote to that Kelly game.

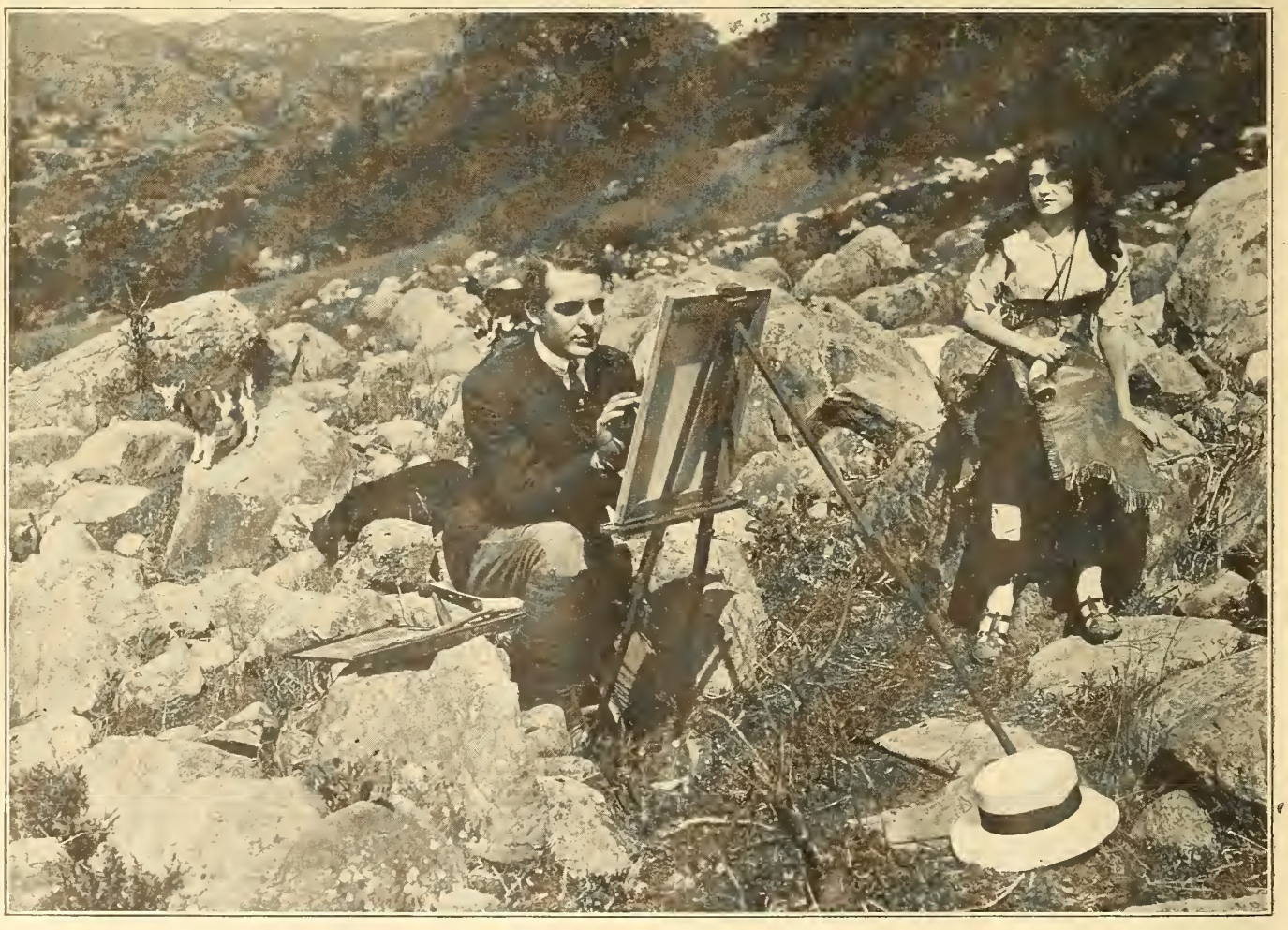
Player Badly Injured

Last week Mrs. Hal Wilson, of the Vitagraph Company, playing a part in "The Circus Comes To Town," sustained a fall through a sky-light, breaking a rib, and yet pulled herself together so that she was able to walk to her home. When Mrs. Wilson was picked up after her fall, she complained of a severe pain at the side of the spine. She asked her friend, Flora Finch, to rub her with alcohol and then walked to her home, in spite of the almost unendurable pain, refusing to send either for an automobile to carry her there or for a doctor to look after her. In the evening the attention of a medical man was found to be necessary and it was then discovered that a rib was broken. At the time of the accident, Mrs. Wilson was playing a part in an animal picture in which her fellow actors were four particularly lively monkeys. One of them, a golden baboon, turned rather savage and made a jump for Mrs. Wilson, causing her to fall from a window, in which she was standing, through the sky-light of an out-building adjoining. She would have escaped without injury but for the presence of a projecting joist, which she struck in her fall. In spite of the pain she suffered, Mrs. Wilson insisted on finishing the scene in which she was playing. No one, indeed, had any idea that she was anything but slightly bruised.

American Has Novel Plan

The American Film Manufacturing Company is building a new studio at Santa Barbara, Cal. During the process of construction a few feet of film are made every day. This will be shown in a short release, giving the effect of the entire studio being constructed in seven or eight minutes. Thus exchanges and theaters as well as patrons will get a wee glimpse of the home of their favorite pictures. The pictures are being made under the personal supervision of Mr. Hutchinson.

Mrs. David Horsley has a new automobile, and is fast getting to believe that she is able to make Barney Oldfied and others take some notice.



Scene from American's "The Kiss."

Scene from Essanay's Dramatic Subject "The Prophecy," Released May 7.

Photoplays from Essanay's

Some Coming Releases

MAY—the most beautiful month of the year—with its new blossomed flowers, its sparkling streams and enchanting song-birds, brings forth new ambition and life to everyone. This seems to be especially so with playwrights, who have been sending in manuscript after manuscript, all above the average high mark. The new ideas that give the photoplays a "punch" never before recorded are either responsible for the spring atmosphere or that the butterfly has come out of its cocoon, only to realize that the public wants something different and original.

"Cousin Jane," booked for release April 29, is a sprightly comedy, chuck full of hilarious situations. Tom Allen visits his sister at boarding school, where he meets Jane McArthur, and falls desperately in love with her charming beauty and pleasing personality. Tom spends a pleasant week taking Jane and the girls to the theater, skating, and making himself congenial generally. Some time later Jane returns home to the country to spend the winter holidays with her mother and discovers by reading the newspapers that the grand opera season has commenced in New York. Mrs. McArthur writes to her sister in the metropolis asking if Jane may visit her for a few days. Mr. Lawrence, the uncle, receives the letter and is very enthusiastic about having Jane visit them. Mrs. Lawrence and the daughter take a different attitude in the matter however, though Lawrence finally gets the consent of his wife to write Jane asking her to come on. Jane receives the sarcastic letter. Full of life and up to tricks at all times, Jane finally arrives at her aunt's home, appearing as a country yokel. Mrs. Lawrence ushers Jane to her room, where she installs a maid to prevent the country cousin from attempting to come down stairs, where a party is at its height. Jane, however, dresses in a beautiful evening gown and comes down stairs, where she meets, to her astonishment, Tom Allen. Allen is more enthused over Jane at this meeting than he ever was before, and proposes to her. They call a taxicab and are taken to the license clerk's home, where he obligingly issues the necessary paper. A minister is notified and meets them at Mrs. Lawrence's residence, where Jane and Tom are married to the surprise of everybody. Mrs. Lawrence had tried to capture Tom Allen for her daughter so the marriage of Jane to Tom scarcely pleased her. Beverly Bayne as Jane puts a true to life "punch" into her character, and John Steppling, as Tom Allen, gives a splendid interpretation of that role.

In "Bill," booked for release April 30, "Smiling Billy" Mason is the whole show and then some. His acting as Bill, the idiotic office boy, is something that will captivate any audience.

"The Story the Desert Told," released Thursday, May 1, tells a story that one who has not traveled across a desert barely realizes. The sheriff of Desert Valley, Cal., received a letter from Mrs. Tom Decker, requesting him to send Marjorie Day, an orphan, to her. A volunteer is called for to risk his life in escorting the four-year old child across the sandy plain. John Hartley steps forward and promises to protect the child with his life. That day Bill Barratt, an outlaw, is arrested and lodged in jail for the murder of Jim Ellis' child. That night the sheriff is informed that the men in the village are going to lynch Barratt. Sheiff Mackley handcuffs the prisoner, orders him on a horse and takes him into the desert for safe-keeping. In the meantime, Jim Hartley's mule succumbs to the heat. Being out of water, he tells Marjorie to be patient and wait, that he will return soon. Several hours later Mackley and his prisoner hear the faint cry of a child and are quick to find the thirsty child. Mackley returns to his horse to get a canteen, but discovers that the animal had galloped off. Without water they are in a hopeless condition. Barratt promises to guard the wagon until the sheriff can return to town,

G. M. Anderson in "The Crazy Prospector."

where he takes the almost lifeless form of Marjorie. Several hours later the men return for Barratt and discover that he had died of thirst.

Lovers of juvenile actors will be well pleased with the clever dramatic story entitled "A Child's Precaution," booked for release May 2. Margaret Steppling, not yet eight years old, demonstrates her remarkable talent to advantage. Playing the lead, she offers the character to the photoplay fan as a real living personality, and she certainly portrays the part and feeling in a true child-like fashion. John Cartleigh presents Dorothy with a doll on her birthday. That day Cartleigh collects several hundred dollars for his employer. Finding the bank closed he takes the money to his home, unaware of the fact that he is being followed. That night the trusted employee places the money in the buffet drawer for security. Dorothy, fearing that her doll will be stolen, gets up in the middle of the night, and places it in the buffet drawer, taking the wallet out, and bringing it into her room, where she places it under the pillow. Having seen Cartleigh place the money in the drawer, the robber waits until the household is in darkness. He forces an entrance and is furious when he discovers the wallet missing. He takes the doll and smashes it on the floor, which awakens Dorothy. The child, in her nightie, runs into the room which scares the burglar away. Dorothy's precaution saved John Cartleigh's employer's money. Cartleigh rewards his young daughter with a new doll.

On Saturday, May 10, the Essanay Film Manufacturing Company will release "Alkali" Ike's Mother-in-law, with Augustus Carney, the "Gibraltar of Fun." This western comedy is said to be exceedingly clever and full of excruciatingly funny incidents.

For weeks the Essanay directors and players have been working on a great two-reel subject entitled "Into the North," which the publicity man declares will be one of the greatest box office attractions in the history of photoplays. For the benefit of exhibtors the Essanay Company have prepared thousands of beautiful heralds, well illustrated and attractive. Both the cast and the subject are said to be exceptionally excellent. An advertisement in MOTOGRAPHY will shortly give the release date and a review of the film will also appear.

Players Issue Challenge

The spring golf tournament, in which every member of the Essanay eastern stock company is interested, will be "teed off" Saturday, April 19, at the Evanston Golf Club. Miss Beverly Bayne won the ladies' championship medal last season, and great prospects for another medal are in view for her. Mr. William Walters holds the gentlemen's title. This season the "golf fiends" are open to meet other motion picture manufacturer's players. All golf enthusiasts please write.

Lubin Director Builds a Depot

Taking a recent photoplay, entitled "A Perilous Ride," Wilbert Melville, director of the Lubin studio at Los Angeles, required a small isolated looking railroad station close to the track, with an old-fashioned chimney built against the outside. Miles and miles of the adjacent country were searched, but no such structure could be found. Realism, not only in acting but in atmosphere, is Melville's hobby. He would have the real thing and no makeshift. A piece of the Salt Lake Railroad track was rented and the Lubin director built himself a complete depot of the primitive persuasion, inside and out, signal tower, platform, telegraph connections and every detail necessary. Rude as the structure was it cost $1,000, and all just to take one scene in the picture.

Those Awful Cinematograph Faces

By Harry Furniss*

ONE can always derive a fund of quiet amusement from listening to children at their play, and observing without being observed. "Let's play shops"—or trains—or keeping house—"Let's make believe"—well, practically anything; as preludes to the children's play these may almost be regarded in the light of what one may term household phrases. But the times have a persistent and ineradicable habit of changing, and even juvenile pastimes have altered with the march of progress. As a sign of the times we live in at present, I may quote a remark I overheard made by the youngsters of a friend of mine the other day. They had gone through a fairly lengthy programme of impromptu amusements, and had come to a temporary standstill. "And now," said one of the elder children, smitten with a brilliant idea, "let us make cinema faces!"

Tickled by the novelty and up-to-dateness of the idea, I watched with interest the performance that followed. It was really a most amusing burlesque, as legitimate as it was laughable, the keynote of which was purely and simply *exaggeration*. It consisted of wide-eyed, open-mouthed facial contortions—that was all; but it plainly demonstrated to me that the rising generation see in the moving pictures something expressly peculiar, and, therefore, something particularly wrong.

Cinema faces, as a matter of course, should be absolutely natural, and up to a year or so ago it must be said that they practically were so, but in more recent days I have been impressed by the fact that films of both English and American manufacture, but particularly the latter, are displaying a marked and unfortunate tend-

Oh Those Bewitching Eyes.

ency towards quite abnormal facial contortion, and a complete overdoing or ultra-emphasizing of what should rightly be the natural expression.

Many years ago Her late Majesty Queen Victoria made a remark, which has since become historical, concerning the late Mr. Gladstone—*i. e.*, that the Grand Old Man "always spoke to her as if he was addressing a public meeting." This would apply with a considerable deal of aptitude to a large number of cinematograph performers in speaking their parts to the camera. In the course of natural conversation, it is certainly not customary to stretch one's mouth open to the extreme limit of cavernous expansion, to twist and distort every muscle in in the facial area, and to goggle one's eyes to a seemingly perilous extent; nor is it precisely the thing

And That Everlasting Grin.

in polite society to express amusement by grinning like a Cheshire cat or laughing after the manner of a hysterical hyena. These camera contortionists, however, have become such abject slaves to their own mannerisms that there seems to be no limit whatsoever to their extraordinary exaggerations; therefore, sad to record, some of those who erstwhile were considered to be in the first flight of cinema performers have now descended to the level of mere pantomimists. Buffoonery in the guise of simple clowning is the hall-mark of degeneration, and in this particular respect I make bold to say that there is no doubt whatever that marked degeneration has set in in the case of the most popular American studios. To a certain extent this is attributable to the enlarging of the faces in the projection of the pictures, which has led to the play of the features, instead of the play of the author, being made the main consideration. Long practice in the art apparently breeds perpetual facial contortion, and it is this pandering to play of expression that we have to blame for inflicting upon us the everlasting cinematograph grin.

Now that appalling grin, like the wooden nutmeg and the rag-time craze emanated originally from the United States. On this side of the Atlantic it first made its irritating presence felt in the photographs and picture-postcards of musical comedy divinities, later figuring in the advertisement pages of the popular weeklies and magazines as an inducement to buy divers toilet requisites,

The Bioscope, London.

particularly high-priced dentifrices. And now, in addition, we are grinned at in nine cinematograph pictures out of ten, but I suppose that in cinematography the offence is universal, and we must e'en—well, grin ourselves, and endeavor to bear it!

There would seem to be no escape from this aggressive grin that spreads and spreads until one feels in imminent danger of disappearing into the vast, grinning mouth, but, in addition to this, we are confronted on the screen with the cinematograph eye. The fact is, that both male and female performers, with a few notable exceptions, sadly overdo the facial make-up for the camera. Some of them, indeed, go so far as to give one the impression that they have blacked their faces to play coon parts, and afterwards only washed their cheeks and foreheads, leaving a heavy deposit of black in the concavities of the face, particularly around and under their eyes.

Oh, those eyes! Dear, charming Miss Columbia, let me, as a friend of many years' standing, diffidently inquire the why and wherefore of those coal-black, coquettish orbs with the leeringly wicked expression of a cat's eyes in the dark? Why are those delightfully long and sweeping lashes of yours made so extremely jet-black as the thickness of your own hat-pins or your grandmother's knitting needles? You, my dear young lady, are supposed to be simply a natural, guileless, unsophisticated maiden in high society, but you make yourself up instead into the semblance of an abandoned Continental adventuress in highly colored melodrama, or a wicked demoness in pantomime. Not only do you by this destroy your own distinctly considerable charms, but—let me whisper it, so that no one hears, into that pretty little shell-like ear of yours—it actually makes you look old!

Yes, I have no hesitation in saying that it adds a good ten or twenty years to your age, this mistaken make-up. I know, of course, that you were actually only nineteen last birthday, but, then, your cinematograph audiences are ignorant of such intimate details concerning you, and on the screen, in spite of that fascinating, dentifricial grin of yours, in spite of the alluring bewitching batteries unmasked when you open your eyes, in spite of your youthful nerve and vivacity, you look, I grieve to inform you, considerably nearer forty than twenty!

Really, it is one of the great difficulties of the art that the camera in cinematography, in consequence of the tremendously strong lighting power indispensable to the process, has the unfortunate effect of apparently aging all the performers. On the other hand, on the stage of the theater, it is quite an easy matter for an experienced actor to take years off his actual span by dint of a clever make-up. As a case in point, only the other day all the dramatic critics were avowedly marvelling at the wonderfully youthful appearance of Mr. George Alexander as the twenty-odd hero of Max Beerbohm's clever playlet at the Palace theater. It was a real triumph of make-up.

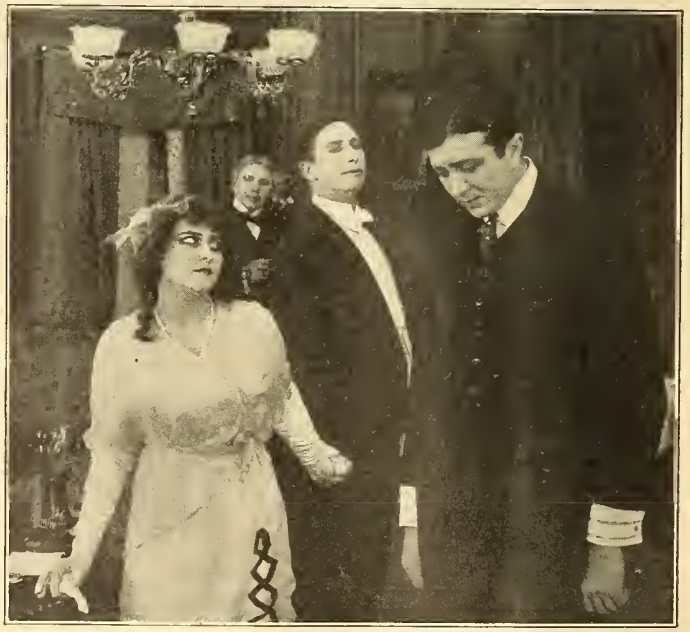
Now for the camera, on the contrary, the more pains you take to make-up young-looking, the more you add in effect to your actual years. But if the make-up—the blackened eyes and eyebrows arched like semi-circular seams of coal, the painted lips and palpable false whiskers and mustaches, to say nothing of false noses—if all these, I say, possibly pass unnoticed by the bulk of cinema-goers, there is something that fastens on picture-play audiences like the Old Man of the Sea, and that is —the Cinematograph Face! They are haunted by that face, with its staring, goggling, rolling eyes, and the cavernous mouthing, supposed to be natural to the speaker in ordinary conversation, which, sad to say, is becoming a stereotyped thing with even some of the best performers. Such abnormal facial contortions are detrimental in the highest degree to the interests of the photo-play, for they spoil the comedies, transform tragedies into burlesques, and bring ridicule generally upon the new and delightful art of cinematography.

Interesting Incidents of the Fire

Many incidents of a peculiar nature have developed from the recent fire at the Universal's western studio—two are especially interesting. In the first place Mrs. Aubrey M. Kennedy herself saved and carried out the two huge books which will give a record of all accounts in connection with the pictures and the business end. Mrs. Kennedy grabbed these and managed to get them out whilst the office was full of smoke and flames. Another quite extraordinary incident is the fact that four of Lincoln J. Carter's scripts were in the ruins. They were given up as lost and Mr. Carter was rather disconsolately kicking the bricks, which had fallen upon the place where they were before the conflagration, when he saw a bit of blue paper, and reaching down brought out all four scripts—all the worse for wear but nevertheless decypherable—the brick chimney had fallen and protected them. Everything else was either charcoal or a crisp—the scripts were invaluable to Mr. Carter and his delight was unbounded.

Comedy-Melodramas Popular

The Keystone Film Company, with Mack Sennett's master hand at the wheel is presenting a new variety of film at the present time, which marks a departure in the picture game. Mack calls them comedy-melodramas and judging from the praise of exhibitors throughout the country they are great. The stories have a well defined plot, filled with thrilling incidents and intense moments, while a light vein of comedy running all the way through the picture provides excellent relief and much laughter.



Scene from "The Bawlerout." Reliance Release of April 30. Film Adapted from Forrest Halsey's Famous Story.

Of Interest to the Trade

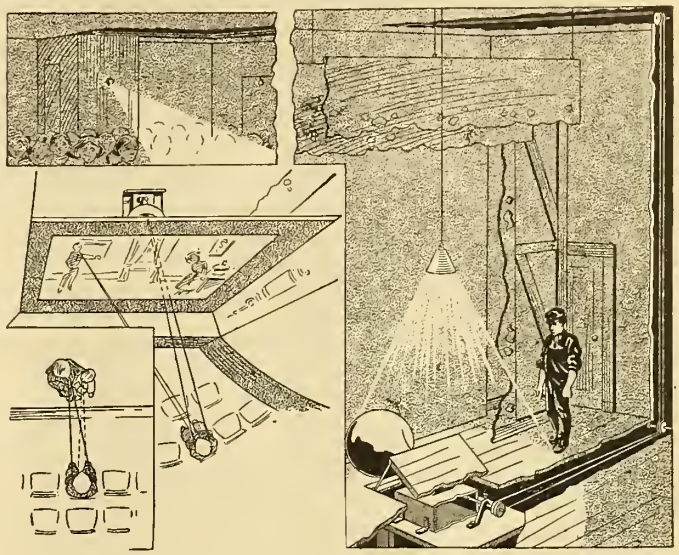
General Film Buys Kinetograph Co.

The strife between the General Film Company and the Kinetograph Company, both of which were handling films licensed by the Motion Picture Patents Company, came to an end Wednesday night, April 16, when the Kinetograph Company went out of the exchange business and sold its stock of films to the General Film Company. The price paid for the films is not known. The Kinetograph Company had a large stock on hand, as it started business by buying old copies of all the releases of the Patents company for six months back for each of its six offices. Service went on uninterruptedly for the exhibitors taking Kinetograph service. It is probable that the Kinetograph offices will remain open for several weeks while the business is being closed up.

The Kinetograph Company was really a revival of a distributing company run by Percy L. Waters, later general manager of the General Film Company, in 1897. At that time Mr. Waters had an office in Twenty-first street, which he ran with Edison films and what foreign stuff he could acquire. When he and J. J. Kennedy of the Biograph Company decided to organize an exchange concern they adopted the name of Mr. Water's old Kinetograph, which had been inoperative for several years. Incorporation papers were secured last August and the New York office began to give service to 112 customers February 8 of this year. The incorporation papers were not included in Wednesday's sale. The day before the sale of the New York office was handling 211 accounts. The Kinetograph had six offices—New York, Atlanta, New Orleans and three in Canada, St. John, Montreal and Toronto. Between them the six offices had a total of about 400 accounts.

The Talking Motion Pictures

A fairly comprehensive explanation of the mode of operation of the talking motion pictures is given in the May issue of *Popular Mechanics*. A portion of it runs as follows: One of the illustrations herewith shows the connection by means of which the motion-picture machine, high up in the gallery of the theater, and the phonograph, located in a well in the stage just behind the screen or curtain, are synchronized, or made to operate at the same time and speed, so that the motion of the lips in talking and singing may be simultaneous with the utterance of the sound. Every sound or noise made by the persons producing material for the "talking" pictures is caught by a single phonograph recorder while the motion-picture camera is taking the pictures. In reproducing the talking pictures all that is necessary is to provide that the phonograph and the motion-picture machine be run in the same relation to each other as when the pictures were made and the sounds recorded. This is done by mechanically connecting the motion-picture projecting machine and the phonograph by means of an endless wire cable running over pulleys. The cable passes under the floor of the stage, up to the top of the proscenium arch, and across the upper regions of the theater by air route to the motion-picture machine. Should the cable slip and so throw the two machines "out of step," so to speak, the operator of the projector can retard or increase the movement of the pictures until they are again synchronized with the phonograph. Although the sound seems to come direct from the picture of the particular person or instrument represented as producing it, no matter whether at the right, the left, or the center of the screen, it all actually comes from just one point—the horn of the phonograph. That it seems



How the Talking Pictures Work.

otherwise to the audience is due to the same illusion that makes ventriloquism possible. The accompanying diagram illustrates the principle. Referring to this diagram two motion picture figures, going through the facial movements that accompany utterance, would, one at the extreme right and the other at the extreme left of the screen, be still close enough in line with the real source of sound so that the audience, a little distance back, could not tell from which it was coming if there were no facial movements of either, but "listening" with the eyes as well as the ears, the sound seems to come from the ones whose lips are moving. Were the screen so wide, however, that some of the talking figures might be shown a considerable distance to the right or left of the course of sound the illusion would be lost.

Two Year Contract Is Signed

The New York Motion Picture Company, manufacturing the Kay-Bee, Keystone and Broncho brands of film, has signed a new contract with the Mutual Film Corporation, to begin July 1 and run for two years. At present the New York Motion Picture Company are releasing six reels per week but under the terms of the new contract it is understood twelve reels will be released. Three new brands, for which the names have not yet been selected, are to appear after the contract becomes operative, one new reel to be added a month, starting the first of September, it is said.

The six extra reels will include three reels of drama and two of comedy it is declared, which, of course, will necessitate new studios, at least one of which will be located in the East somewhere, probably in or near New York City. The signing of the new contract puts an end to the countless rumors which have been flying

thick and fast as to what would be done when the present contract expired.

It is understood that by the new contract the Mutual increases the number of prints it will buy of each reel. Inasmuch as the number of reels produced a week is to be doubled, the new contract must be most satisfactory to both sides, and the coming two years will see the brands of the New York Motion Picture Company on the Mutual program.

Police Censors Unchanged

Representatives of motion picture manufacturers, exchanges, and the exhibitors of the city of Chicago, on Friday of last week called upon Major M. L. C. Funkhouser, the newly created second deputy superintendent of police of the city of Chicago, to learn his views on the censorship of films. A story to the effect that the new official proposed to ask the co-operation of clergymen, representatives of various civic welfare, social uplift and other reform organizations in the censoring of film and that in the near future Sergeant Jeremiah O'Connor and his assistants would be relieved of their task of viewing the weekly releases, had come to the ears of the manufacturers, exchangemen and exhibitors and their call was an attempt to learn if the story was founded upon fact.

Major Funkhouser welcomed the delegation and assured his visitors that while it was true that invitations were soon to be sent out to the clergy and representatives of reform and social welfare organizations, asking them to give their views on the proper censorship of films, the said invitations fell far short of meaning that those receiving them would be called upon to sit as a board of censorship. After Joseph Hoff of the Standard film exchange, F. A. Farnharm of the Mutual film exchange and Harry Cohn of the General Film Company had explained at some length that the exchangemen were perfectly satisfied with the present censorship of Sergeant O'Connor and his assistants, and felt that any change in the makeup of the censorship board could only be a change for the worse, Major Funkhouser declared that no immediate change was contemplated by the police department and that the meeting was expected to only bring forth suggestions for the more satisfactory operation of the regular police censorship board. Before the delegation left Major Funkhouser, Mr. Hopp, its chairman, was invited to name a committee to represent the various picture interests at the meeting with the clergy and reformers, and told that at all times they would be consulted before any radical change of any kind was made. Mr. Hopp has appointed the following committee representing the three branches of the industry, the manufacturers, the exchangemen and the exhibitors: R. R. Nehls of the American Film Manufacturing Company, V. R. Day of the Essanay Film ompany and John Pribyl of the Selig Polyscope Company, to represent the manufacturers; Joseph Hopp of the Standard film exchange, F. A. Farnham of the Mutual exchange and Harry Cohn of the General Film Company to represent the exchanges; and Robert Levy, W. J. Sweeney and John Doffin to represent the Motion Picture Exhibitors' League of America. This committee will meet on a date later to be designated and of which they will be notified by Major Funkhouser.

Previous to calling upon the second deputy superintendent of police the delegation called on Mayor Carter H. Harrison, but were told that the matter would have to be taken up direct with Major Funkhouser, so they visited him. The following were among those present: J. R. Freuler, representing the American Film Manufacturing Company; V. R. Day, representing the Essanay Film Manufacturing Company; J. F. Pribyl, representing the Selig Polyscope Company; F. A. Farnham, representing the Mutual Film Corporation; Joseph Hopp, representing the Standard film exchange; "Ted" Flaherty, representing the Mutual exchange; George W. Hutchinson, representing the H. & H. film exchange; J. C. Seery, representing the Majestic film exchange; E. E. Fulton, representing the Lubin Manufacturing Company; Harry Cohn, representing the General Film Company; C. R. Plough, representing the Anti-Trust film exchange; C. C. Whelan, W. J. Sweeney and R. R. Levy, representing the Motion Picture Exhibitors' League of America. Representatives of Motography, the *Moving Picture World* and the *Billboard* were also present.

Another Two Reel Feature

The story of "Through Many Trials"—the two-reel drama produced by L. B. Carleton for release by the Lubin company on April 30, runs as follows: Guy Maurice, a

Scene from "Through Many Trials." Lubin Release.

rich young artist, goes to the country and takes board at a farm house. He is shown around the farm by Emily Brown, the farmer's daughter and he takes her for a drive. They fall in love and Maurice asks her to marry him. Abner Brown, the farmer, is very angry when he finds Maurice making love to his daughter and turns him out of the house. They elope and get married. The farmer turns Emily's picture to the wall. The artist and his wife live in a city home, but after a time he starts to go out with his old friends, back to the cafe life, while his wife sits home waiting for his return. He neglects his work and they become poor. A child is born and Guy's better nature makes him try to win back the love of his wife. He paints another picture which is put in the art gallery and is given the highest award. Meanwhile, Mary, the farmer's wife, is still crying for her child. Silas, the son, tells her he will find her, and he leaves home to begin the search. After his departure the old home is cleaned out by the sheriff and the farmer is turned out of his home, and his wife dies. The son at last finds his sister and her husband, who are now well

to do, after getting the award for the picture. The old farmer comes to the city to hunt for his daughter. He meets with an accident, the notice of it is read by the daughter, who, with her husband, goes to the hospital

Scene from "Through Many Trials." Lubin Release.

and brings the old man home to end his days in peace and comfort. The cast follows:

Abner Brown.....John Smiley
Mary Brown.....Mary Stewart Smith
Emily Smith.....Isabelle Lamon
Silas Brown.....Clarence Elmer
Guy Maurice.....Richard C. Travers

Rewinding Film No Longer Necessary

A. J. Borget of Detroit, Michigan, who has purchased outright the patent rights for the United States to the Delaney invention of a non-rewinding film reel is now casting about for the most profitable means of putting this invention on the market. It is well understood that the necessity of rewinding film under the present methods has been the cause of constant aggrevation to exhibitors and operators, besides causing constant wear and tear on the films themselves. The Delaney invention, it is understood, makes it possible to use films over and over again without rewinding them at any time, and consists of a contrivance or reel on and from which the film winds and unwinds, just as it does on the present type of reels, except that the film is so guided on the reel that the title can be readily picked out and the entire film again led through the machine from the upper to the lower magazine and then shown again, if desired, without the necessity of rewinding. It requires no alteration or adjustment of any kind on present types of projecting machines and necessitates no change whatever in the ordinary routine of exhibiting pictures or handling films.

Aside from the considerable convenience and saving that the device affords it will doubtless strongly appeal to exhibitors and operators in that it enables them to better abide by the law which forbids more than one film at a time to be exposed in the operator's booth. The Delaney invention is understood to be thoroughly practical and will not in any way tear, wear or strain the films in use. In fact it is said to cause less strain and wear than under present conditions. Mr. Borget, who now controls the invention, has not yet fully determined to his own satisfaction whether his market will be found with projecting machine manufacturers, film distributors or among the exhibitors direct, but will shortly be prepared to take orders for the new device at which time he will make the necessary announcement to the trade.

Laemmle Office Burned

The offices of the Laemmle film service at 1312 Farnum street, Omaha, were completely burned out by a fire which started early the moring of April 9, in the room of an express company on the first floor. The minimum loss in positive films is $30,000.

Through the courtesy of the William H. Swanson Denver Film Exchange there was no loss of business. All the surplus film of the Denver office was rushed there, and the service to the exhibitors was not interrupted. The owners of the Laemmle office are Carl Laemmle and R. H. Cochrane of the Universal Film Manufacturing Company of 1600 Broadway, New York City.

An Unusual Picture

"An Accidental Alibi," a near release of the Edison company, is an unusual photoplay in a good many respects. The story of this unique film runs as follows: Joe Hardy, a young farmer of good family and standing but somewhat wild in his habits, is in love with Jessie Barnes, the daughter of a neighboring farmer, and she returns his affection. He proposes and is accepted, but when the young people bring the matter to Mr. Barnes for sanction, he refuses consent on account of Joe's wildness, and a rather stormy scene ensues in which he orders the young man to keep away from Jessie, and forbids her to see him.

Joe, who is hot-tempered, goes to the village and while taking a drink in the saloon foolishly makes threats against Barnes' life in the presence of several witnesses. He later decides to forget it all and go to New York and enlist. While in the city he is caught by a motion picture

Scene from "An Accidental Alibi." Edison Release.

camera without knowing it. During his absence Barnes, while riding through a lonely part of the country is thrown from his horse. His head strikes a stone and he dies almost instantly. His body is found early the next morning by a party of searchers and they immediately jump to the conclusion that Joe has carried out his threat

and is the murderer. Joe returns home. There he is found and taken to jail. He protests his innocence, stating that he was in New York at the time, but of course he is not believed. Jessie, however, believes in him, but as she has nothing to go on except his unsupported statement that he was in New York on the day that the crime was committed, the case seems hopeless.

The trial comes up and Joe is convicted on circumstantial evidence. After the trial Jessie is persuaded to visit a friend in New York and while there she visits a motion picture theater. There, in one of the pictures, she sees and recognizes Joe. She immediately communicates with his attorney and as a result he is given a new trial. In the thrilling court rooms scene the new evidence, in the shape of the motion picture is projected before the judge and the assembled jury. It is absolutely conclusive and the jury gives a verdict of "Not guilty" without leaving their seats. The attempt to show a motion picture being projected on a screen is probably the most realistic ever tried and the idea of showing the projecting machine and what is being projected is also a scene of unsual interest. There are many pretty light effects which will help to make this film one of the most all-around desirable features

Scene from "An Accidental Alibi," Edison release.

The cast is as follows:

Joe Hardy.....Augustus Phillips
Jessie Barnes.....Bessie Learn
Her father.....Robert Brower
Her mother.....Mrs. Read

Moving Pictures Advertise Horse Shoes

In order to show farriers, blacksmiths and horseshoers all over the country just how the best horse shoes are made, the Phoenix Horse Shoe Company of Poughkeepsie and Joliet have had produced a series of moving pictures showing every detail of their manufacturing process. These pictures were taken at the Phoenix plant at Joliet, Illinois, and are of unusual educational interest, because they signalize the first use of moving pictures for advertising purposes in the horse shoe industry. The opening scene shows a panorama of the Phoenix Joliet plant with trains of cars backing in and out, of the immense yards and a bird's-eye view of the various buildings. Next is shown the big locomotive crane in action, also the big magnet which lifts hundreds of pounds of iron as though the weight was nothing. Then we see, heating and rolling the bloom, shearing billets, heating and rolling horse shoe bars, shearing bars into lengths for shoes, bending and pressing shoes, punching nail holes, inspecting, sorting and packing, making kegs for Phoenix horse shoes for shipment, and the bull dog toe calk department, which is one of the most important features of the plant. This series of moving pictures is lightened by three scenes, one showing a troop of United States cavalry shod with Phoenix horse shoes, another showing the fire department in action where the horses are all shod with Phoenix shoes, and the final scene is a very realistic fight between two bull dogs which scene is introduced by the title "The Bull Dog Takes Hold and Never Lets Go" which is one of the advertising phrases used by the Phoenix Horse Shoe Company in description of their Bull Dog toe calk.

The first exhibition of this subject was held at Chicago, Monday April 7, before a private gathering of moving picture experts and newspaper men, all of whom were loud in their praise on the subject. The first advertising use of these pictures was made at a convention which was held at Indianapolis, April 9. For the months of April and May this film is booked for the various farriers' conventions throughout the country. Aftewards, it will be taken by agents of the Phoenix Horse Shoe Company who call on the export trade particularly in South America. The series of pictures was made by the Industrial Moving Picture Company of Chicago.

Newman Frames to Be Displayed

The Newman Manufacturing Company, of Cincinnati, Ohio, and 101-103 Fourth avenue, New York City, have contracted with the managing director of the International Exposition Company for space at the Moving Picture Convention to be held at the Grand Palace in New York City from July 7 to July 12. They will have on display some of the very latest ideas in brass lobby displays, brass railings, interchangeable signs, etc. During the exposition the Newman Company will throw open their entire first floor of the New York branch to the use of visiting exhibitors, and every courtesy will be extended them. Mr. S. J. Newman, secretary of the firm, states that his salesmen on the road report that a great many exhibitors throughout the country are making preparations to attend the convention, and it will probably be the biggest thing ever attempted along this line.

Duty on Films May Be Reduced

The tariff on motion picture films is to be lowered one-fifth of its present total provided the tariff bill, reported to the House, April 7, by Mr. Underwood, chairman of the Ways and Means Committee' passes. The present tariff is 25 per centum ad valorem whereas item 395 of the new tariff, listed under "Schedule N" reads as follows: "Photographic dry plates or films, not otherwise specially provided for in this section 15 per centum ad valorem. Photographic-film negatives or positives, imported in any form, for use in any way in connection with moving picture exhibits, or for making or reproducing pictures for such exhibits, and moving picture films not developed or exposed, including herein all moving, motion, motophotography or cinematography film pictures, prints, positives or duplicates of every kind and nature, and of whatever substance made, 20 per centum ad valorem."

Brevities of the Business

PERSONAL NOTES.

Paul Scardon of the Reliance Company is receiving the congratulations of his friends on the arrival of a nine-pound daughter at his home.

Jack Warner is temporarily at the helm of the new Warner Features office which has been opened in Washington, D. C.

Sydney Goldin now qualifies as a director, out at the Universal Company's studios.

Frank L. Dyer, president of the General Film Company, is back from his trip through the south, where he found his company's popularity to be most satisfactory.

Captain L. A. Boening, of the American Cinematograph Company, is again at his Chicago offices after a profitable two weeks in New York demonstrating the camera which his company puts out.

Charles Weston and wife, Alice Inward, both of the Majestic Company, have gone to Paris for several weeks' rest.

George Larkin, after a short stay with the Lubin Company, has succeeded Mr. Gebhardt as leading man with the Pathe people under the direction of James Young Deer, for whom he previously had played leads.

Irving Cummings, of the Reliance studio, will take a vacation in May and spend it on an automobile trip through New Jersey and Pennsylvania, stopping en route at a number of picture houses where his appearance will be a program feature.

George L. Cox, one of Chicago's best known motion picture producers, is now producing for the Advance Motion Picture Company. Mr. Cox has engaged an entire troupe of players and the first release will be announced very soon.

L. Rogers Lytton, a Vitagraph player, has been promoted to the rank of director, having overseen the production of several successful screen plays.

Wittenberg and Bodenshatz, of Woodstock, Ill., dropped into MOTOGRAPHY's office last week with the information that they are going to give Woodstock a motion picture house that will lead in the way of attraction.

William Fox has signed a contract with the Kinemacolor Company of America, whereby the original nature-colored motion pictures will be installed in all the theaters of the Fox circuit. Among the theaters in New York and Brooklyn may be mentioned The Washington, City, Crotona, Folly, Star, Riverside and Nemo.

J. Ludwig Price, husband of Mrs. Kate Price, of the Vitagraph stock company, died unexpectedly at 8:30 a. m. on April 9. at St. Mary's Hospital, Brooklyn. Death was due to heart failure following severe asthmatical paroxysms. Mr. Price was 45 years old and had been married 20 years. He and Mrs. Price had been partners in the old "Variety" days, and were very closely attached to one another. Much sympathy has been expressed for Mrs. Price by her fellow-workers at the Vitagraph plant, who sent a floral wreath. The funeral was held from the home, 1521 East Fifteenth street, Brooklyn.

Miss Hettie Gray Baker, of Hartford, Conn., author of many popular and artistic Selig photodramas, among them "Sally in Our Alley" and "Old Songs and Memories," stopped off in Chicago last week on her way to California. During her stay in the western metropolis she was a visitor at the Selig studios where she witnessed the production of an elaborate picture by Oscar Eagle, the scenario for which Miss Baker recently wrote.

J. Stewart Blackton, vice-president and secretary of the Vitagraph Company, left New York for Naples on March 29. accompanied by his friend and fellow-artist, Carle J. Brumner. They intend to spend the next few weeks on a sketching tour through Italy and will pick up an art treasure or two to bring home with them. This is the first vacation taken by Mr. Blackton for a considerable time. He has been working at high pressure and has been forced by the condition of his health to take a rest. He expects to return refreshed and ready for work again towards the end of May, as he is scheduled to officiate at the opening of the Atlantic Yacht Club, of which he is commodore, on May 30.

Miss Adele Lane has opened with the Selig Pacific Coast forces, taking the principal part in an exciting American-Mexican romance, impersonating a passionate Spanish girl in love with an American army officer, played by Harold Lockwood. The picture was put on in a big, bold way by Director Martin. The photoplay is entitled "The Flight of Princess Irma."

Aaron Jones, of the Chicago theatrical firm of Jones, Linick & Shafer, went to New York recently to secure the Kinemacolor film service for the Willard and Wilson theaters immediately. Later Kinemacolor will be installed in the other houses of their Chicago motion picture circuit, but Mr. Jones wanted to be first in the field with their pet theaters.

Nellin C. Sturgeon, the manager of the Vitagraph western studios at Santa Monica, Cal., recently leased the Majestic moving picture theater in that flourishing little city.

George Peters, one of the Selig Polyscope Company's star camera men, has been transferred from the Chicago studios to the producing branch at Prescott, Arizona. Peters has been the recipient of a great deal of praise recently because of his excellent work in securing the pictures of the Dayton flood which the Selig people recently released.

J. L. Kempner has been appointed general representative of the Chicago office opened in the Morton Building, Dearborn street near Madison, by the Kinemacolor Company. The new office is the result of insistent demands from the mid-western territory for another distributing station of the film service department.

ROLL OF THE STATES.

ARKANSAS.

Moving pictures have been introduced in the schools at Fort Smith. This is the first city in the state to add them to the public school system. The first machine was installed at DuVal school. It was purchased by the scholars and faculty by subscription.

CALIFORNIA.

Confirmation was given by the council recently to Mayor Alexander's appointments of Miss Florence G. Moore and Mrs. P. G. Hubert to the board of moving picture censors at Los Angeles.

A new theater will be erected at Fresno. L. L. Cory, W. Parker Craycroft and others interested.

COLORADO.

Boulders' magnificent mountain scenery has caused the Sowers Publicity company of Denver to enter into a contract with the Boulder Commercial association for taking a 1,000-foot moving picture reel of Boulder and vicinity, to be shown in the independent moving picture houses of the country without cost to the city. The views are to be taken during the 1913 tourist season, and will take in pictures of the State university, Colorado Chautauqua. Flagstaff and Green mountains, the Flatirons of the Rocky Mountains, stretches of road on the new Denver Boulder highway and of the scenery along the Switzerland trail railroad through Boulder county in the Arapahoe peak region.

DELAWARE.

The Avenue Theater at Wilmington has been sold by David M. Hess estate of Philadelphia to Mrs. Patterson.

GEORGIA.

Ed Peters, a capitalist of Rome, has announced that plans are being drawn by an architect for the erection at the old Lyric theater site of a new theater, which will be ready for operation this summer. An entirely new building will be erected for the use of a moving picture house and small attractions.

IDAHO.

Theodore Fohl will erect a moving picture theater building at Oropino.

ILLINOIS.

Amusement company, Aurora; capital, $10,000; operate theaters, moving pictures, etc.; incorporators, William C. Flannigan, William J. Mullen, Mae Mullen.

La Grange's new moving picture theater is rapidly reaching completion. It is expected that everything will be ready for operation by the first of May.

The show will be under the management of the American Theater Co. P. A. Kelner, a former resident of LaGrange, is the manager of this company, and states that he will do all in his power to give the people of LaGrange a strictly up to date place of amusement. There will be a seating capacity of 450 people. Each seat will sell at ten cents, there being an entire change of films daily.

Rogers Everett Feature Film Exchange, Chicago; capital, $10,000. Incorporators, Byron W. Everett, Russell N. Rogers and Beryl B. Collins.

Columbia Transparency, Chicago, $5,000; manufacturing and dealing in moving picture machines and apparatus. Incorpora-

tors: Harold L. De Lisle, Matthias F. Adams and Wilhelmina K. Borgmeier.

The Green River Amusement Company of Amboy has recently purchased a high grade moving picture machine. It is the purpose of this company to give moving picture entertainments every Wednesday and Sunday evening commencing at 8 o'clock sharp.

Milo Phares has purchased the Star Theater in Henry, a moving picture place, and will operate it as soon as he can get necessary remodeling done. This is the only theater of any kind in the city.

INDIANA.

Articles of incorporation of the Ticket Premium company of Fort Wayne were filed in Indianapolis for the purpose of conducting picture shows. The capital stock is $10,000. The directors are: E. T. Keech, J. Kaminski, Edward Krause and F. L. King.

IOWA.

Wilson Bender has leased the old meat market building on Second street, Ida Grove, and will start a moving picture theater there this spring. He has secured a lease on the property and will remodel the building, putting in a new front and practically rebuilding the structure for the special use of the theater.

W. L. Hester has leased the Grand opera house at Ida Grove and has opened a moving picture show there.

Chariton has a second picture show, the Grand Theater, under the management of J. D. Banning being thrown open to the public. The room was especially arranged for a moving picture show with high ceilings, a loft in the rear for the operator's booth and orchestra, while 240 comfortable opera chairs have been provided. The booth for the operator is constructed of steel with asbestos lining.

KANSAS.

Wichita public schools are to lead the nation in adopting moving picture courses as planned by Thomas A. Edison and recently announced by him. At least five of Wichita's public schools will have motion picture courses, to be used in connection with regular class work next winter. Contracts for the construction of two new buildings, plans for which have been completed recently, were let by the board of education. Both of these new buildings will have auditoriums, and the auditoriums will be equipped with motion picture machines. Preliminary plans for the new Carlton school building contemplate the use of the moving picture machine.

KENTUCKY.

J. F. Hawn and others will erect a moving picture theater at Barbourville.

The New Albany Amusement Company will remodel the large four-story brick building on the south side of Main street, between Pearl and State streets, Louisville, to convert it into a vaudeville and motion picture theater.

LOUISIANA.

C. A. Demeris, manager of Dreamland theater at Shreveport, will remodel building at 224 Texas street for moving picture theater.

MARYLAND.

Roscoe Cook Tindall, the architect, has received bids for the alteration of the moving picture theater at Salisbury.

MICHIGAN.

Harry Goseline, the well known local vocalist and former vaudeville and minstrel performer, opened his moving picture theater on North Washington avenue and hundreds attended its premier. It is a very attractive house and is well equipped. The front is white and of tasteful design. The entrance and exit on either side of the ticket booth are double doors. The interior is principally white, trimmed with red velour. The ceiling is of heavy steel.

MINNESOTA.

Permits for the erection of two moving picture theaters on University avenue, St. Paul, to cost $10,000 each were issued last week. Ellsworth Cameron will build on University between Mackubin and Kent and H. J. Breilein will build on University near Farrington.

MISSOURI.

Mr. and Mrs. Claude McDonald of Mt. Ayr, have opened an up-to-date and up-to-minute picture show at Bethany. They leased the north room of the Harrison County Bank building, recently occupied by Chas. Zimmerlee, took possession at once and fitted it up with opera chairs, an elevated floor, a $600 electric piano and fixtures bought in Chicago.

G. W. Ellsworth will erect moving picture theater at 2510 East Thirty-ninth street, Kansas City; cost $4,950.

The Gem moving picture theater at Higginsville has been opened for business. It is the best fitted and most attractive theater that has ever been in Higginsville and A. G. Qualls, the proprietor, has spent much time and money in fitting up the place. It is located just south of the American bank.

NEBRASKA.

A special election will be held in the near future to give the citizens of Seward an opportunity to vote on whether or not the moving picture shows are to be closed on Sunday.

NEW JERSEY.

Klaw & Erlanger purchased a tract on Lemoine avenue, Fort Lee, near Hackensack, for improvement with a moving picture plant for the manufacture of films.

Plans were filed by Thompson Bros., contractors, for a moving picture theater at 1829 Atlantic avenue, Atlantic City.

PENNSYLVANIA.

J. T. Sanders has the contract to erect a $10,000 moving picture theater on McKean street, Philadelphia, for James McMonigle.

Carl P. Berger will invite estimates on a moving picture theater at Yark, Hope and Howard streets, Philadelphia, for Zorn & Spaulding. Cost $30,000.

The contract has been let for the erection of a $14,000 moving picture theater at 2768 Ruth street, Philadelphia. F. C. Michaelsen, manager.

Plans by John D. Allen for a moving picture theater in Frankford for William Freihofer were filed last week.

SOUTH CAROLINA.

C. L. Jorden, one of Allendale's public-spirited citizens, has arranged to give Charleston a moving picture show five nights of each week. He proposes to show for the white people three nights and for the negroes two nights. The entertainment for the negroes is to be given in a separate hall.

SOUTH DAKOTA.

The bids for the construction of the new Orpheum theater in Sioux Falls were opened in Chicago and the bid of the Sioux Falls Construction Company was accepted.

TENNESSEE.

The Empress is the name of the new picture show which has been opened at the corner of Woodland and 12th streets in East Nashville. C. W. Beasley and F. E. Draper, managers.

Permit issued to W. L. Delheim at Birmingham to build a brick theater to cost $16,000.

The moving picture show at the opera house, Murfreesboro, which has been operated for several years by Horace Hunt, has changed hands, Mr. Hunt selling his equipment and lease for five years to Ben Ransom, a well known clothing merchant of that place. The transfer became effective April 1.

TEXAS.

Earnest Fowler and Henry Burdeck have opened the Electric, their new picture show at Fowlertown. It is located on Texas street.

Thomas Tatum, an Orange citizen, announced that he would erect a building on the grounds formerly occupied by the old opera house on Division street, where he would conduct a moving picture show.

W. E. Mayes, who recently purchased the lot near the Bimini bath house at Mineral Wells, let the contract to Shirley & Galley to erect a building which will be used for a picture show and vaudeville.

WEST VIRGINIA.

Mr. Francis, proprietor of the picture theater in the old Church of God property on Sixth street, Wheeling, will make elaborate improvements on the place in the near future. J. C. Weidman, owner of the building, has decided to have the main auditorium remodeled and enlarged and Mr. Francis will furnish and decorate the interior in a thoroughly up-to-date manner. The theater is at present entirely too small to accommodate the many desiring to attend nightly.

WISCONSIN.

A moving picture theater is being erected at 617 University avenue, Madison, by Knudt Johnson. Cost $6,000.

The Gem Theater at Portage will be remodeled by Manager Huber.

State censorship for moving pictures is the object of a bill to be submitted to the legislature by Charles H. Phillips, president of the Exhibitors' League of Milwaukee. That league is opposed to city censorship, believing that state censorship will be more effective. The proposed board will have a right to pass upon all moving picture shows and songs that are sung in places of entertainment.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
4-16	The Italian Bride	Patheplay	
4-16	A Plot for a Million	Kalem	1,000
4-16	After the Honeymoon	Vitagraph	1,000
4-17	A Frightful Blunder	Biograph	
4-17	The Unknown	Essanay	1,000
4-17	The Right Road	Lubin	1,000
4-17	The Tie of the Blood	Selig	1,000
4-17	Sleuthing	Vitagraph	1,000
4-18	The Man from the West	Edison	1,000
4-18	The Crossing Policeman	Essanay	1,000
4-18	The Power of the Cross	Lubin	2,000
4-18	Playing with Fire	Vitagraph	1,000
4-19	A Misunderstood Boy	Biograph	
4-19	For His Child's Sake	Cines	1,000
4-19	The Twelfth Juror	Edison	1,000
4-19	The Fire-Fighting Zouaves	Kalem	1,000
4-19	A Florida Romance	Lubin	1,000
4-19	The Pride of Innocence	Patheplay	
4-19	The Wrong Road to Happiness	Patheplay	2,000
4-21	The Left Handed Man	Biograph	1,000
4-21	The Sneak	Kalem	1,000
4-21	Back to the Primitive	Lubin	1,000
4-21	The Artist's Great Madonna	Vitagraph	2,000
4-22	A Heart of Steel	Cines,	1,000
4-22	An Innocent Informer	Edison	1,000
4-22	The Unburied Past	Essanay	1,000
4-22	Seeds of Silver	Selig	1,000
4-22	The Mystery of the Stolen Jewels	Vitagraph	
4-23	The Miser's Millions	Cines	2,700
4-23	A Four-Footed Detective	Eclipse	1,000
4-23	Love the Winner	Selig	
4-23	The Outlaw	Patheplay	1,000
4-23	The Secret Marriage	Kalem	1,000
4-24	How Chief Te Bonga Won His Bride	Melies	
4-24	The Thwarted Plot	Patheplay	1,000
4-24	Love in the Ghetto	Selig	1,000
4-24	The Power That Rules	Vitagraph	1,000
4-25	The High Tide of Misfortune	Edison	1,000
4-25	Diamond Cut Diamond	Lubin	1,000
4-25	The End of the Quest	Lubin	2,000
4-25	The Stronger Sex	Vitagraph	1,000
4-26	The Lady and the Mouse	Biograph	1,000
4-26	Forgotten	Cines	800
4-26	A Splendid Scapegrace	Edison	1,000
4-26	Broncho Billy and the Rustler's Child	Essanay	1,000
4-26	The Fighting Chaplain	Kalem	1,000
4-26	The Birthmark	Lubin	1,000
4-26	An Exciting Honeymoon	Patheplay	2,000
4-26	A Fighting Chance	Vitagraph	1,000
4-26	The Count's Will	Patheplay	
4-28	The Haunted House	Kalem	1,000
4-28	In the Harem of Haschem	Lubin	1,000
4-28	Roses of Yesterday	Selig	1,000
4-28	Hearts of the First Empire	Vitagraph	2,000
4-28	O'Hara and the Youthful Prodigal	Vitagraph	1,000
4-29	The Orphan	Edison	1,000
4-29	Granny	Lubin	1,000
4-30	Through Many Trials	Lubin	2,000
4-30	The Burglar Who Robbed Death	Selig	1,000
4-30	The Mexican Defeat	Patheplay	
4-30	The Eighth Notch	Kalem	1,000
4-30	A Window on Washington Park	Vitagraph	1,000
5-1	If We Only Knew	Biograph	1,000
5-1	The Story the Desert Told	Essanay	1,000
5-1	The Veil of Sleep	Lubin	1,000
5-1	A Buried Treasure	Melies	
5-1	The Parting Eternal	Patheplay	1,000
5-2	Groundless Suspicion	Edison	1,000
5-2	A Child's Precaution	Essanay	1,000
5-2	The Broken Vow	Cines	2,000
5-2	The Girl Back East	Lubin	1,000
5-2	Their Stepmother	Selig	1,000
5-2	Cinders	Vitagraph	1,000
5-3	The Wanderer	Biograph	1,000
5-3	Billy's Sweetheart	Edison	1,000
5-3	The Crazy Prospector	Essanay	1,000
5-3	The Wayward Son	Kalem	1,000
5-3	General Scott's Protege	Patheplay	1,000
5-3	The Diamond Miniature	Patheplay	2,000
5-3	Captain Mary Brown	Vitagraph	1,000

COMEDY.

Date	Title	Maker	Length
4-12	Keeping Tab on Sammy	Cines	800
4-12	Pete Tries the Stage	Lubin	1,000
4-14	A Horse on Bill	Biograph	500
4-14	He Had a Guess Coming	Biograph	500
4-14	Mimmie, the Widow	Lubin	400
4-14	One on Romance	Lubin	600
4-15	The New Pupil	Edison	1,000
4-15	The Pawned Bracelet	Lubin	1,000
4-15	The Fortune	Vitagraph	1,000
4-16	Seven Years' Bad Luck	Edison	1,000
4-16	The Capture	Essanay	1,000
4-17	What is Sauce for the Goose	Melies	684
4-18	The Bravest Girl in California	Kalem	
4-18	Baby's New Pin	Lubin	400
4-18	Beating Mother to It	Lubin	600
4-18	Cured of Her Love	Selig	
4-18	That Mail Order Suit	Selig	
4-19	Alkali Ike's Homecoming	Essanay	1,000
4-19	Seeing Double	Vitagraph	
4-21	Hulda of Holland	Edison	1,000
4-21	Alas Poor Yorick	Selig	
4-21	Mixed Identities	Vitagraph	
4-22	A Slight Mistake	Lubin	500
4-22	Sunshine Sue	Lubin	500
4-22	In the Good Old Summer Time	Vitagraph	
4-23	His Undesirable Relatives	Edison	1,000
4-23	The Rival Salesmen	Essanay	1,000
4-23	Dollar Down, Dollar a Week	Selig	
4-23	There's Music in the Hair	Vitagraph	
4-24	A Rag Time Romance	Biograph	
4-24	The Cure	Biograph	
4-24	The School Principal	Lubin	1,000
4-25	The Deacon's Dilemma	Essanay	1,000
4-25	The Phoney Singer	Kalem	
4-25	Arabia Takes the Health Cure	Selig	1,000
4-28	Blame the Wife	Biograph	
4-28	The Daylight Burglar	Biograph	
4-28	When the Right Man Comes Along	Edison	1,000
4-29	The New Arrival	Cines	800
4-29	Cousin Jane	Essanay	1,000
4-29	Hiram Buys an Auto	Selig	
4-29	Two Company, Three a Crowd	Vitagraph	
4-30	Grandpa's Rejuvenation	Eclipse	350
4-30	A Reluctant Cinderalla	Edison	1,000
4-30	Cousin Bill	Essanay	1,000
4-30	A Coupon Courtship	Kalem	
5-1	Absent-Minded Mr. Boob	Selig	
5-1	Bunny vs. Cutey	Vitagraph	
5-2	Fatty's Busy Day	Kalem	
5-3	The Rival Lovers	Cines	500
5-3	Jerry's Rebellion	Cines	500
5-3	Clarence at the Theater	Luhin	400
5-3	Fixing Aunty Up	Lubin	600

EDUCATIONAL.

Date	Title	Maker	Length
4-11	The Capture of a Wild Cat	Edison	350
4-11	The Analysis of Motion	Patheplay	
4-11	The Locust	Patheplay	
4-11	Laying a Marine Cable	Vitagraph	
4-17	A Tahitian Fish Drive (Manners and Customs)	Melies	316
4-17	Glimpses of the National Capital	Patheplay	
4-17	The Sponge Industry in Cuba	Patheplay	
4-18	School of Gymnastics (Military)	Patheplay	
4-18	The Cuttlefish	Patheplay	
4-9	Jean and Her Family	Vitagraph	
4-19	On An Alligator Farm	Imp	
4-25	Japan the Industrious	Kalem	
4-25	Our Feathered Friends	Patheplay	
4-29	The Cormorant	Patheplay	
4-29	Hidden Life in Seaweed	Patheplay	
4-30	The Panama Canal Today	Patheplay	
5-1	The Home of Terms	Melies	
5-1	Some Chickens	Selig	
5-1	Uses of Dynamite by U. S. Engineering Corps	Vitagraph	
5-2	Liquid Air	Patheplay	

SCENIC.

Date	Title	Maker	Length
4-21	Canton, China	Selig	
4-22	Ancient Greece	Patheplay	
4-24	City of Mexico	Essanay	1,000
4-24	A Trip to the Waitoma Caves of New Zealand	Melies	
4-25	A Trip on the Seine, France	Patheplay	
4-26	Views in Liege, Belgium	Cines	
4-29	Scenes and Ruins Near Rome	Cines	200
4-29	Along the River Eure, France	Patheplay	
4-29	Chinese Scenes	Selig	
4-29	Street Scenes, Yokohama, Japan	Vitagraph	
4-30	A Picturesque Jouney in Western France	Eclipse	250
5-2	Winter in Upper Engadine, Switzerland	Patheplay	

TOPICAL.

Date	Title	Maker	Length
4-21	Pathe's Weekly, No. 17	Patheplay	1,000
4-21	Gala Day Parade, Yokohama, Japan	Vitagraph	
4-22	Winter Sports at Bodele	Patheplay	
4-23	Crowds Attending Gods in Temple, Tokio, Japan	Vitagraph	
4-28	Pathe's Weekly, No. 18	Patheplay	1,000
4-30	German Cavalry Maneuvers	Eclipse	400
5-2	Old Women of the Streets of New York	Kalem	

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
4-12	The She-Wolf	Reliance	
4-14	Blood Will Tell	Imp	
4-14	The Moving Picture Girl	Excelsior	
4-14	Suspended Sentence	American	
4-15	Bred in the Bone	101 Bison	2,000
4-15	Pedro's Revenge	Majestic	
4-15	The Girl and the Grafter	Thanhouser	1,000
4-16	An Affray of Honor	Nestor	
4-16	The Lesson	Powers	
4-16	The Evil Genius	Eclair	2,000
4-16	Held for Ransom	Reliance	2,000
4-16	A Southern Cinderella	Broncho	3,000
4-17	The Leader of His Flock	Imp	2,000
4-17	A Friend of the Family	Rex	
4-17	In Another's Nest	American	
4-18	Paying for Silence	Nestor	
4-18	The Troubadour of the Ranch	Powers	
4-18	The Coward's Charm	Victor	
4-18	Retribution	Thanhouser	1,000
4-18	The Leopard Avenger	Lux	1,000
4-18	Where Love Dwells	Solax	1,000
4-19	The Last Roll Call	Bison	2,000
4-19	Why the Ranger Resigned	Frontier	
4-19	The Ways of Fate	American	1,000
4-19	The Good Within	Reliance	
4-19	The Two Convicts	Great Northern	1,000
4-21	The Regeneration of John Storm	Imp	1,000
4-21	The Man from the City	Excelsior	1,000
4-21	When Strong Men Meet	Champion	1,000
4-22	Bred in the Bone	Bison	3,000
4-22	An American in the Making	Thanhouser	1,000
4-22	O Komo San	Gaumont	
4-23	The Sheriff's Warning	Nestor	1,000
4-23	Mathilda	Eclair	2,000
4-23	Retrogression	Broncho	2,000
4-23	The Hoodoo Pearls	Reliance	1,000
4-24	The Dragon's Breath	Rex	2,000
4-24	The Daughter of the Sheep Rancher	Frontier	1,000
4-25	For Her Sake	Nestor	1,000
4-25	Loneliness and Love	Victor	1,000
4-25	Will o' the Wisp	Kay Bee	2,000
4-25	For Another's Sin	Thanhouser	1,000
4-26	The Black Chancellor	Great Northern	3,000
4-26	The Woman Hater's Deceit	Reliance	1,000
4-27	The Wayward Sister	Rex	1,000
4-27	The Law of the Wild	Eclair	1,000
4-28	The Cub	Imp	1,000
4-28	Oil on Troubled Waters	American	2,000
4-28	The Surveyors	Excelsior	1,000
4-29	The Last Roll Call	Bison	2,000
4-29	The Girl Detective's Ruse	Thanhouser	1,000
4-29	The Whim of Destiny	Majestic	1,000
4-30	The Greater Love	Nestor	1,000
4-30	In a Strange Land	Powers	1,000
4-30	The Return of Crime	Eclair	2,000
4-30	Bread Cast Upon the Waters	Broncho	2,000
4-30	The Bawlerout	Reliance	3,000
5-1	The Rise of Officer 174	Imp	2,000
5-1	The Turn of the Tide	Rex	1,000
5-1	The Word of Jose	Frontier	1,000
5-1	The Tattooed Arm	American	1,000
5-2	The Ingrate	Nestor	1,000
5-2	The Unseen Influence	Victor	1,000
5-2	A Black Conspiracy	Kay Bee	2,000
5-2	The Widow's Strategy	Thanhouser	1,000
5-2	The Miller's Daughter	Lux	
5-3	The Vengeance of the Skystone	Bison	2,000
5-3	The Good Within	Reliance	1,000
5-3	The Road to Ruin	American	1,000
5-4	A Country Maid's Romance	Majestic	1,000

COMEDY.

4-10	Willie Prefers Liberty to Wealth	Mutual	
4-12	The Mysterious Card	Imp	
4-12	The Bewitched Rubber Shoes	Great Northern	
4-13	Billy's New Watch	Majestic	
4-14	A Night of the Garter	Nestor	
4-14	Dad's Surprise	Nestor	
4-14	Lena's Flirtation	Champion	
4-14	A Life in the Balance	Keystone	
4-15	Billy Turns Burglar	Gem	
4-15	Lobsters, All Styles	Gaumont	1,000
4-16	Some Doings at Lonesome Ranch	Frontier	
4-16	The Mystery of the Lost Hat	Solax	1,000
4-17	Murphy's I. O. U.	Keystone	
4-17	A Dollar Did It	Keystone	
4-17	Willie and the Conjurer	Mutual	
4-17	When Scandal Threatened	Gaumont	1,000
4-18	The Runaways	Kay Bee	1,000
4-19	Fixing the Fakirs	Imp	
4-20	The Children's Conspiracy	Thanhouser	1,000
4-20	I Love You	Majestic	500
4-20	His Romantic Wife	Crystal	500
4-20	Two Lunatics	Crystal	500
4-20	Poor Little Chap	Eclair	
4-20	He Was Only Dreaming	Eclair	
4-21	His Friend Jimmy	Nestor	1,000
4-21	Boobs and Bricks	American	1,000
4-21	Cupid in a Dental Parlor	Keystone	1,000
4-22	Burglarizing Billy	Gem	500
4-22	Against the Law	Gem	500
4-22	Not for Mine	Majestic	1,000
4-23	When Dolly Died	Powers	1,000
4-23	His Wife's Affinity	Solax	1,000
4-24	A Sprig of Shamrock	Imp	1,000
4-24	A Fishy Affair	Keystone	500
4-24	The Bangville Police	Keystone	500
4-24	When Jim Returned	American	1,000
4-24	Funnicus is Tired of Life	Mutual	500
4-25	The Sham Suffragette	Powers	1,000
4-25	A Truant Husband	Lux	500
4-25	Safeguard for Bachelors	Lux	500
4-25	A Severe Test	Solax	1,000
4-26	Why Men Leave Home	Imp	500
4-26	The Old Man's Last Attempt	Frontier	1,000
4-26	Calamity Anne's Trust	American	1,000
4-27	Rose's Revenge	Thanhouser	1,000
4-27	Old Mammy's Charge	Majestic	1,000
4-27	Forgetful Flossie	Crystal	
4-27	A Joke on the Sheriff	Crystal	
4-28	When Father Was Kidnapped	Nestor	1,000
4-28	The Clown Hero	Champion	
4-28	The New Conductor	Keystone	500
4-28	His Chum the Baron	Keystone	500
4-29	Billy's Suicide	Gem	
5-1	That Ragtime Band	Keystone	1,000
5-1	The Old Invalid	Mutual	500
5-1	The Shoe on the Other Foot	Gaumont	1,000
5-2	Neighbors	Powers	1,000
5-2	The Invisible Hand	Lux	
5-3	Her Lover's Voice	Imp	
5-3	An Eastern Cyclone at Bluff Ranch	Frontier	1,000
5-4	Express C. O. D.	Thanhouser	1,000

EDUCATIONAL.

4-7	The Life Savers of Chicamacomico	Chmapion	
4-15	The Laplanders	Gem	
4-17	Village Customs in Ceylon, India (Manners and Customs)	Mutual	
4-20	Fire	Eclair	500
4-24	Electrical Phenomena	Mutual	500
4-26	The Pottery Industry	Imp	500
4-28	Life in Soudan	Champion	

SCENIC.

4-22	The River Romantic	Gaumont	500
4-29	Views of Cape Hatteras	Gem	
5-1	Tachkent, Asiatic Russia	Mutual	

TOPICAL.

4-2	Animated Weekly, No. 56	Universal
4-2	Gaumont's Weekly, No. 56	Gaumont
4-3	Mutual Weekly, No. 14	Mutual
4-9	Animated Weekly, No. 57	Universal
4-9	Mutual Weekly, No. 15	Mutual
4-9	Gaumont's Weekly, No. 57	Gaumont
4-16	Animated Weekly, No. 58	Universal
4-16	Mutual Weekly, No. 16	Mutual
4-23	Animated Weekly, No. 59	Universal 1,000
4-23	Mutual Weekly, No. 17	Mutual 1,000
4-30	Animated Weekly, No. 60	Universal 1,000
4-30	Mutual Weekly, No. 18	Mutual 1,000
5-3	Opening of the 1913 Baseball Season	Imp

KINEMACOLOR

DRAMA.

Nathan Hale	Kinemacolor	3,925
Her Son	Kinemacolor	2,900
A Matter of Honor	Kinemacolor	

COMEDY.

Keeping Up With Hubby	Kinemacolor	

EDUCATIONAL.

Water Babies	Kinemacolor	1,105
The Marble Industry at Carrara, Italy	Kinemacolor	1,175

SCENIC.

The Bernese Overland, Switzerland	Kinemacolor	675
Madras, Mysore and Goa	Kinemacolor	1,080

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Excelsior.
TUESDAY: Majestic, Thanhouser.
WEDNESDAY: Broncho, Mutual Weekly, Reliance.
THURSDAY: American, Mutual, Keystone.
FRIDAY: Kay-Bee, Thanhouser.
SATURDAY: American, Reliance.
SUNDAY: Majestic, Thanhouser.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Champion, Imp, Nestor.
TUESDAY: Bison, Gem.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Powers.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Imp, Bison, Mecca.
SUNDAY: Crystal, Eclair, Rex.

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MOTOGRAPHY

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MAY 2 1913
PICAL DIVISION

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THE JAPANESE DAGGER

TWO REELS

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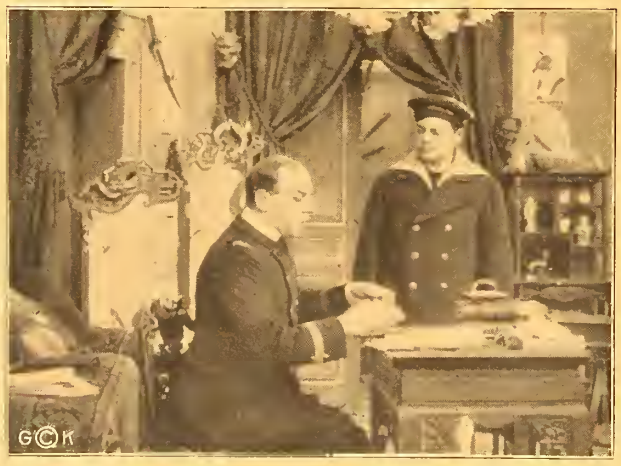

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Scene from Essanay's Two-Reel Feature "Into the North," Released on May 19. William Bailey, Dorothy Phillips, William Walters and Clara Smith are Shown.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, MAY 17, 1913

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CHICAGO, MAY 17, 1913

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LEGISLATING VENTILATION.

PICTURE theaters which have been built expressly for that purpose are almost universally provided with ample means of ventilation. So are a great many—perhaps the majority—of rebuilt theaters. But there still remain a substantial minority of small shows and "store theaters" which, through negligence and structural difficulties, are inadequately ventilated.

Ventilation and sanitation need no argument. Everyone will admit their necessity in some degree; and since ventilation is now an exact science, the proper degree is in all cases a definite figure. It becomes essential merely to learn the figure and apply it.

Negligence is bound to be a factor, however, in all work of man, and frequently legislation is necessary to enforce proper rules of living. This fact is taken into consideration in a report of the committee on standards for ventilation legislation for motion picture show places, presented at the recent annual meeting of the American Society of Heating and Ventilating Engineers. This report makes the following recommendations of *minimum* requirements that are practical to secure:

1. Floor Area per Occupant.—A minimum of four and one-third square feet of floor area, as a seating space, per occupant, exclusive of aisles and public passageways, shall be provided in the audience hall.

2. Cubic Space per Occupant.—A minimum of 80 cubic feet of air space, per occupant, shall be provided in the audience hall.

3. Quantity of Outdoor Air.—A positive supply of outdoor air from an uncontaminated source shall be provided the audience hall at all times while the show place is open to the public and the quantity of this positive supply of outdoor air shall be based on a minimum requirement of 15 cubic feet per minute, per occupant.*

Temperature.—The temperature of the air in the audience hall shall at all times, while the show place is open to the public, be maintained throughout at the breathing line (persons being seated) within the range of 62 degrees F. to 70 degrees F. (except when the outside temperature is sufficiently high not to require the air supply for ventilation to be heated). The temperature, distribution and diffusion of the supplied outdoor air shall be such as to maintain the temperature requirement without uncomfortable drafts.

5. Direct Heat Sources.—Any good heat source which does not contaminate the air will be accepted to supplement the warmed outdoor air supply. Gas radiators are prohibited.

6. Machine Booth Ventilation.—Enclosures or booths for the motion picture machines shall be provided with special exhaust ventilation with a capacity to exhaust at all times not less than 60 cubic feet of air per minute through a one-machine booth, not less than 90 cubic feet of air per minute through a two-machine booth, and not less than 120 cubic feet of air per minute through a three-machine booth.

This requirement shall include a number of small metal screened openings (equipped with special dampers and automatic appliance with fusible link to automatically close tight in case of fire in the booth) on the sides of the booth near the bottom, aggregating 180 square inches for a one-machine booth.

*The ordinance in force in the City of Chicago at the present time requires that the air in the auditorium in the class of buildings in which motion picture show places are included, shall be changed so as to supply for each person for whom seating accommodation is provided, at least 1,500 cu. ft. of air per hour for new buildings, and at least 1,200 cu. ft. of air per hour for buildings constructed prior to the passage of the ordinance, which requirements the Illinois Chapter of the Society considers practical to obtain and desirable to require by legislation for motion picture show places.

Higher standards of ventilation than set forth as a minimum in the committee's report are urged wherever possible to obtain.

210 square inches for a two-machine booth, and 240 square inches for a three-machine booth; and this requirement shall also include a metal or other fireproof flue, extending from the top or side at the top of the booth, and carried to a proper place of discharge outdoors. The ventilation should be augmented by mechanical or other means, so as to exhaust at least the quantity of air as herein stated.

The size of this special fireproof vent flue shall be not less than 96 squire inches clear area for a one-machine booth, not less than 120 square inches clear area for a two-machine booth, and not less than 144 square inches clear area for a three-machine booth, and this special vent flue shall be provided with an adjustable damper, operated from the booth, and equipped with an automatic appliance and a fusible link to operate so as to open the damper wide automatically in case of fire in the booth. The machine booth ventilation shall be kept in operation at all times when the booth is in use.

General questions, such as inspection, method of enforcing the requirements, penalties for non-compliance, etc., are left for each state, town, or city to determine, although some suggestions covering these matters are made in the following general remarks.

It will be noted that the foreging regulations are simple, and that violations may be readily detected, also that care has been exercised to leave large latitude for design of the ventilating apparatus.

It should be especially noted that the foregoing regulations call for a minimum of all requirements as compulsory, and that it should be the aim of the administrative department having enforcement of the regulations in charge to encourage motion picture show owners and managers to provide as comprehensive, liberal and high-class equipment as possible, with a view to catering to the comfort and health of the patrons and thus add to the popularity of the show place as compared with others which may have barely come within the legal requirements.

The minimum of four and one-third square feet of floor area per occupant called for by the recommended legislation regulations considers the seating space to be 32 inches back to back of seats, with a width for an individual seat of 19½ inches. The 32 inches has been demonstrated as desirable to provide for reasonable passageway. The general regulations would probably cover these dimensions.

The 80 cubic feet of air space per occupant, called for by the recommended regulations, has been arrived at as a minimum cubic space per individual under which fairly good air conditions can be secured, and it will be noted that this requirement, when taken in conjunction with the floor space requirement, automatically provides that the ceiling height in the small show place will average about 16 feet in the clear, under minimum floor space requirements.

Elimination of dust from the air supply by means of air filters or air washers is desirable under the best conditions and is imperative under some conditions of especially dusty air supply. This question is dealt with by suggestion in the following general clauses.

The controlling of relative humidity is desirable, whenever possible, but the committee decided to omit from the regulations any humidity requirement.

The machine booth ventilation, as per recommended regulations, would be greatly improved, especially for summer conditions, by providing a duct connection from out of doors to the bottom of the booth, for the introduction of outdoor air directly to the booth, such a duct to equal in size the special exhaust duct referred to in regulations for the different sizes of booths, should be made of metal and should pitch from the booth downward to the outside wall of the building and be provided at the inlet with a weather-protection hood. An adjustable damper should be placed in this duct connection near the booth, under control in the booth and independently equipped with an automatic appliance and a fusible link to operate so as to close automatically in case of fire in the booth.

Strong emphasis is placed on the need of having the administrative feature of legislation of the kind here advocated, placed in the control of a responsible department, such as a state board of health in the case of villages, but preferably some other responsible local department for cities, and that such department be supplied with a special inspector or inspectors, experienced in heating, ventilation, and sanitation, and that such department be given reasonable latitude by legislation, such as to require approval of plans preceding installation or to require special extra equipment for special cases.

The requirements noted by the committee are reasonable and fairly easy of fulfillment. Although they are suggestions for legislation, the enterprising and up-to-date manager will need no legislation to induce him to adopt them, if he is not already conforming to them. It is quite a bid for public favor if the exhibitor is able to stand pat in the face of new laws, because he has forestalled them.

PERHAPS THEY'RE NOT SO BAD.

CHICAGO exhibitors and exchangemen have been told so often in the past that the picture theaters in this city are among the worst to be found in the country that their feelings have grown callous and hardened. Some of them even felt that, if conditions were really as bad as some of the reformers have pointed out, the task of bettering them would be a hopeless one and decided to let matters drift. First one reformer and then another has libeled and berated the exhibitors and the films they show; has declared that many of the picture houses were nothing better than darkened and filthy, vice-breeding halls; have maintained that the pictures shown were of such a character that crime and immorality were featured rather than frowned upon. In the brief periods when the reformer was silent the police department, the board of health or some other branch of the municipal government was at the heels of the exhibitor, so that the showman was at all times "between the devil and the deep sea."

It is quite refreshing, therefore, to read the recently published interview with Miss Kate Davis, president of the National Regulation League, in which the lady asserts that Chicago is the only city in the United States in which youth is not subjected to the immoral and criminal influence of objectionable motion pictures. This statement was made in Washington, D. C., after Miss Davis had completed a tour of all the larger cities of the United States and had carefully investigated the picture theaters in each. A portion of the published interview with Miss Davis reads as follows:

Conditions in motion picture theaters in Chicago, so far as the character of the films is concerned, are practically perfect. I was unable to find a single place displaying pictures to which the least objection could be made. This is the result of a strict municipal censorship such as ought to be adopted by the state of Illinois and by other states.

Chicago is the only really clean city in the country in this respect. I tried in vain to find something to criticise in the pictures exhibited in the cheapest theaters of the poorest sections of the city.

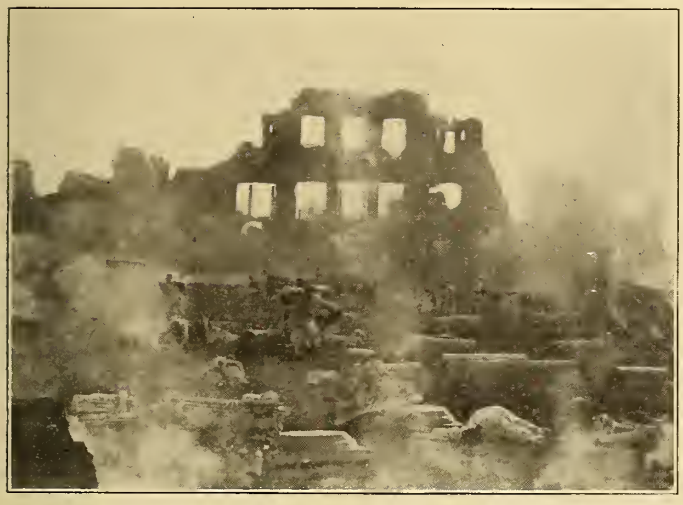
Some settlement workers told me I would find the bad pictures in South State street, if anywhere. I visited all the nickel shows in that quarter. They were all clean and the entertainment good. At noon I found the places crowded with laborers with their dinner pails and they were getting something educational and uplifting when otherwise they might have been in saloons.

"Quo Vadis?" in Eight Reels

A Motographic Masterpiece

WONDERFUL, marvelous, stupendous, awe-inspiring, spectacular, are all adjectives that fall woefully short of describing the great photo-drama "Quo Vadis?" which was revealed to the Chicago public for the first time at McVicker's theater on Monday afternoon, May 5, and which is to run on indefinitely during the summer season.

Never before has such a powerfully impressive story been told in pictures, and surely never before has the motion picture camera recorded such a well-directed, capably-acted, and magnificently-staged spectacle. Practically every seat in the huge theater was occupied when the film title was flashed on the screen, and as the throng made its way out of the playhouse, at the conclusion of the drama, one could hear people on every side proclaiming "Quo Vadis?" to be the greatest motion picture ever shown. The verdict seemed to be unanimous, and it will probably be many years before a greater production will be achieved—though in this age of miracles one hesitates to make such a prediction, for it seems like only the other day that similar things were being said of two



Scene from "Quo Vadis." Copyrighted 1913, by George Kleine.

and three-reel film productions, now looked upon as quite ordinary.

In the startling realism of the effects, in the panoramic quality of the pictures, in the faithful following of the written story, and above all in the vast depths given to the big scenes, which permit of great hordes of supernumeraries being used, the pictured version of "Quo Vadis?" once and for all clearly proves its claim to superiority over the stage version, which by the very nature of things is confined to a limited field, whereas the camera can present with equal ease closeup views of detailed action, or a distant spectacle in which hundreds and hundreds of actors take part.

One has no sooner ceased to marvel over the skill with which such scenes as the turbulent bacchanalia of Nero's dissolute court are depicted, than a still more wonderful view of burning Rome is shown. When one has been held spellbound by the revels at the banquet and seen scores of dancing girls entertaining the guests of Caesar, all shown with marvelous realism, until it seeems the acme of perfection in dramatic action has been reached, the picture slowly fades and is replaced by a still more stirring spectacle—that of the city in flames. Now a narrow street glows under the light of a burning

Scene from "Quo Vadis?" Copyrighted 1913, by George Kleine.

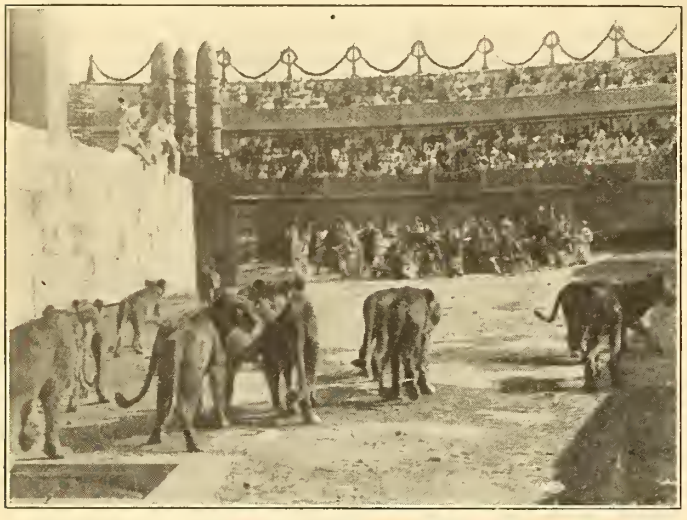
building, the flames shoot across the way and kindle new conflagrations, that grow and spread before our very eyes, until the whole city is seen to be in the clutches of the fire demon. The panic stricken populace are rushing madly through the narrow streets or across huge courts, lighted only by the distant flames. Hundreds and still more hundreds of terrified inhabitants dash past, seeking a haven of refuge—and then the camera takes us to a high balcony and we behold Nero, surrounded by his courtiers, his leering, smirking face lit by his drunken frenzy, singing his foolish verses, the while he thumps a lyre.

But this great scene of the conflagration—unquestionably the most impressive fire spectacle yet attempted

Scene from "Quo Vadis?" Copyrighted 1913, by George Kleine.

in picture—does not end the thrills. The succeeding reels of film show in all their glory and magnificence, in all their horror and brutality, the series of spectacles

arranged by Nero to quiet and entertain the populace that they may, perhaps, forget the fire. In the vast Roman amphitheater we behold the struggles of the gladiators, the chariot races, the Christians beset by hungry lions, and, as the crowning event of all, see Lygia, lashed to the back of a huge bull, rescued from certain death by Ursus, who breaks the bull's neck by main strength. Vinitius and the populace appeal to Nero to



Scene from "Quo Vadis?" Copyrighted 1913, by George Kleine.

spare Lygia and the cowardly emperor, seeing nothing but angry looks, upturns his thumb, the sign of grace, and Lygia is borne out of the arena. Though the camera has been able to show us but one scene at a time, it has been shifted about in such a clever manner that one gets all the impression of having actually sat that day in the Roman amphitheater and viewed the happenings in the arena below. This particular portion of the film will probably live the longest in the mind of the average spectator and create the most powerful impression.

The great photodrama, however, contains much besides the spectacular and sensational effects, for most of the scenes in which Christ and the apostle Peter appear are handled in the most reverent and sacred manner. A hush, quite perceptible, steals over the audience as the scene in which Peter is addressing the Christians at Ostranium flashes on the screen, and ones sees the light of a new understanding breaking over the face of Vinitius. The appearance of Christ on the Appian Way is another of the reverent scenes played in such a masterly way that a religious fervor, almost imperceptible, is wafted through the audience.

Had the Cines company hunted the world over it could scarcely have found an actor better able to interpret the role of Nero than C. Cattaneo. In appearance, mannerisms and dress he fulfilled the popular conception of the despotic and profligate emperor. A. Mastripietri gave a most skillful bit of character work as Chilo Chilonides, the Greek soothsayer. All the subtle, finer points were cleverly brought out, until the crafty old rascal became almost an acquaintance, so real did he seem. A. Novelli, who startlingly resembles William Faversham, makes an excellent Vinitius and rises to great heights in the more intensely dramatic scenes. G. Serena as Petronius, and C. Moltini as Tigellinus, were splendidly cast and made the characters they portrayed almost living, breathing men. Miss Giunchi as Lygia gives a performance much along the lines of the stage interpretation of the same character and Mrs. Cattaneo was convincing as Eunice, the slave of Petronius. B. Castellani, owing to his superb physical qualifications, was well fitted to enact Ursus and he made the strong man a most likable character. J. Gizzi gave a reverent portrayal of the apostle Peter, and Mrs. Brandini was the proud and haughty Poppaea to the life. During the production Dr. Louis Falk at the organ rendered the special Julian Edwards' music composed especially for "Quo Vadis?" and this undoubtedly added much to the enjoyment of the picture.

The photodrama follows closely the Sienkiewicz novel and is divided into three acts. The first act comprises three reels, the second a like number, and the third requires but two. The story is too well known to need repetition.

Current Kleine Comment

The Art of Cines and Eclipse

"THE Japanese Dagger," a current Kleine-Eclipse production, is released May 12. It is a two-reel melodrama, with a live theme, involving love, jealousy and superstition.

Superstition forms the real theme of the story, and to our knowledge it has not been treated, to any great extent, as a subject for picture films previously. Therefore, being novel and well enacted, it should meet with great favor among exhibitors and their patrons.

Superstition is a difficult subject to visualize, but in this particular production it is vividly and comprehensively portrayed by showing in the early part of the story the dagger, suggestive of evil, with a quaint inscription upon its blade, forewarning its owner.

"The Japanese Dagger" possesses a novel feature in that a French battleship is shown in all her elegance, while on her decks and in her cabins, many of the active scenes are laid.

According to the story, Lieutenant Davis, a young naval officer, while in Tokio, Japan, buys an old dagger as a curio. While looking at his curio with a Japanese friend, they are astonished to find a quaint inscription upon its blade, reading as follows: "Never must I leave this country; evil will befall anyone who carries me away." Undisturbed by any foreboding, Davis brings it home and hangs it on the wall in his studio.

The lieutenant, under peculiar circumstances, makes the acquaintance of Count Firoenzi and his beautiful sister, Bertha. They become intimate friends and while calling at his studio, the countess finds the photograph of a beautiful young woman. Upon finding the photograph, it is apparent that she is more attached to Davis than she had at any time before manifested. Struck with jealousy, she takes the photo with her, together with an envelope which she suspects contains a love letter.

That evening while alone in his room, the lieutenant experiences a strange omen of ill-luck. Without apparent cause, the dagger which had been hanging on the wall over the Countess' portrait falls and the glass on the por-

trait is broken. Davis, up to this time unconcerned about the dagger, now becomes alarmed.

The trio visit a French battleship and in the Commander's room, Davis finds that he has overlooked or

The French Battleship.

mislaid an envelope containing the secret signal code. He immediately rushes home, but the code is nowhere to be found.

The countess, at home, takes the opportunity to look again at the photograph which she had taken from the lieutenant's room, and finds that it is no other than that of the lieutenant's mother when she was a young lady. When she opens the envelope the secret code is revealed. Knowing that the lieutenant had been reprimanded for the loss of this code and hoping to atone for her folly without recognition, she attempts to replace the document. She succeeds in entering the studio under cover of darkness, but Davis has been on the lookout for a person he suspects of robbing him. As Bertha is bending over the

Finding the Photograph.

table, Davis bounds upon her form, at the same time drawing the dagger from the wall. He strikes, and is horrified to see that he has stabbed his beloved, his innocent fiancee.

Will S. Rising, whose face is well known in Broadway productions, is now playing leading parts with the Ramo Film Company.

Globe Trotters Are Still Busy

There is an amusing story told of an old lady who approached a moving picture camera-man, taking a street scene. "Play a little louder, young man" she said, handing him a nickel, "I am a trifle deaf and can't hear your music very well." Even stranger and more amusing have been the experiences of the camera-men and players forming the personnel of the Vitagraph "Globe-Trotters," who are now touring the world, making novel and interesting photo-plays in various foreign lands. The party, which is under the leadership of William V. Ranous and Maurice Costello, left New York early last December and have now completed about half of their projected tour. They traveled by way of Chicago and San Francisco, across the Pacific to Honolulu in the Hawaiian Islands, and thence to Japan, where they stayed for a considerable time. From there they went to Hong Kong and Singapore and on again by way of Panang and Rangoon to British India, whence they traveled to Egypt, where they are located at the moment of writing. In almost every place where they have stopped they have produced a photoplay. After careful study of the manners and customs of the different places, they have been able to introduce into the pictures a true local atmosphere, the like of which could not possibly be duplicated in a studio production. This is well illustrated by "The Wrath of Osaka," a stirring Japanese romance played near Yokohama, which was released early in May. They got busy with Japanese subjects at the very moment of landing, on producing "Jack's Chrysanthemum," a pretty love story of an American artist and a runaway Geisha girl, also listed for release next month. The players, who are all workers, did not even rest from their labors on the voyage across the Pacific. If one of them was sea-sick, he or she was immediately filmed, and some of the amusing situations on the boat form the basis of a screamingly funny comedy, "Delayed Proposals," "The Mystery of the Stolen Jewels" and the concluding scenes of "The Mystery of the Stolen Child" were also enacted while crossing the ocean. The American public will not be happy unless Maurice Costello appears constantly upon the screen, and it is interesting to note that his prolonged absence from this country will not by any means involve his absence from the moving picture theater. He will be seen just as regularly as heretofore. As soon as a photoplay is taken, whether it be in Calcutta or Nagasaki, the film is sent to New York, where it is speedily developed and made up in readiness for production in the theaters. To avoid the gap that would have occurred while awaiting the first of these foreign-produced plays, Mr. Costello and the other players had to spend a strenuous week or two before their departure, so as to leave enough material to fill in. Among the other players on tour are James Young, Miss Clara Kimball Young, who makes a most delightful Japanese maid, and the pretty Costello children, who have been just tickled to death by the funny antics of some of the queer native tots they have met. Almost every day letters and post-cards arrive from the wanderers, who seem to have their time thoroughly well occupied and who are certainly enjoying a peculiar variety of experiences and change of scene. The public will be able to participate in much of this enjoyment and experience when they see the interesting series of travelogues and photoplays that the "Globe-Trotters" are sending them.

By no means the least important of the travelers is Gene Mullin, the Vitagraph scenario writer who accompanies them.

Another "Calamity Anne"

Thursday, May 22, is the date set for the release of the next "Calamity Anne" picture by the American Film Manufacturing Company. Its title is "Calamity Anne's Parcels Post," and the quaint character, now known to film fans all over the country, will appear in the role of a parcels past carrier. The synopsis of the story in brief is as follows: Calamity Anne rose from her bed of straw in the barn and sighed dismally. Then she woke Woodrow, her partner, the burro, and both sallied forth in search of adventure. At the same time the Most Important Man in Town rose and went to his place of business. He hung out his shingles one after the other. Some of them read "Sheriff," "Justice of the Peace," "General Store," "Physician and Surgeon," "Lawyer," "Merchant" and "Postmaster." That morning the important one received official authority to hire a parcels post carrier. Who should he choose but Calamity, most popular person in Death Gulch. Frightful experiences awaited Calamity. A negro baby, from the Lord knows where, must be delivered without address. Calamity forced it on the unhappy important one, who rushed wildly home with it. A rooster formed another barrier to Calamity's happiness, for how can one lead a burro and a rooster too? But better things awaited Calamity. The town had long been terrorized by the Meanest Man until a $1,000 reward was offered for his capture. Now, the Meanest Man was tired and through the influence of Calamity's guardian angel he sought Calamity's own barn to rest. Then the rooster got away from Calamity and, with her madly after it, sought refuge in Calamity's hay-mow. Result—Calamity's gun was out and the Meanest Man in her care directly. With a rope around his leg, a rope around the chicken's leg, and a rope by which she led her burro, Calamity made her appearance before the boys and the sheriff and claimed the reward. The cast is as follows:

Calamity Anne.....Louise Lester
The Most Important Man in Town.....George Periolat
The Meanest Man in the World.....Jack Richardson

Occupations of the Philippines in Films

Considering the large part that the possession of the Philippine Islands plays in our recent national history, it seems strange that it has not heretofore been embraced as a field for motion-picture portrayal. This deficiency is now to be supplied by the Universal, which has decided to put on a series of pictures dealing with this subject as well as the war in Cuba. These pictures will be produced under the 101 Bison brand at the Providencia ranch, now known as Universal City. The series will be under the direction of Francis Ford, and will start with a picture entitled "Stars and Stripes," descriptive of the Cuban occupation by the United States, as well as a general and correct idea of matters of public interest in the Cuban campaign. The habits and manners of the natives will be shown and every phase of the conquest of the islands will be pictured. In order that everything may be correct, a large number of special costumes have been purchased of the 1899-1900 period, as well as the arms that were used in the campaign.

Scene from a coming Selig Release.

Sans Grease Paint and Wig

By Mabel Condon

Fred Mace.

FRED MACE crossed one fat knee over the other, held it there so it wouldn't slip, and announced his intention of thereafter making one film a week for the Majestic company, out in Los Angeles.

This to our new associate editor and myself in a private parlor of the Hotel La Salle, where Mr. Mace was stopping for a few days on his return trip to the coast. Mr. Mace sat at one end of a tapestried divan and I sat at the other; Mr. Mace's end sank, mine didn't. The new a. e. chose a spindle-legged chair that faced Mr. Mace and they talked one-half hour's worth. I listened.

"I had thought of making 'Mace films'," continued Mr. Mace, "but when this offer was made me at a most satisfactory remuneration, I decided to take it up. I can do the other at any time, you see. Furthermore, I will still be working for Kessel and Bauman. In addition to directing this one comedy film for Majestic release, I may have a company making a western or Indian legend film, maybe, for the Kinemacolor people, perhaps, at my own studio out at Hollywood, possibly. But there is no definite arrangement as to this, yet."

"I guess things are in a pretty much unsettled state in the West just now," opined the new a. e. Mr. Mace agreed with him and declared they were worse in the East.

"I went to New York to see if there was a solution to the tangle and found things even worse there," he went on, fingering his flat, round, gray felt hat, typical of many of the Mace photographs. "Everybody was leaping, not knowing where they were leaping to, and Pat Powers was one of the high jumpers.

"The actors and directors are a part of the general excitement. There are some directors who don't begin to qualify for the job and companies object to working for them.

"'If somebody's going to tell me to do something I want him to know a little more about it than I'—that's the sentiment, and when a man who had never been a real actor but was a street-car conductor or scene-shifter, is made a director of a company, there's bound to be trouble.

"Then there are actors who think they should be declared in on the profits of the company, and there's more trouble. And spare me from the fellow who gets such a big opinion of himself that he has to scratch his head away out here," and Mr. Mace indicated half-an-arm's-length from his own gray-sprinkled locks which, by the way, have allowed the Mace forehead to become higher than in the days when he cavorted in "The Chocolate Soldier," his last engagement on the legitimate stage.

"Going to take any of the Keystone people with you?" somebody inquired, and Mr. Mace guessed that wherever people would see him, there also they would see Mabel Normond.

"Sennet and I have been looked upon as an established fact," he ruminated, "and, of course, we were. We worked together in Biograph films and went to Keystone at the same time and are still the best of friends. All of us in Keystone worked fine together, and Mabel Normond is one of the best little actresses I know. The only trouble I had with her were the times she'd start giggling and couldn't stop; she's a wonderful giggler.

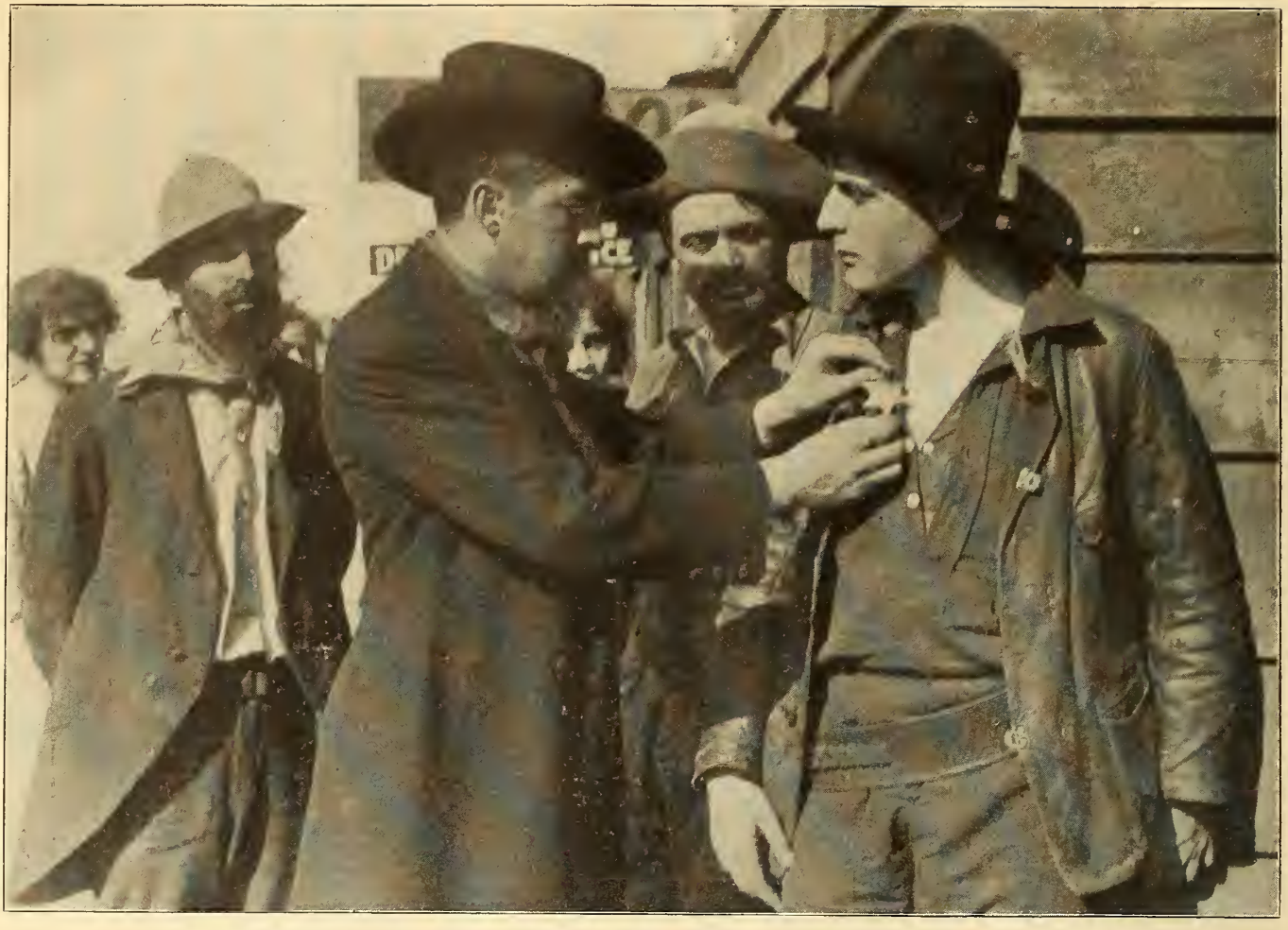
"About the company to work in comedy with me for the Majestic—maybe I'll pick a company from the people the Majestic already has out at the coast, and maybe I'll sign up some new players. That is one of the things Kessel and Bauman are to decide on our trip out there. I'm to meet them here tomorrow night and we're all going out to the coast together, then they'll turn around and come right back. Another thing to be decided is whether the films will be called the Majestic-Mace, the Mace-Majestic, or just Majestic comedies under the direction of Mace; any one of them suits.

"I'd like to make Indian legend stuff, though, out at my own studio for some company. That'd take fine in Kinemacolor—nature and all that, you know, and I have a contract with the Blanket Indians all through the West"—and just then a bell-boy discovered us and presented Mr. Mace with a special delivery letter from the East, which the recipient, after one glance at its several pages, declared would wait and thrust it into an inner pocket that bulged with its weight of telegrams and other papers. With the thrust went the remark, "Yes, that Indian legend stuff would go fine."

"How's the Photoplayers' Club coming?" questioned the new a. e., and Mr. Mace, as president of that organization, had many good things to tell of that several hundred strong offspring. "Beats the Screen Club," he summed up. "Yes?" I wondered, and he said, "You bet!"

"I went to New York, partly, to attend the Screeners' ball—and say," he confided, sliding out to the edge of the divan, "I disgraced myself. For a fact. I hadn't had a drink for eight months until I showed up at the Screen club—and now I'm on the outs with Carl Laemmle and one or two others. Carl owed me twenty-five dollars for a scenario and I remembered it at the wrong time. And Bunny and I hadn't seen each other since either of us had gone into pictures, and we were doing some kind of a dance around the club and Charlie Kessell says I was put out. Heavens! but I disgraced myself," and Mr. Mace crinkled shut his blue-gray eyes in a big laugh and only for that I'd have thought he meant it, about disgracing himself and all that. When Mr. Mace laughs his cheeks shake and you wonder whether he has one chin or two. Not that Mr. Mace is really fat; he isn't, he's just round, and when he walks he steps quickly and makes you think of ever so many times you've seen him just so, on the screen.

"Most of my work, in pictures, is spontaneous," he said, when the subject of the ball had been laid to rest



Scene from American's "Ashes of Three," Two-Reel Feature by Stewart Edward White, Released May 26.

and the new a. e. asked if he (Mr. Mace) thought out the "business" of each picture beforehand. "And sometimes the unexpected situations are as funny to the company producing them as they are to the people who see them on the screen."

"Is it fun making funny pictures?" I asked as the new a. e. discovered that thirty minutes had ticked itself away and we rose to go. "Well, it's pleasant work," compromised Mr. Mace.

"I'll wire or write you about that Indian stuff," he offered as we descended the stairs and we shook hands in the lobby and said "Good-bye" to the man who had intended entitling himself "the funny man of motion pictures," only Bunny got there first.

Film Courtship Stirs Gary

The Thanhouser Film Corporation "started something" when it released the film entitled "An American in the Making," which was taken at Gary, Indiana, some weeks ago. The film was shown in Gary one day last week, says the Chicago *Examiner* and thousands of the steel workers are now weaving romances in their dreams as a result. According to the pictures a young Frenchman, of noble family, comes to America and begins a new career in the steel mills. He falls in love with the superintendent's daughter and after making himself worthy of her by diligent study he manages to rise to a position of power and finally becomes an official of the company. Now Samuel W. Gleason is the real superintendent of the mills, and has a real daughter, named Mary Louise, who fortunately is in California just at this time. Since the humble toilers in the mills implicitly believe that everything they see in the picture theater is the record of an actual event Mr. Gleason is almost afraid to have his daughter return home, lest she be literally overpowered by the workmen eager to behold in the flesh the heroine of a strong arm, true heart, bound-to-rise courtship. The daughter as yet, it is said, is blissfully ignorant of the stirring scenes through which the steel workers believe she has so recently passed.

Wills' Plays to be Filmed

The Vitagraph Company has arranged to make motion picture productions of several plays from the pen of the late Anthony E. Wills, the Brooklyn dramatist, who died last July. His published works include twenty-two plays, many of which are frequently produced by amateur dramatic societies.

"A Regiment of Two," a farce, is the first on the list for adaptation to pictures. Others that probably will be used are: "Fighting for Freedom," "Our Wives," "Benjamin, Benny and Ben," "Her Gloves," "Just Plain Folks," "The Gypsy," "A Count of No Account," "Too Many Husbands," "The East Siders," "The Stubborn Motor Car," "Never Again," "New England Folks," "The Matinee Idol," "Liberty Corners," "College Chums," "Blundering Billy," "All Charley's Fault," "Burley's Ranch," "A Football Romance," "Oak Farm" and "Heirs at Law."

On the Outside Looking In

By the Goat Man

THE M. P. Exhibitors' League doesn't seem to be living up to the layman's expectations. One reason for this is doubtless due to the lack of knowledge regarding its constitution and by-laws. We are not informed specifically regarding what the league stands for. The impression prevails that it is an active, co-operative body designed to safeguard the interests of the motion picture proprietor. It is intended to combat adverse legislation; to correct alleged abuses of exchangemen; to confer with the manufacturers; to eradicate evils of exhibiting and otherwise work out the problems that naturally develop in a new and active enterprise. The league doesn't seem to be accomplishing a great deal as a national body. It has many victories to its credit in various localities, but the branch leagues take such credit home to themselves. This is natural sefishness. On the other hand, this local condition and its practice is bound to lead to complications when things go wrong, and the national body will get the brunt of it. When Sam Trigger wants to clean up his competition in a certain quarter of New York City and will show ten reels, daily change, for ten cents, he establishes a bad name for the rational exhibitor who shows three reels at the same price and only changes his subjects three times a week. New York offers the worst of all conditions in the name of the league. It is an open secret that the members down there threaten boycott if you don't do his bidding. Fine state of affairs. If New York exhibitors would confine themselves to an unaffiliated organization, their sins would not stain the fabric of the national body, but they don't do it and there you are. In Chicago, the league wants something that can be felt with the itching palm, or seen with the naked eye, something that may be used in rounding up the unfaithful. I have it that league members lack faith in their own offerings and want "dealers' prices" for supplies and things. With this sort of inducement they may have better success in increasing their membership. You can buy six pounds of beans of the grocer for two bits. Maybe the league members, by concerted action, can hammer this price down to five pounds for twenty cents and insist on the hand-picked variety. I have no patience with such business. The supply dealer is as necessary as the film exchange. If the exchangemen want to cut out their profit on supplies in the effort to "land a customer," that is their own affair. They should have better sense, but sometimes gray matter is nix. But the exhibitor should have too many more important offerings to induce membership. He should be glad to pay his little old monthly or quarterly dues to support a real working organization, thus freeing his mind from monumental worries. The exhibitor's hours are long and tedious. He has much to do to furnish an acceptable program and provide entertainment and comfort for his patrons. This is a man's job seven days in the week. Should he tax himself a dollar a month to maintain an official body to look after those details which

Scene from Lubin's "The District Attorney's Conscience," release of May 21.

require legal adjustment and professional care, he would find the service so eminently satisfactory that three cents a roll on tickets would be forgotten.

* * *

If Chicago League exhibitors want to go into the accessory business no objection will be made. If they go into the grocery business no one will have a care. L. H.

THE STICKING SIX.

Photograph taken at noon the day following the Screen Club Ball. Place: Featherbed Lane. Cameraman: C. Lang Cobb. Director: The Chauffeur. Standing: Ed. Barry, Agnes Egan Cobb, Wm. Commuter Oldknow, Babe Farnham. Unable to stand: Fred Beecroft, Wendell P. Milligan.

Frank may start a League Clothing Emporium and split his legitimate profits with his members. Nobody will object—not even the clothiers. But will he get by? Frank would, somehow, for he's a lucky guy, but that half profit would lose charm after awhile just as the split supply profit would fail to maintain the purely co-operative shop.

* * *

By the way, did you fall for George J. Wyer's little two and a half cent ticket scheme? Not hardly. Say, fellows, there's a new one born every minute, eh? Mercy, to think of "coughing up" half your receipts for tickets!

* * *

Coupon Cobb was cluttering up the scenery of Chicago's film rialto a little while ago with Ramo tickets—good for a nickel, maybe. If you get one and find a place where Ramo is being shown, it's good for admission. You can't cash 'em at a thirst emporium, or anything like that. It was Coupon Cobb, by the way, who loaned the picture of the "Sticking Six," shown elsewhere. Pretty good still for an all-night crew, don't you think? Cobb took it with his little Brownie.

* * *

There has been another meeting of those managers of the General Film Company who come into the central western group. It occurred on the last day of April; the scene was the Blackstone Hotel, Chicago. Mr. Dyer and his assistant, Mr. Boushey, came on from New York and the confab lasted all the afternoon, winding up with a dinner at night. These meetings, while of little public concern, will exert a tremendous value to the exhibitor. The discussions of these managers are all based upon the welfare, both immediate and prospective, of the proprietor of the motion picture theater. The exchange men, managers of the various branches of the General Film Company, get the viewpoint of both manufacturer and renter. He knows, better than any other individual, exactly what is needed to make the wheels run smoothly. These conferences with the "head of the house" are to be commended and it is part of the fixed program to hold them whenever occasion demands.

* * *

I fear that Mr. Neff was too slow with his appeal to help his fellow sufferers—those exhibitors who were wiped out by the treacherous waters of Ohio and Indiana. At any rate I have not been deluged with checks made payable to the order of the league's treasurer, nor have I parted company with those who have. May 14th will be the closing date for the effort.

* * *

F. C. Gunning, a vigorous dopster who dopes day and night for Eclair, Tippets, *et al,* New York, is one of those well-meaning young men who are telling the exhibitor that the exhibitor is the whole cheese. Now Gunning dopes because he has the assignment and his people have the price. His little dope-sheet fairly shrieks that the exhibitor is the goat in all transactions. He does this to have the exhibitor demand Eclairs, which are frequently all Gunning has to say for them. Gunning says his little house-organ delivers the goods—that it is Eclair's best bet; but I wonder what the exchangemen think of the brand of poison that is smeared all over every page of Gunning's contributions. And in all cap letters, most of the time.

* * *

I am going to maintain right along, until convinced to the contrary, at least, that the film business is a manufacturers' proposition. The exhibitor's success depends upon the quality of the films that are available for his use. If the films were all first-class and high-grade, then the business would reflect that condition. If the films are half bad and half good, the business as a whole will be

View of Pathe Studio Looking West.

half bad and half good. If all the films were bad all the time, we wouldn't have any film business at all. Then why isn't it up to the maker of 'em? Don't be bashful about singing out your answer.

* * *

There is some advantage in not knowing the other fellow's game. I never made an inch of film and I have

never told any one how to make it. I know of a man who spells his whole name out in full and advises at so much per advice just how films should be made and just how they should not be made. This man had talked and written so much about the subject that he was regarded

View of Pathe Studio Looking East.

as an authority. He was given a chance to score. He made 7,000 feet of negative film which went into the scrap. I'm glad I don't pretend.

* * *

You see I had never been over the river to the Pathe studio. Heretofore when I went to Gotham it was convenient to find the Pathe folks on the island, but now it is different. From the McAlpin to the Jersey tube is about a minute and the run to Hoboken is void of interest. There are no film advertisements in the subway cars and New York newspapers never have anything for a westerner to read and there was no scenery. Arrived at Hoboken—still different. I asked a copper not for 1 Congress street, but for Pathe Freres. "Shure, take a White Line car 'till it gets you there." I will never tell you where that surface sledge went but it was on the way. Finally it stopped, far up the Jersey coast and I embarked. Among the advertisements in this issue, page 6, is an illustration of a poster. The view eastward from the place I landed is shown in the "Conscience?" poster. I think the picture must have been taken from the fire escape on the Pathe building. But the building has more to do with my story, after all. I am printing a couple of pictures to give you a partial idea of it. Located high in the air on a keystone shaped lot which points north by northeast, the builder's disadvantages are apparent, but the architect has shown what money will do when combined with cleverness. In the view "Looking West," you will discover a flat, one-story building which is utilized for the general offices. The corner in the foreground is the private office of J. A. Berst, vice-president and American representative. Immediately adjoining I found H. C. hoAgland, Mr. Berst's good man Friday and publicity director. Strung along down the corridor were others of the executive's force. This building is the most deceiving thing I ever got inside of. There is all kinds of room in it and you will see more floors added from time to time. I saw the Pathe home projector—a beautiful little mill which generates it own current and takes a special film. On the continent this machine finds a ready sale and the film service is low-priced. Over here they are doing nothing with it as yet. I also saw a complete Cameron projector—a full-fledged, practical model embodying new principles that seem to be sound in theory and in practice. And from somewhere in this one-story building there was a stairway which led into the big studio building which is all of that, except it isn't nearly big enough. In the picture "Looking East" you will see some evidences of new construction. That big building is being extended clear through to the stone wall shown and another building, still larger than this one is to be built on the south. There seems to be room enough on the Pathe lot for all the plant the concern will need, and these evidences indicate that it needs a lot more of a plant. The buildings are all fireproof, modern in every way, steel and stone and gray brick construction. The equipment is first class and ample for present needs, but increased demand for Pathe makes the additional space necessary. I think I met nearly everybody about the place; watched the making of a scene full of thrills, thunder and thumps and spent a delightful half day.

* * *

At New Rochelle, the Thanhouser town, I saw the plans of a splendid new studio that contemplates an outlay of a quarter of a million dollars. These plans include many things I have not seen in other film producing places. The exterior of the building has had more care. The artistic has been attained. You will not know that this is a film plant by the outward indications. I hope to fetch this thought right up to you by showing illustrations in an early issue. Thanhouser films are being turned out now in a remodeled garage! You would never guess it. There is a laugh in every inch of the place, but it isn't a laughing matter for those who do the work. Carpenters, brick layers, electricians and other workman vie with each other to see who can make the most noise. In fair weather the producer and his stock do stunts on an improvised stage which lies off north from bedlam. If there is inspiration for these loyal Thanhouser workers, they must find it on the blue prints—that gorgeous dream book that will bloom to

Scene from "Quo Vadis." Copyrighted 1913, by George Kleine.

reality and present one of the world's finest film establishments. Charlie Hite likes his new home and the people who work with him. He says New Rochelle is his town—that he can have anything the town has to offer—all free. When he had his fire all he had to do

Scene from "The Modern Snare," Release May 24. Copyrighted 1913, by American Film Manufacturing Co.

to get the fire department was to push a button. The department came on the run! Hite can have everything New Rochelle has to offer. The town is proud of him.

* * *

Nothing has blown up in New York since I left town. After Ad Kessel paid $1,000 for the Screen Club program he left for California.

* * *

Anybody seen Ben Beadell?

* * *

Are you down hearted?

* * *

Quo Vadis?

* * *

McVicker's.

Illumination of Projectors

On Friday evening, April 18, J. F. Martin, of the Duquesne Light Company, read a paper on "Illumination of Motion-Picture Projectors," before the Pittsburgh Section of the Illuminating Engineering Society, says a recent issue of *The Electrical Review*. Prefacing his remarks with the statement that the aggregate maximum demand of all moving-picture machines in the country is over 60,000 kilowatts, the author pointed out the necessity for an approximately point source of light with as great an intensity as possible, exceeding 10,000 candlepower with a 40-ampere direct-current arc. He then discussed the size and type of carbons recommended for different current values, the lamp mechanism, the lens systems, and the various types of screens.

The principal feature to be observed in the illumination of the hall is the elimination of glare; this prohibits wall brackets, and, in general calls for indirect-lighting systems.

In discussing whether moving pictures cause permanent eye-strain, Mr. Martin pointed out that the only strain on the eye is confined to the involuntary muscles which control the iris. These tend to close rapidly and open more slowly. Hence the pupil is closed more with a flickering light than with a constant light of the same average intensity, and the pupil may be observed to tremble slightly when watching moving pictures. That the discomfort produced by fatigue from this source is merely temporary is attested by the fact that very few moving-picture operators have any eye trouble.

In the general discussion, which followed, it was brought out that eye-strain is much reduced by better general illumination of the hall, and by the lesser displacement of the picture, produced by the notched film and more perfect register. The principal objection to motor-driven machines has been that the operator may leave the room while the arc is burning. This is discounted by the fact that the operator must constantly watch the pictures to keep them in register, and hence cannot leave for more than a few seconds at a time. Motor-driven machines are permitted by the fire underwriters in Pittsburgh and some other cities provided the film is at no time exposed to the air, also provided an automatic fire

Essanay's "Into The North"

An Unusual Subject

SNOW covered hills, wind swept prairies and life in the Canadian wilds forms the background for Essanay's latest two reel production, entitled "Into the North," which is to be released as a special on May 17. Viewing this picture one obtains a splendid idea of what hardships and trials are experienced by the men of the Northwest Mounted Police and how relentless is their pursuit of whiskey runners and other fugitives from justice.

The picture is splendidly staged, well acted, and possesses a real "punch," so essential in extra reel subjects if they are to "get over" in this day of many multiple reel features. It is so far from the ordinary photoplay themes, with their hackneyed subjects and repeated situations, that it would be welcomed, alone, on account of its originality. But in addition to originality "Into the North" is so well played and skillfully managed that it will be long remembered by all who witness it on the screen, and probably will bear repetition in many houses where it will be shown.

E. H. Calvert plays the role of Fred Wentworth in a thoroughly capable manner and William Bailey as Frank Davis, the heavy role of the melodrama, helps Calvert to make several of the big scenes remarkably realistic. Their struggle in the cabin, along about the middle of the second reel, could scarcely have been better done, and forms a real thrill that will grip any audience. Dorothy Phillips as an Indian maiden is clever, and Messrs. Steppling, Holuber, Hitchcock and Walters assume the various parts assigned them in a satisfactory fashion. Such details of "business" as the securing of the keys, when Davis escapes from prison, and the manner in which the whiskey is concealed in hollowed-out logs is well handled. The reviewer was also favorably impressed with the pretty, brown tinting in a goodly

William Bailey and Charles Hitchcock in "Into the North."

portion of the second reel, this shade seeming particularly well adapted to the forest and snow scenes.

The story begins in the Fourth National bank of Minneapolis when Frank Davis, a notorious crook, shoots the cashier and robs the vault. As he is leaving the building he bumps into Fred Wentworth, an employee of the bank, and accidentally drops the bundle of bank notes he has just stolen. Wentworth, not realizing what the small package contains, picks it up and carelessly drops it into his pocket during the moment of excitement occasioned by the discovery of the dead cashier and the looted vault. The president of the bank, entering at this moment, discovers Wentworth standing over the lifeless form of the cashier, a revolver in his hand and the banknotes in his pocket. On this circumstantial evidence Wentworth is sent to prison where he languishes for a time but finally manages to escape in a clever manner. After a long lapse of time Wentworth makes his way into the great Northwest and eventually joins the ranks of the Mounted Police. Davis, meanwhile, has also sought refuge in Canada and ekes out a living by selling liquor to the Indians. We are shown how he craftily carries the whiskey about in hollow logs and finally purchases Dapple Fawn, an Indian maid, for two bottles of it.

William Bailey, E. H. Calvert and Dorothy Phillips in "Into the North."

News of the whiskey running finally reaches the ears of the Mounted Police and Wentworth is assigned to the case by his chief. He finds the Davis cabin, and learns from Dapple Fawn how her husband is managing to deceive the officers. While the Indian girl is showing the scheme in all its details to Wentworth Davis unexpectedly returns and surprises the two. The hand to hand battle which follows is one of the most exciting screen fights the reviewer has ever seen and in the scuffle the little cabin is made to look as though a cyclone had struck it. Davis at the finish dashes through the door hoping to escape, but is shot by Wentworth.

In the meantime the brother of the chief of the Mounted Police, who also happens to be none other than the Minneapolis bank president, arrives to spend a few weeks' vacation in the north. He has witnessed the departure of Wentworth when the chief started him out on the hunt for the whiskey runners and dimly recalls the face, but has not yet recognized the man. Later on, as he ponders over the matter, full recollection occurs, and he comes to a realization of the fact that the mounted policeman is the escaped convict, the man who was once an employee in his bank, and whom he sincerely believes to be the murderer of the bank cashier back in Minneapolis.

Scene from Essanay's "The Forbidden Way," Two-Reel Feature to Be Released Soon.

Naturally the chief is told the whole story and other policemen are at once sent on the trail of Wentworth to bring him back. They arrive just as Wentworth shoots Davis and both men are brought back to the post. Davis, in his dying moments, makes a full confession which of course completely exonerates Wentworth and the latter is finally promoted for his bravery.

The full cast follows:

Fred Wentworth, of the N. W. M. P.	Mr. E. H. Calvert
Frank Davis, Whiskey Runner	Mr. Wm. Bailey
Cashier of Bank	Mr. John Steppling
President of Bank	Mr. Holuber
Chief of Mounted Police	Mr. Frank Dayton
Old Indian	Mr. Wm. Walters
His Squaw	Mrs. Smith
His Daughter	Miss Dorothy Phillips
Pal of Davis	Mr. Chas. Hitchcock
Two mounted Police	Mr. Bryant Washburne Mr. Frederick Wulf
Bartender	Mr. Howard Missimer
Mounted Police and Natives	Mr. Whitney Raymond Mr. Jim Carroll Mr. Barry Mr. Gleason Mr. Downs Mr. Tracey.

Nashville Man Added to Staff

E. T. Lowe, Jr., of Nashville, Tenn., photoplaywright, has accepted a position with the Essanay Film Manufacturing Company of Chicago in its scenario department, in the capacity of reconstruction work. Several of Mr. Lowe's pictures have been shown during the past year, among the best of which were "Out of the Night," "Hearts of Men," "From the Submerged," "The Moving Finger," "When Soul Meets Soul," "The Shadow of the Cross," "The Girl at the Brook" and "The Virtue of Rags." Others to be shown during the next few months are "Stone the Woman," a meritorious drama dealing with false promises and a broken heart; "To Be Seen of Men," a sermon story showing the hypocrisy of certain people, and the naught for which it all counts when the day of final judgment comes. Also "The Spy's Defeat," a love-story drama of the Franco-German war. This is a two-reel feature photoplay and is the first of its type to be released by the Essanay Company. It has been highly commended, and is said to be a radical departure from the ordinary love story.

Edison Players Chased Kitten

A diminutive kitten held up one of Walter Edwin's Edison pictures not long ago and caused one of the best impromptu comedies that has ever been seen. The reel could not be finished without the kitten which was very carefully guarded during the preparation of a new scenic setting. But she finally escaped and then began the ridiculous spectacle of three perfectly serious six-footers—Herbert Prior, Charles Ogle and Walter Edwin—chasing a speck of a kitten, dodging in and out of scenes, crawling over stage properties and making wild rushes in the open, until finally the fugitive was surrounded and captured by a carefully planned flank movement.

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER II. (CONTINUED).

INCOMBUSTIBLE FILM.

BECAUSE of the fact that the majority of the daily papers have discovered that celluloid is a product of gun cotton, it has long been the subject of scare-head articles in which its inflammability has been greatly exaggerated. Thrilling tales are told of spontaneously exploding celluloid collars and of yard-high flames leaping from combs and mirror backs. It has even been reported that burning celluloid is impossible to extinguish.

Only those who have handled this material know the absurdity of these statements, especially those regarding its tendency toward spontaneous combustion. While it is true that celluloid is inflammable, and even highly inflammable, it is only possible to ignite it by bringing it into contact with an open flame or by subjecting it to a temperature of several hundred degrees in the field of the electric arc. Even after ignition, it is much more easily controlled than burning gasoline, as it cannot flow or be spread by the application of water. Its chief danger lies in the rapidity with which the flames spread through the mass due to the distillation of the volatile constituents in its composition. This vapor can only be caused by a generally high temperature surrounding the film; without the vapor, it ignites little easier than paper.

A great number of experiments have been conducted for the purpose of discovering a non-inflammable substitute for the gun cotton base, or for the camphor which is also inflammable. Several attempts have been made to use some substance that will take the place of camphor and at the same time will reduce the inflammability of the gun cotton. Substances have been discovered that have been successful in reducing the inflammability of the film, but which have introduced serious difficulties

Fig. 25. Typical wardrobe room, showing space devoted to the storage, making and alteration of the players' costumes.

in the way of brittleness or in the reduction of transparency.

Since the inflammability of the gun cotton depends upon the presence of several unstable high nitro-compounds. attempts have been made to break up or denitrate the substance. Treating the celluloid with amyl or methyl silicate is one process, and titration with an alcoholic solution of calcium chloride in acetone is another. In the latter process the calcium chloride solution, and the acetone, in the proportion of ten parts of the former to one part of the latter, is evaporated and is spread in thin sheets and dried. These strips are difficult to ignite and do not burn after the ignition flame is removed.

Fig. 26. Camera man equipped and ready for taking a military scene. Note the weight of the camera and film that must be carried in out door work of this nature.

A compound of nitro-cellulose and acetyl-cellulose also forms a slow-burning compound. Chloride of tin added to celluloid while in a softened condition produces a film that will burn only when held in the flame. This compound consists of one hundred parts of nitro-cellulose, four hundred parts of camphor, and one hundred parts of alcohol. Kohler's substitute is prepared by immersing nitro-cellulose in acetic ether or acetone; the resulting colodion is then mixed with nitrated cotton that has been dipped in shellac, Canada balsam, or similar solution.

Treating cellulose with strong caustic potash through which carbon disulphide vapor is passed, produces a transparent viscous mass which approximates celluloid. After this treatment the cellulose is removed by a solution of salt water. Cellulose is soluble in acetic acid, and this product, "cellulose acetate," is not inflammable.

While it has been shown that there are several substitutes for celluloid that are non-inflammable, it may be said that all of them are practically failures as far as moving picture film is concerned, and that considerable work remains to be done before perfection is attained.

WATERPROOF FILM.

Every time that the film is run through the projector it is scratched and smudged to a certain extent by the sprockets, and even by the friction of one turn of the film on the other during the process of unwinding from the reels. The particles of dust and grit that float in the air collect between the turns of the film and are ground into the delicate emulsion by the friction. In addition

to the scratches and dirt, the film is usually well supplied with the finger marks of the operator.

The scratches and dirt produce what is known as a "rainy film," or a film in which the motion of the scratches on the screen appears as a heavy downpour of rain. A film in this condition is exceedingly annoying to an audience for the "rain" not only obscures the picture but dazzles and tires the eyes as well.

The emulsion side of the film gathers the dirt and scratches because of its delicate and mat-like surface, and as this side is easily softened and destroyed by water it is not practicable for the operator to wash it unless it has been previously protected with some form of waterproof covering. With a waterproof coat it is possible to have the film as clean at the end of the season as at the beginning.

A perfect waterproof coating must be transparent, flexible, and yet perfectly hard under comparatively high temperatures, and should be of such a nature that it will take the cement used for making splices. These conditions have been met by a substances greatly resembling celluloid that makes the emulsion side as hard and shiny as the back of the film. This coating makes the film slide more easily through the gate of the projector, and also prevents the operating troubles due to the fine dust that is the result of the abrasion of the emulsion.

This coating is applied by passing the film through a bath of the compound by a special machine designed for this purpose. As the process is complicated, and the machines large and unwieldy, the coating is done at the plant of the waterproofing company. The washing is done by a special machine, for the sake of speed, at the film exchanges.

CHAPTER III. TAKING THE PICTURE.

For a few years after the first appearance of the Edison Kinetoscope, the films were short and displayed only the most common of everyday events. For two or three years a five-minute picture showing a fire engine passing down the street, or a locomotive rushing past a way station were exhibited continuously. The moving picture of this period attracted crowds, not because of the interest of the subject, but simply for the reason that it moved. After a short time the novelty of the moving picture, as a moving picture, wore off and the producer was compelled to offer something more than a machine demonstration. It steadily degenerated until it finally became a "chaser" or tail piece in vaudeville shows, whose sole purpose was to warn the audience politely that the show had ended.

The producers soon realized that the motion picture had reached the critical stage in its career, and began to cast about for features that would reinstate the show in the public regard. The first attempt that led to the modern story picture was the production of a "comic" in which a small boy and a garden hose were the principal characters. The popularity of this "slap stick" film led to a second edifying production in which a black mammy was shown in the act of applying a smother of soap suds to several of her pickaninnies. However crude these pictures may have been, they at least pointed the way to public approval. The public clamored for a story, and finally got it.

Fig. 28. Taking a studio scene, showing the arrangement of the scenery and the position of the camera. The director in the middle foreground is explaining the action of the scene to the players.

The demand for plays led to the complete transformation of the motion picture business. Studios were built with complete theatrical equipment, and actors were employed from the legitimate theaters. Because of the length of the new production means were found by which the old film lengths of forty feet were increased to two hundred feet, which could be spliced end to end. Writers had discovered a new market for their literary product, and as a result the moving picture attained a new dignity.

The public soon discovered that the photoplay was

far more realistic than the plays produced upon the legitimate stage, and that the range of subjects that could be covered by the film were almost limitless. Instead of using scenery, it was possible to produce the act among the actual surroundings demanded by the play. When the producer required a ship, he did not

Fig. 27. Taking the pictures of a military scene in the field. The production of this play necessitated the employment of several hundred "supes," and took several weeks of rehearsal before the action was ready to film.

build one of painted canvas and a few boards, but went and photographed the group of players on board an actual ship that rode an actual ocean. The photoplay filled exactly the ever increasing demand for realism.

About this time the film manufacturers discovered that foreign scenes were attractive to the average show patron, with the result that the "travel" picture came into being. These pictures were not only entertaining but were instructive as well, and are as popular now as on the day of their inception. The travel picture really marked the final break from the conventional theatric atmosphere and placed the motion picture theater on its feet as an independent and legitimate form of entertainment.

The first notable film of this period was the three-reel production of the "Passion Play," which was produced in New York by Richard Hollaman from the manuscript of Salmi Morse. With the poor facilities at hand at that time for taking a picture of this character, its preparation was a tremendous task and a great financial risk, for no one knew whether it would make an appeal to the public even were the great mechanical difficulties overcome. Beside these difficulties, the producers had to contend with the opposition of the clergy, who had been instrumental in preventing the presentation of the play on the stage.

No expense was spared in its preparation, and when it finally appeared on the screen it immediately became tremendously popular, even among the clergy. Sunday schools attended the performances en mass, day after day the theater was crowded with people whose religious principles had up to that time prevented them from attending a place of amusement. Its success may be judged from the fact that it ran continuously in one theater for six months. Prints were distributed all over Europe and were exhibited with the same success that had met the production at home This was the first three-reel film that had ever been produced, either at home or abroad.

The tremendous impetus given to the industry by this play, and by the numerous travel pictures that were being shown, started the moving picture boom, and from this time it was easy sailing, at least where the public was concerned. To meet the increasing demand for novelties, the manufacturers then introduced pictures of topical events, pictures showing different manufacturing processes, scientific films, and several other types of educational value. The motion picture projector was becoming an instructor as well as an entertainer.

THE CLASSIFICATION OF FILMS.

At the present stage of development, the films are divided according to their subject matter into seven principal classes: "Dramas," "Comedies," "Topicals," "Trick Pictures," "Educationals" and "Industrials." According to our idea, the subjects are arranged in the order of their popularity, although not according to their merit. The term "educational" covers a multitude of subjects, such as "scenic" or travel pictures, and films that treat of historical or scientific subjects.

The subjects for topical, industrial, and educational films are gathered in the same way that news items are gathered for newspapers or magazines. When an event of unusual interest is about to take place, the producer sends a camera man to that locality to take the pictures. The larger manufacturers have camera men constantly on the road, seeking for novelties or news items, and as a result there are few events of general interest that escape the lens of the moving picture camera. The taking of these pictures is usually an exciting and hazardous occupation, and contrary to the general opinion they are seldom "faked." Pictures have been taken from balloons, aeroplanes, from the tops of unfinished sky-scrapers, and on the battlefield.

Dramatic films which tell a story through a series of related incidents are equivalent to the drama of the "legitimate" theater in all of the essential details, except of course that the action is expressed entirely in panto-

Fig. 29. Showing how an "industrial" film is taken in a factory. The rows of vertical tubes on the right of the picture are Cooper-Hewitt mercury vapor lamps used for illumination of the dark interior. A film of this nature has a great educational value in the motion picture theater, and is of great value to the manufacturer who wishes to have his customers become interested in the inner workings of his plant.

mime. The incidents of the film drama, like that of the legitimate drama, are based on a story or manuscript known as a "scenario." Provided with the scenario, the players go through the play before the camera as in an ordinary theatrical performance, the camera playing the role of "audience." The interior scenes of these plays are enacted in the studio of the manufacturer. The

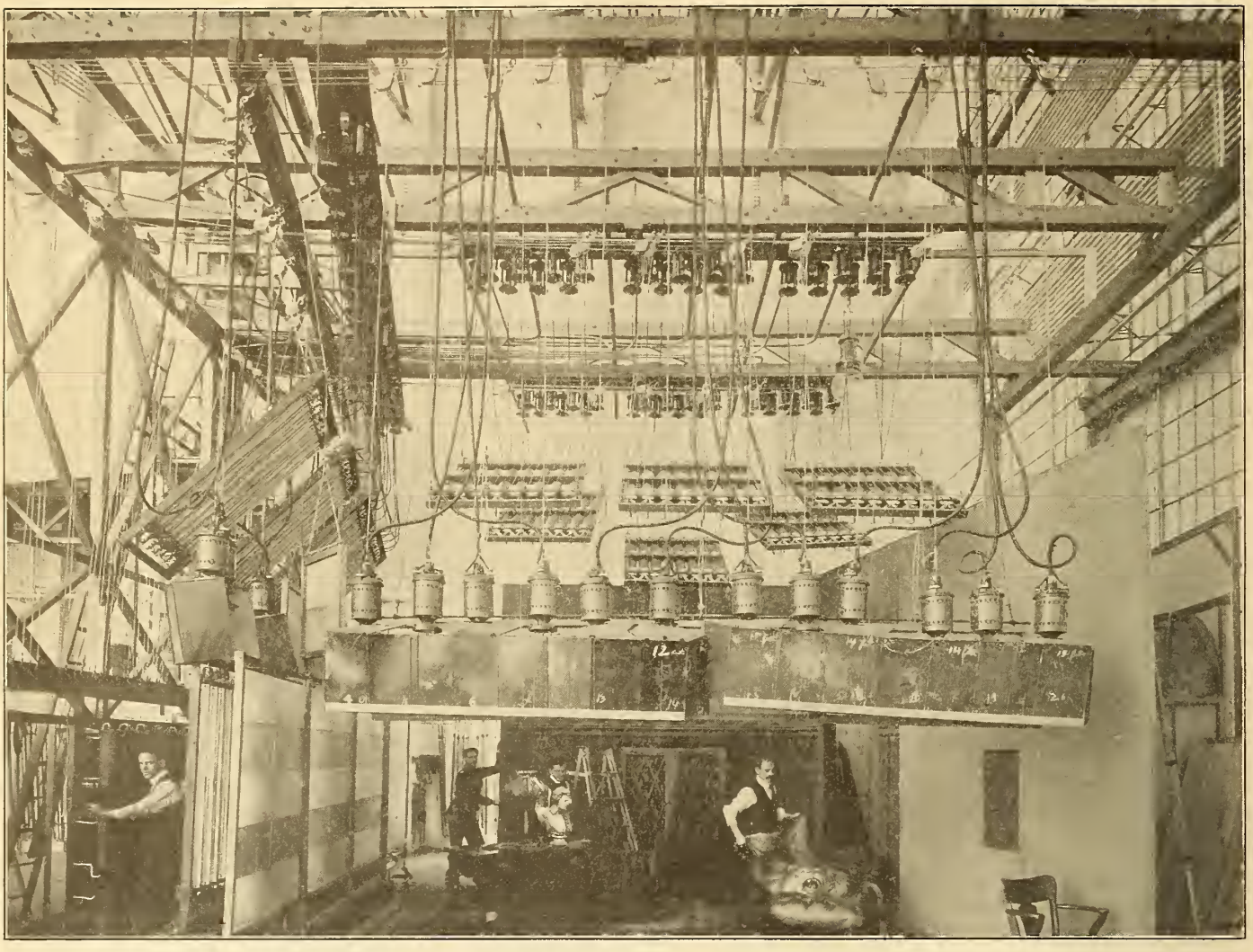


Fig. 30. An example of a studio illuminating system showing the great amount of electrical energy necessary for the lighting of a scene. There are 80 arc lamps and 15 banks of mercury lamps having 8 tubes per bank.

exterior views are of course taken at the place designated by the scenario, which may be any place south of the Arctic circle or north of the Antarctic. Trick pictures are invariably studio productions.

Film comedies correspond to the comedies of the stage, and are photographed in the same way as the dramatic films, either in the studio or at some place that is in accordance with the scenario. As comedies are based upon some story, a scenario is provided for their production, similar in nature to that furnished in the dramatic films.

Trick pictures are really sleight of hand performances that are made possible by the special manipulation of the camera. By running the camera backwards, or by substituting dummy objects for the real ones, the photographer is able to perform many wonderful feats that are deceiving to the audience. The effects obtained in trick pictures usually border on the comedy form, although some of the illusions, notably the vision projection, are sometimes utilized in the dramas. Trick pictures require a great ingenuity both in the conception of the trick and in the mechanical features of the camera manipulation, and are deservedly popular.

In the early days of motion picture photography, the stage was located out of doors in a small shed which was left open in the front and closed in on the remaining three sides. The enclosed sides served both as a protection against the weather and as a support for the scenery. In the majority of cases there was no roof over the stage. The floor of the little building was elevated a few feet above the ground and served as a stage on which the plays were enacted. The camera was installed in a small house directly opposite to the open side of the stage so that the lens could take in the full width of the building.

Both the studio and the camera house were mounted on a common platform that was free to turn in any direction like a turntable, so that the open side of the stage could be faced toward the sun. By this means it was possible to secure any desired illumination on the scene. As it was possible to take pictures in this type of studio only under favorable weather conditions, and for the reason that the wind caused unnatural effects on the draperies and clothing of the players, it was soon abandoned for the glass enclosed studio of the present day.

The present studios are enormous glass-enclosed buildings, greatly resembling giant hot houses in their external elevation, and are generally of the steel frame type of construction. Both the roof and sides consist of continuous glass paneling, so that it is practically as light in the studio as out of doors. Steel trusses carried from columns on the side do away with all intermediate posts, giving a clear floor space. With a studio of this construction it is possible to carry on the work under almost any weather conditions, with natural light.

(*To be continued.*)

Another Selig Animal Feature

Lions Shown in "Wamba"

MONDAY, May 26, is the date set for the release of "Wamba, a Child of the Jungle," the next two-reel animal picture to be featured by the Selig Polyscope Company. In this picture three big lions, the particular pets of "Big Otto" Breitkreutz of the Selig wild animal farm, are the beasts about whom the interest of the film and the danger to the players centers, while Bessie Eyton as "Wamba" and Baby Lillian Wade as "Lillian Rice" are the human players predominant in the film. The settings, as usual, are quite convincing and the story will doubtless hold many an audience spellbound.

Mother love might have been chosen for the title of this picture, perhaps, as suitably as "Wamba, a Child of the Jungle," for it is about this emotion that the story really hinges. Miss Eyton makes of Wamba a most likeable character, and shows conclusively the little brown woman of the jungles, with all the passion of a tigress and the courage of an amazon, also possesses a love for her baby that nothing can overwhelm or quench, and which she lavishes on a little white girl, placed in her charge, after her own little one dies. This little white girl, most capably played by "Baby" Wade, causes the real thrill of the film in the second reel when she seeks refuge in a hollow log and is pursued by a huge, man-eating lion.

Wamba and Lillian.

The Selig people are to be congratulated upon their elimination of much that might have been blood curdling and gruesome in the picture, had it been played out on the screen the way some feature productions are staged these days. They present all the horror of death in the teeth of a lion by suggestion only, and leave the catastrophe itself to the imagination of the spectator.

Pursued by Lions.

The story of Wamba is laid in that picturesque but dangerous strip of coast country known as the British East African Jungle. Wamba is the simple-hearted, half-breed wife of a brutal Portuguese, who lives in a hut on a clearing in the jungle. He is addicted to the rum jug and, as a consequence, abuses Wamba terribly. One day Wamba's child falls sick and she is unable to relieve the little one's suffering. Pete returns to the hut in a surly mood and starts in to abuse his wife. She pleads with him to allow her to take the sick child to Dr. Rice, the surgeon at the British Trading Post. Pete turns a deaf ear to her pleadings and orders her to take the child out of his sight. Finally he falls into a drunken stupor. The child's condition has become worse. Finally, the sympathetic mother love of Wamba overcomes the fear which she holds for her husband, and taking her child she steals out of the hut and makes her way through the dense and untraveled jungles to the doctor's home.

She finally manages to reach the trading post, where she is received in the kindliest possible manner by Dr. Rice and his wife. Mrs. Rice needs a nurse to look after Lillian, her little girl, and as the white child seems to take to Wamba from the first, they arrange to retain her in the household. In spite of the doctor's best efforts to save the native child, Wamba's baby dies, and the heart-broken mother pours out her affection on little Lillian.

Pete, finding his wife and child gone, proceeds to

track them through the jungle and eventually arrives at the doctor's house where he attempts to drag Wamba away with him. The doctor intervenes, thus incurring Pete's everlasting enmity. Pete lingers in the community nursing his grudge. Day by day he watches for his chance to work revenge. Arrives a day when Dr. and

The Rices.

Mrs. Rice ride away to a neighboring settlement. Slowly and cautiously Pete creeps up behind the unsuspecting Wamba, and with one blow stuns her into insensibility. Then he snatches up the child and departs into the jungle. Little Lillian manages to escape from the Portuguese brute but in her effort to evade her kidnapper she gets lost in the dangerous jungles. Her path is beset with prowling man-eating lions, and her many escapes from torturous deaths are little short of miraculous. Pete finds the trail she has taken and once more starts in pursuit. Lillian arrives at the bank of a river and sees the murky waters flowing below. She is about to turn back when she sees Pete following her. He is closely pursued by a huge lion. The tiny tot takes in the situation at a glance and, apparently without hesitation, plunges into the deep waters below. Luckily she is able to swim and she bravely strikes out for the opposite shore. Pete meantime has jumped into the water and hidden under an overhanging rock.

By this time Wamba has recovered consciousness. She seizes the doctor's rifle and traces Pete and the baby through the forest. Lillian reaches the opposite shore but this proves little satisfaction to the tot for she is immediately followed by other lions. She runs to a clearing and takes refuge in a hollow log. Just as the beasts are about to drag the child out and devour her, Wamba rushes into the scene and shoots one lion. This frightens the others away, and soon afterward the child is being clutched to the bosom of the woman.

By this time the Rices have returned. They discover the absence of the nurse and Lillian. A posse is immediately organized and starts to search the jungles. Wamba and the child are found and brought to safety. The posse there follow Pete's trail. This leads them to his shack but upon arrival they find their services will not be necessary. Beasts of the jungle have followed him to the hut and his mutilated body is all that remains of the evident conflict. The cast is as follows:

Portuguese Pete.....Thomas Santschi
Wamba, Pete's wife.....Bessie Eyton
Dr. Rice, the trading post surgeon.....Frank Clark
Mrs. Rice, the doctor's wife.....Eugenie Besserer
"Baby" Lillian, their daughter....."Baby" Lillian Wade

Vaudeville Experience Helps a Lot

The experience gained by Ford Sterling, one of the leading comedians of the Keystone Film Company, while working in vaudeville has stood him in good stead since his advent in silent drama. Many funny situations which used to set his audiences in roars have been utilized by Ford in the pictures with great effect. Sterling is a past master in the art of facial expression and make-up and his impersonation of the German, Hebrew and Irish character on the screen leaves little to be desired. Although comic in their nature, they are true to life in the last detail in expression, make-up and costume. Sterling seems to have set a new mark for this sort of work and gotten entirely away from the old style and conventional character types formerly presented on the screen and accepted as the real thing by motion picture audiences.

American's Camera Man Has Accident

In producing pictures requiring explosions many camera men have escaped death by a fraction of an inch. None, however, ever came closer to the Happy Hunting Grounds than Albert Heimerl of the American Film Company while the second company was making a scene last week. A temporary shelter of heavy planking was erected over Heimerl and his camera. One hundred pounds of black powder and thirty sticks of dynamite were too much for the short 150 feet which separated Heimerl. A 300 pound boulder struck the top of his shelter, smashed his camera and buried Heimerl under the debris. He was unconscious when extricated and will be laid up for several weeks.

Clifford Buys a Bungalow

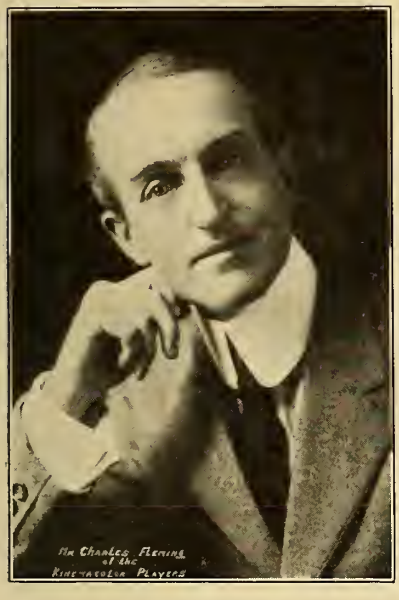
William Clifford, leading man for the Bison brand under Director Francis Ford, has joined the ranks of the real estate owners in Hollywood, through the recent purchase of a beautiful bungalow. The residence consists of eight rooms, set in a particularly pretty garden on Sunset Boulevard, an ideal playground for that wonderful baby.

S. S. Hutchinson Back in Chicago

S. S. Hutchinson and wife rounded out a four months absence from the Chicago office by returning to the city last week. Mr. Hutchinson spent most of his time at the Santa Barbara studio, but found time to make a trip to Honolulu where he obtained some splendid views of life in the Islands.

Motography's Gallery of Picture Players

CHARLES FLEMING left Canada, the country of snow-shoes and log-fires, for New York and St. John's College, Fordham, where he was graduated with honors and a deep love for books. The latter he inherited from his mother, May Agnes Fleming, whose novels were the "best sellers" of their day. An opening in a dramatic company was offered Mr. Fleming, about the time he had packed his sheepskin away and decided that a career somewhere in the workaday world awaited him and he accepted the offer with thanks. Years of work with William Crane, John Drew, Lena Ashwell, Nance O'Neill and other stars followed, besides much stock work. Then broke the day of the motion picture and Mr. Fleming worked in the front ranks of the Imp and Majestic companies, under Mr. Miles' direction. Recently Mr. Miles affiliated with the Kinemacolor company.



Charles Fleming.

LINDA GRIFFITH is small and blonde and has attained the height of success in her leading roles with the Kinemacolor company in New York. She is of a deep thoughtful nature, which is responsible for her forceful yet quiet acting, in films, and, in addition, is a student and a writer for periodicals. California is Mrs. Griffith's home state and her most thrilling experience, she claims, was her surviving the San Francisco earthquake and fire. She had been doing theatrical work in the doomed city and, after its devastation, went east where she became ingenue with Florence Roberts and Margaret Anglin. That was about the time she changed her name from Arvidson to Griffith and became one of the first members of the Biograph stock company. Last summer she went to Sweden, visiting the homes of her ancestors, and on returning to the states, was induced to help make Kinemacolor famous.

Linda A. Griffith.

MABLE VAN BUREN was blown out of the "Windy City," across several states, and brought up at the Kinemacolor studio on one of those prosperity gales for which the lake city and its weather man are justly noted. In this case, however, David Miles was the direct cause of the high wind which took Miss Van Buren Kinemacolorwards. He needed a leading woman, remembered the work of Miss Van Buren in a company with himself, some time previous, took a train to Chicago and on his meeting Miss Van Buren created the storm of entreaty which resulted in her giving up vaudeville popularity for the call of the silent drama. And she's not sorry a bit, for she loves active work in big portions; also, she loves all outdoor sports, being an expert swimmer and horsewoman, and she gets all these things she loves, in picture work. A very lovely woman is Miss Van Buren, with wonderful brown eyes, dark hair and pretty teeth.

Mable Van Buren.

MURDOCK McQUARRIE sounds Scotch, but he isn't; he's San Franciscan. Just now he a Kinemacolorite by merit of his ability to play leads and has been with the nature-color company almost since its inception. He was but twelve years old when he began his dramatic work, playing the part of the waif in the "Lights of London." For three years following this beginning, he assumed the animated role of cowpuncher on his uncle's ranch in Arizona, then he deserted and returned to the stage, assuming juvenile parts at the Alcazar stock, San Francisco. For sixteen weeks he was leading man for Clay Clemment in Honolulu, and, returning to America, decided that New York should thereafter be his home. There he appeared with E. S. Willard, Jefferson and others and signed for four years of work for William A. Brady. That finished, he turned to the picture world via Kinemacolor entertainment.

M. J. MacQuarrie.

Winnifred Is So Bashful

Although Winnifred Greenwood, one of the most popular leading women with the Selig organization, was "born in a dressing-room trunk," as the saying goes, led her own stock organization for many years, and played hundreds of stage heroines during her successful career, she has never forgotten how to blush and is still subject to stage fright. A week ago she happened to be an innocent spectator at the Parkway theater in Chicago, where the Selig pictorial war play of "Pauline Cushman" was the feature. It so happened that this lady had vitalized the title role of the heroine. Manager Nelson recognized her and led her reluctantly to the stage where she was introduced to the crowded house as the lady who made the shadow of the celebrity so vital and fascinating. There were vociferous calls for "Speech, speech." This was something new to Miss Greenwood. All at once the hundred carat heroine had three varieties of stage chill, including an attack of "tonguetiedness." She finally managed, however, to stammer her thanks, and then dodged a shower of bouquets that admiring ladies in the audience heroically and impetuously sacrificed to honor the actress.

"Calamity Anne" Picture at Venice

Director Hale of the American Film Mfg. Co. in company with Jack Kerrigan, Jack Richardson, Louise Lester, a number of cowboys and last but not least the famous American burro, which plays such star parts in all the Calamity Anne pictures, left Santa Barabara last week for Venice, Calif. to finish some scenes in a new picture. The journey is 125 miles from Santa Barbara, a distance travelled for the sake of six scenes. Much difficulty was found in inducing the burro to travel alone in the freight out of Santa Barbara. He refused to mount of his own accord, and in an effort to drag him on he fell from the platform of the freight station and everyone thought a dead burro would be found. But "Woodrow" was unscathed, and by dint of ropes was finally pushed and hauled into the car, rending the suburban atmosphere with burro calls for help.

How "Toothless Ted" Got Name

"Toothless Ted," commonly known as Theodore W. Wharton, the producer of par excellent merit with the Essanay Film Manufacturing Company, earned his title as "Toothless Ted" in a rather painful manner. Last Thursday Wharton had fifteen teeth extracted and nine nerves taken out without an anesthetic. This was all done in less than one hour, and before another hour had elapsed Mr. Wharton was on the floor of the studio directing a photoplay.

Seeking Broadway Theater

Film history will be made by Harry R. Raver and Philip Klein, the son of Charles Klein, the playwright, if negotiations to put Itala multiple reel masterpieces in Broadway theaters, not in conjunction with regular service, are consummated.

Inasmuch as Itala features at the present time do not exceed four reels, this action in "featuring features" whose length does not nearly approach the eight and nine-reels of "Quo Vadis" and others, the enterprise is unprecedented.

Just A Moment Please

SUGGESTION TO PRESS AGENTS.

Why not send out story of injury to one of your players and close item with sentence: "Despite the injury the player pluckily insisted on finishing the scene." It must be great stuff—they all do it.

—

HOW MANY WOULD YOU EXPECT?

"Parted at the Altar—in two parts" announces a feature film manufacturer in his advertising. It pays to be explicit.

—

SCENARIOS THAT ANYONE CAN WRITE.

War Drama:—Two brothers in Virginia leave for school, one to Northern and other to Southern. War breaks out. One joins federals, other Confederates. Boys are rivals for hand of same girl. Northern soldier spurned when he enters Southern lines to plead his case. Pursued. Brother takes his place to help him get away. Bang! bang! He's shot! Carried to old home. Girl nurses him back to health. War over. Northern soldier returns. Brothers shake hands beneath entwined rebel and federal flags. Girl marries old friend.

—

PLENTY OF CAPITAL.

A trade item recently published announced that Charles Rich, Thomas Cash and William Rich were the incorporators of a new concern to operate a chain of New England picture theaters.

—

TOO MUCH SCREEN CLUB BALL?

In the May number of "Vitagraph Life Portrayals" we lamp by the published cast that Robert Gaillord plays the role of "The Strong Man" and a star precedes his name, while we read beneath the cast that "star indicates portrait shown on this page." Down in the lower right hand corner is a small halftone of Alice and Edna Nash, the Vitagraph Twins. What's the answer?

—

WAS ENCOURAGEMENT NECESSARY?

"After the meeting adjourned a banquet was served in the grill room of the Seelbach Hotel where the sweet strains of music cheered the exhibitors on as they partook of the hospitality of the Louisville committee on arrangements" reads the report we received of the convention of Kentucky members of the M. P. E. L. of A.

—

OUR BURG.

Fred Mace, pop. actor, pres. of The Photoplayers, and possibly next mayor of Los Onglez, was a visitor in Our Village last wk. Ye ed. had a nice little chat with Fred over at the La Salle House and found him even more likeable in real life than he is in the pictures. Come again Fred.

Geo. Kleine opened his new show, "Quo Vadis," at the Opry House this wk. and our villagers unite in declaring it's some regular show.

Johnny Pribyl, right bower of Will Selig, sailed for London, Eng. on the 26 of last mth. Bon Voyage John.

A rumor was current on Main st this wk. that Geo. Spoor is going to bandle dolls as a side line to his w.k. film biz. New industries are always welcomed. Chi. is getting to be a sure enough mfct. center.

C. Lang Cobb, the man who put the ram in Ramo, was seen Tues. of this wk. shaking hands with friends on the sunny side of Main st. Welcome to our city.

—

THAT BRITISH GEOGRAPHY.

The Ohio flood pictures, when shown in London, occasioned the following comment in *The Bioscope*: "The recent floods which have devastated the United States from the east of the Rockies, across the middle states from west to east, culminating in Southern Ohio, where Dayton is the chief city to suffer, have probably not been equaled in magnitude of disaster since—" etc.

—

WE JUDGE THE MARRIAGE WAS UNHAPPY.

Sir:

I note your mention of some odd motion picture titles and wonder if those you listed attracted any more attention than did three recently announced by a Pennsylvania exhibitor. As listed in his lobby they read: "A Coupon Courtship," "The $100 Elopement," "The Parting Eternal."

A. K. W.

—

Selig, we are informed, is to film Chicago's welcome to the Peerless Leader, which occurs on Frank Chance Day, otherwise May 17. Something tells us the welcome would be just as cordial were Frank to leave his ballplayers (?) behind.

—

Had a touch of Spring Fever yet?

—

So have we.

—

N. G. C.

Who's Who in the Film Game

Facts and Fancies About a Man You Know or Ought to Know

THE commonplace man knows very little of art. It has small concern for him. The artist and the lumberman see strangely different things when they look toward the woods. The artist would give credit for it to the Master, the Lord Creator. He would see the surpassing beauty of the sun's rays reflected by the myriad leaves. He would gurgle with the delights of the colorings—the girdles about the trees—the grace of that far-reaching limb. The glint of a dew-drop on a leaf tip would suggest diamond drip, or some such fanciful thought. There would be yellow-golds and similar tinting. The undergrowth would be freshly green; and the heather would be bejeweled and the fragrant flowers would rest their blossoms on mellow sheens or lichen-covered rocks. He would exult with Nature. On the other hand the lumberman would reckon the value of the same scene on a dimension basis—how many feet—how many dollars. By which token, be it known that Ingvald C. Oes is no lumberman. Ingvald is an artist.

Six Feet Four is no Joking Matter.

Mr. Oes is exceptional in many other respects. He is an artist, but he doesn't sustain himself by his art. Far be it from. He adores Corot and Barye and Rousseau and Millet and Diaz, but that is all. He found out early in life that he could go right along adoring the old masters without entering into competition with them, and he learned about the same time that competition was plentiful and much more profitable and easier in other directions. But he stuck to art for quite some considerable spell, even at that.

For one so young and bashful, I. C. Oes has made remarkable progress. He is only a little past thirty, was born in Chicago, educated in Norway and if he hadn't been shifted about so much when he was little he might have attained considerable standing. As it is, he only measures six feet four in his holeproofs and he languishes the sad hours away with his feet hanging over the dashboard or through the footboard or any other where that it is convenient for him to find rest for his great length. When he stands, they all look up to him. You have to. Six feet four is no joking matter. It's a head above anything you run across. So you will agree that had he been cuddled along in his baby days without the discomforts offered by two or three continents he might have assumed gigantic if not freakish dimensions. As it is, he is only six feet four. But then, he isn't wabbly or bent in the shoulders or hipshot or anything like that. He's an artist and as symmetrical all the way up or down as his cute little mustache would indicate.

When Oes was only about three feet three, his folks took him back home with them. His education, that equivalent to our high schools, was completed at Christiania. After graduation, Oes' penchant for making pictures suggested the development of that talent and he became a student at the Royal Industrial Art School where he acquitted himself with honors. With his diploma as reference, he became a member of the scenic art staff of the Royal Natiania Theater of Christiania. Art, as a regular thing, began to wane about then, but art got him the position as publicity director for one of the largest publishing houses in Denmark with headquarters at Copenhagen. And his art led him straight into the art department of the same concern and out of it into the Great Northern Film Company of the same city. For when Mr. Oes saw the possibilities of motion pictures he knew the jig was up for him as a competitor of old masters. He was in at the beginning of an entirely new era of art and with his fine sense of appreciation he said: "Me for that." He has been wearing a *that* sticker ever since.

When the Great Northern Film Company thought of America as a place to extend its operations, it also thought of Ingvald C. Oes, who by then was bidding fair to blossom into a man-sized man. So Mr. Oes was sent to the land of the free and the rest of it in 1908 with full power to represent his company. Oes stopped in New York and established his headquarters there. Equipped with educational advantages of two continents and a handicap of only twenty-five years to the bad since birth and six feet or so backed by the virility of youth, you were bound to hear from the house of the polar bear. Oes is a regular bear in the film business. He has had opportunities a plenty to line up with the bunch and take his inning at the double-cross, but he always pulls through or around every combination.

For he was in at the beginning and he's an artist in more ways than one. At one time he hesitated between

"Buck Richard's Bride," May 14. Copyright 1913, Selig Polyscope Co.

going licensed or not. Possibly he doubted his youth among a class of men much older. At any rate, something told him to steer clear or the boogy man might get him. He held Great Northern back. Then he became a director of the Motion Picture Distributing and Sales Company. When that concern had no other functions to fill, he became vice-president of the Film Supply Company. This concern, so recently in the spot-light that it requires no comment, is being dissolved by mutual consent. The method of distributing certain brands seems to be evoluting along new and untried paths, but Mr. Oes is holding Great Northern fast. Only recently the Exclusive Supply Company was formed and Oes' postion with the new concern lends more power to his energies. The Exclusive practically succeeds to the Film Supply program.

Ingvald C. Oes is a bachelor and, like most film men, he is too busy for clubs or societies.

Method of Itala Players

There are dialects in the sign language and deaf and dumb eloquence as in the other languages of mankind. Some races, particularly the Latin, are known for eloquence of hands and facial features. It is peculiar to note that in Italy the modes of expressing thoughts, feelings and passions differ in various provinces. They vary almost as radically as do the tongues of the various peoples. The sign languages of Sicily and Calabria, southern provinces, are rougher and ruder in expression than is the case in provinces to the north, Tuscany and Rome. The Itala Film Company is composed of northern Italians, and the dramatic method of the northern Italians is evidenced in their playing. There is little of the local characterization in the playing of Ermete Zacconi, known as "the Mansfield of Italy," and the successor to Salvini. His art is too universal in scope and feeling to be classified as is those of lesser lights. The work of the Itala players in "The Dread of Doom" is clearly distinctive of the northern Italian mode of expression. Their methods are subtle, there is the absence of gross violence, such as has marred the work of other Latin localities. They leave more to the imagination, act more with their heads than with their hands, so to speak. It is their theory that given a certain situation, it is understood that the persons in respective parts will have emotions to correspond to their situations. Accordingly they go on to surmount the higher artistic summits, and to achieve admirable finesse.

Props Worth Over $5,000

For the benefit of the many persons who believe that it is an easy matter to stage and properly equip a picture company on small capital, it might be interesting to note that skins worth more than $5,000 were used in a recent production at Universal City under the direction of Mr. Montgomery. Tiger skins gathered in South Africa, leopard skins from the same country and a large collection of other skins from different parts of the world were used besides hundreds of dollars worth of properties, scenery and other incidentals.

The Motion Picture Exhibitors' League of American

General Headquarters
703 Euclid Ave., Cleveland, Ohio

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Getting Ready for Convention

The second annual state convention of the Motion Picture Exhibitors' League of Pennsylvania will be held in the Continental Hotel in Philadelphia on May 27 and 28. Through the influence of Mr. Neff the Pennsylvania exhibitors have been able to secure the services of Clem Kerr, who will act as manager of the arrangements in general. Mr. Kerr has already achieved much prominence among the various branches of the Motion Picture Exhibitors' League throughout the country for his adaptability in organization as well as his managerial ability in handling these conventions. The phenomenal success of the convention at Dayton, Ohio, together with that of Columbus, Ohio, and other states have secured for Mr. Kerr the plaudits of all who have seen his work. The national convention held in Chicago last year also owes much of its phenomenal success to his unceasing efforts and careful guidance.

The Pennsylvania convention will undoubtedly be a most interesting one, owing to the fact that in that part of the United States the exhibitors have been contending for some time with many laws and orders enacted by civic authorities, through their ignorance of conditions, that have done much to stay the onward progress of this industry.

The Continental Hotel is one of the most ideally arranged hotels in the East in which to hold an affair of this kind, owing to its ample auditorium facilities. To one side of the room which will be used for the convention will be a still larger room which will be artistically decorated and divided into booths for the display of the by-products of the motion picture industry.

The detail arrangements are in the hands of Clem Kerr, who will act as manager; E. A. Jeffries, who will be the general chairman, and J. Hesser Walraven, who will act as secretary of the convention. The comforts of the many out of town guests will be attended to by a carefully selected entertainment committee headed by Jacob Weinrich, assisted by A. R. Cavanaugh and others, while the exhibits will be in charge of Walter Steumpfig and John Greenbaum.

Kentucky Exhibitors Meet

Kentucky state branch number eight, of the Motion Picture Exhibitors League of America, met in convention at the Seelbach Hotel, Louisville, Ky., on Wednesday, April 23. A large number of exhibitors attended; new members were taken in and a rousing, enthusiastic convention was held. After remarks by several of the members, the convention got down to businss. After listening to the reports of the committees on credentials, auditing, resolutions, legislative and grievances, a check was voted drawn to the National League for the per capita tax, and a general discussion of matters followed. The following officers were elected:

PENNSYLVANIA STATE CONVENTION COMMITTEE.

Bottom Row, Sitting:—M. J. Walsh, Geo. H. Roth, Treasurer, Walter Steumpfig, President; E. A. Jefferies, Chairman; Clem Kerr, Convention Manager; J. Hesser Walraven, Secretary, and A. R. Cavanaugh. Top Row, Standing:—George Chapman, J. G. Greenbaum, Ben Zerr, Walter Jacobs, Press Agent; J. Weinrich, Chairman Entertainment Committee; John Conners, J. W. Pierce, Harry Schroeder, and Chas. Segall.

Scene from "Calamity Anne, Parcel's Post," Release May 22. Copyrighted 1913, by American Film Manufacturing Co.

National vice-president, Orene Parker, Covington, Ky.; president, L. J. Dittmar, Louisville, Ky.; first vice-president, J. A. Bleich, Owensburg, Ky.; second vice-president, J. J. Ciablo, New Port, Ky.; secretary, J. J. Dolle, Louisville, Ky.; treasurer, Max L. Simon, Louisville, Ky.

The following delegates and alternates to the New York convention in July were chosen: L. H. Ramsey, A. B. Arnett, L. J. Dittmar, J. J. Cravlo, H. B. Strulie, Carl Tarvin. Alternates: G. A. Bleich, C. Bloomfield, J. M. Wentzell, Jos. L. Steurle, Mr. Griffith, Fred Dolle.

Just after the officers were elected, President Neff arrived and was escorted to the convention hall where he addressed the convention. President Neff in his remarks called the attention of the exhibitors to conditions existing now as compared with former conditions a year or more ago. He pointed out the necessity of organizing and co-operation of all those interested in the motion picture business, especially dwelling on the importance of uplifting the business and creating a healthy public sentiment in favor of the motion picture.

After the meeting adjourned a banquet was served in the grill room of the Seelbach Hotel. During the banquet, Mr. Neff stirred the exhibitors to a high stage of enthusiasm over the big convention which will take place in New York. Kentucky will undoubtedly be there well represented, with banners flying.

After the banquet, the exhibitors in a body visited President Dittmar's beautiful Majestic theater and at 8:10 visited Keith's vaudeville house and were entertained by a splendid performance. After the show was over they again visited the Seelbach where a splendid spread awaited them.

Rousing West Virginia Convention

Over one hundred delegates attended the opening meeting of the West Virginia convention of the Motion Picture Exhibitors' League of America, held in Wheeling on April 30, and many more arrived after the meeting had adjourned for luncheon.

Mayor H. L. Kirk delivered the address of welcome to the convention, and in a few well chosen words extended them the freedom of the city.

While delivering his words of welcome the mayor paid high tribute to the picture men in the following words:

"No business man can do a community the service the motion picture men can do. They are the genuine missionaries of progress and they are fast breaking down old prejudices. They scatter the germs of progress wherever they go."

President Neff replied to the mayor's address, congratulating the city of Wheeling on having a man for mayor who had so many progressive ideas.

Following this address adjournment was taken and the delegates retired to the ground floor grill of the McLure, where musical instruments, moving picture machines and like supplies for picture houses were being exhibited.

At the closing session the following officers, delegates and alternates were elected:

President, A. G. Frohme, Home Theater, Wheeling; first vice-president, Russell Lynn, Dixie Theater, Fairmount; second vice-president, Patrick McGovern, Odeon Theater, Clarksburg; secretary, M. A. Sybert, Park Theater, Moundsville; treasurer, D. B. Eagan, Amuse Theater, Ronconverte; national vice-president, A. L. Cottrill, Wonderland, Point Pleasant.

Delegates, L. R. Thomas, R. Robinson, U. P. Kemper, P. W. Barrett, D. B. Eagan, R. E. McCray; alternates, G. W. Perrine, Frank McCray, J. B. Cotts, Jas. Velas; John Papaulias, O. F. Langworthy.

On the night of April 30 a big banquet was given. Many distinguished gentlemen were present, among them being the mayor of Wheeling, the mayor of Bellaire, Ohio; mayor of Bridgeport, and National President M. A. Neff.

Some Coming Conventions

The Texas state convention will be held in Dallas, Texas, on May 28 and 29. A large attendanace is expected. National Vice-President Finnegan of Dallas will have full charge of convention arrangements; as he made such a grand success of their last convention, it goes without saying that the Dallas convention will be one of the largest yet held in the south.

A convention is called for Tennessee on May 17. President Neff has just sent an organizer into Tennessee to visit all the exhibitors there.

The Baltimare, Md., and Wilmington, Del., conventions are being handled by experienced enthusiastic workers and the big convention to be held in Philadelphia no doubt will be a hummer.

Solax's "The Man In the Sick Room." May 16.

"Ashes of Hope," Copyrighted 1913 by American Film Mfg. Co.

Lubin to Entertain Exhibitors

Until a short time ago the name of Philadelphia was synonymous with somnambulism. It is most gratifying to note the way in which that city is waking up. This fact is well evidenced by the way those interested in the motion picture industry have displayed their enthusiasm over the coming second annual state convention of the Motion Picture Exhibitor's League, which is to be held in Philadelphia on the 27th and 28th of May at the Continental Hotel. On last Wednesday, Messrs. Kerr, Walraven and Roth, of the convention committee, were the guests of Siegmund Lubin at luncheon at the Lubin plant. Mr. Lubin showed great enthusiasm in regard to the coming convention, and will detail a number of his camera men to make a reel of film for the Exhibitors' League, depicting the historic points of interest in and around Philadelphia, as well as taking a picture of all the exhibitors and their families.

Elaborate arrangements will be made by Mr. Lubin to entertain the many out-of-town exhibitors and their

families, who will wish to visit not only the Lubin plant in Philadelphia, but the new two million dollar plant which is nearing completion at historic Betzwood, outside of Philadelphia.

Exhibitors, Attention!

President Neff would be very much pleased to hear from a few live, wide-awake exhibitors in the following states: Arizona, Georgia, Idaho, Montana, New Hampshire, New Mexico, North Carolina, North Dakota, Oregon, South Carolina, Vermont and Wyoming.

All contributions for the members of the Motion Picture Exhibitors' League who have suffered by reason of the flood or tornado must be in by May 14, 1913.

Hungry Realism in "Robespierre"

A hungry mob scene that needed no rehearsal to make it realistic was enacted during the production of the Imp three-reel feature, "Robespierre," under the direction of Herbert Brenon. A morning of strenuous mob scenes was followed by a call for luncheon. The delicatessen that furnishes lunches for the Imp studio had already supplied the three Imp companies, but the mob of two hundred men, women and children had been overlooked. They were becoming peevish. Director Brenon, to save time, decided to go on with the mob scenes. The particular scene to follow was the mob's attack on the bake-shop, which was elaborately stocked with loaves of bread, rolls, cakes, pies and all kinds of pastry. When the mob got a peep at the foodstuffs, one can well imagine what happened. The whistle blew; the scene was on; the hungry mob made one grand onslaught. All well armed with axes, clubs and stones, they smashed down the doors and crushed in the show window, climbed through and helped themselves in true mob fashion to everything edible in sight. Then picking up the provender, they scurried to all parts of the studio to lunch sumptuously.

First Picture House for Amoy, China

The Amoy Cinematograph Co. (Ltd.), capitalized at $6,000 gold, has recently been organized and has placed the order for its entire plant with a firm in the Philippine Islands. This Philippine firm is to have the equipment in the city within a few weeks and will send an American there to install it and to instruct the local Chinese in the method of operation.

The establishment of this enterprise is largely experimental, as it is the first of its kind there, although traveling companies have stopped for a few days at a time when passing through. The local company has rented a building formerly used as a Chinese theater, and since there are a number of somewhat wealthy Amoy men interested in the success of this venture, it is anticipated that there will be no difficulty in finding a sale for tickets. It is interesting to note in this connection that in subscribing for stock some of the more wealthy men stated that they were very anxious to have the company start operations in order to provide a means of entertainment.

The capital stock represents merely the cost of buying the plant and the incidental expenses incurred preliminary to the opening, and no one person has been permitted to invest so heavily as to gain a controlling interest in the company. It is expected that, if this venture succeeds, the company will increase its capital and open more theaters in other parts of the city.

Prominent Exhibitors

FROM a little log hut in the hills of southern Ohio to the office of president of the Motion Picture Exhibitors' League of America is a long jump, yet such is the leap made by the subject of this brief sketch, M. A. Neff, of Cincinnati, Ohio. Along the upward path he paused long enough to be employed in a tree nursery, to act as a cabin boy on a Mississippi river flatboat, a lumberman, a surveyor, a railroad conductor, a freighter in the far west, a gold miner, a cow puncher, a colonization agent, a vaudeville and theatrical manager, and in addition to all this organized the M. P. E. L. of A. He lays whatever success he has achieved in life to his mother, and declares the most impressive memories of his boyhood are the arrival of the first issue of Horace Greeley's New York *Tribune* and his first ride on a railroad train. The idea in establishing the league, he declares, was to secure a square deal for all and special privileges for none and he leaves it to the exhibitor himself to judge whether or not that object is being obtained as the league grows in size and strength. Cold figures prove however that the little idea that originated in Mr. Neff's head for the formation of a motion picture exhibitors' league has borne fruit to the extent that today that league numbers members in every state in the union and is still growing. The frequent conventions and get-together meetings of the league now keep Mr. Neff on the rails a majority of the time.

CARL RAY, president of the Michigan branch of the M. P. E. L. of A., was born in Bowling Green, Ky., on November 12, 1867. Attending school in Baraboo, Wis., it was quite natural that he entered the employ of Ringling Brothers, whose circus winters in that city. For two years he handled the ticket wagon of that show and then journeyed into Old Mexico with the Travena Circus in an executive capacity. Some time later a dramatic company of Sherman, Texas, was in charge of Manager Ray and then motion pictures claimed him. With an Edison Kinetograph, for which he paid $800, he started en tour with the Corbett-Jeffries fight films. This was only the beginning—today Muskegon, Mich., claims Mr. Ray as its mayor, the owner and manager of the Orpheum, the Lyric, the Majestic, the Elite and the Amuse theaters, all located in that city, and its wealthiest real estate operator. A large and prosperous ranch at Gardena, California, and a beautiful and luxurious winter home at Hollywood, in the same state, are also the property of this genial picture magnate. The high standard of the programs maintained at Mr. Ray's houses keep them playing to capacity business every day in the week and prove conclusively that he is a showman born and bred. He knows that quality counts and gives his patrons all that they can possibly expect for their money and then a little bit more—just for good measure. If you don't think this policy pays him well cast your eyes over Mr. Ray's diamonds and you'll find the answer. For he is a successful exhibitor in all that the word success means.

"In the Long Ago," May 15. Copyrighted 1913 by Selig Polyscope Co.

Current Educational Releases

Relics of Ancient Rome.—Cines. These views carry with them the very atmosphere of the days when these grounds were traveled by the men who made their country foremost in architectural, musical and mythical arts. They were produced by excellent photography and a painstaking selection of the castles and aqueducts in the Champagne Romaine. After having witnessed these views, one may truthfully say "I have visited Italy."

The Chicken Industry, France.—Eclipse. The chicken industry in France has reached a height that hardly any other country can equal. In this picture is shown a model stock farm. Feeding and cramming poultry follow; after which their methods of plucking and sanitary packing are shown. The special method used to whiten and make the flesh tender is also illustrated.

Reedham Drill.—Kinemacolor. Reedham Orphanage is at a little town called Purley, not far from London. It is for the children of soldiers, and is managed under the direct patronage and interest of the King and Queen. This particular school being for soldiers' orphans, they are taught there the duties that they themselves will have to perform when they become members of the British army, and one of the features of the school is the annual display of their fancy marching. To the sound of their instructor's whistle they form various stars and circles, this being coronation year, the last figure they make is the Imperial Crown, and underneath, the King's royal initials, G. R., standing for George Rex.

The People of Somaliland, East Africa.—Cines. In this picture of the Somali natives we see them in their every habit. A typical village is first shown, after which comes the Sultan of Gheledi. As to the local marketing, a butcher with a cleaver is shown at work. The methods of protecting their homes against storms, the maintenance of their maize and cotton plantations comes next. Weaving and many other industries in their crude state closes this picture.

Gulf of Togulio, Northern Italy.—Eclipse. This is one of the most picturesque landscapes of which Italy can boast. In detail are shown St. Marguerite, St. Michael, Rapallo, Annibale Bridge and many other noteworthy edifices.

The Jelly-Fish.—Patheplay. This film deals with the jelly-fish that inhabits the Mediterranean Sea. The species is more richly colored and more beautiful than that of any other part of the world. Some of the speci-

mens examined are a yard in diameter. The jelly-fish has introduced himself to practically every surf bather, and they should take this opportunity to study the innocent looking creature at close range.

Electrical Phenomena.—Eclair. This educational subject treats with one of the most interesting subjects of the present day. The mystery of electricity is still the wonder of the century. Here are shown some very interesting and entertaining experiments which are quite unusual. It would be impossible to see these same experiments, except by making trips to some of the best of the world's laboratories, where scientific research work is conducted.

Along the Banks of the River Eure (Colored.)—Patheplay. A scenic film that includes views of the ruined aqueduct used to carry the waters of the Eure to Versailles and several examples of fifteenth century architecture built at the instance of Louis XIV, and the whole handsomely colored.

Salamanders.—Eclair. A popular scientific subject, not only interesting and instructive but one which has enough action to please.

In the Tyrolese Alps, Austria.—Eclipse. By the most extraordinary efforts these views were taken along the rivers between snow-capped mountain ranges, which, running down to the rivers far below, display by the vegetation along their sides every season of the year.

Inspection of the Quebec Police.—Vitagraph. Showing the splendid police force of the oldest Canadian city, the men that now patrol the historic Heights of Abraham, the scene of General Wolfe's famous exploit.

Montreal, Quebec and Halifax.—Patheplay. This film offers an opportunity to everyone to visit every place of interest in these three thriving cities of Canada. No country in the world has more scenes of historic interest and historic landmarks than this, and persons, by means of this film, may view at their leisure the monuments and landmarks in a more comprehensive manner than would be possible through a personal visit with its resultant expenditure of much time and money.

Vitagraphers at Kama Kura.—Vitagraph. A beautiful reproduction of life in the Land of Lotus Flowers, showing the Vitagraph "Globe-Trotters," as they appeared at one of their first stops in the Mikado's empire. The neighborhood of some of the Vitagraph Japanese plays, the first of their kind ever produced.

Saragossa.—Patheplay. The capital of the ancient province of Aragon and a reminder of the golden age of Spain when she was the greatest power in the world.

Uses of Dynamite by U. S. Engineering Corps.—Vitagraph. Dynamite has many uses in times of peace as well as in warfare. The engineering corps are shown using it in stumping and felling trees and for a variety of other purposes. The ease with which this violent explosive may be handled and its enormous power when exploded in close quarters are most strikingly illustrated.

Big Game.—Eclair. These views were taken at the London Zoo, England, and show many of the largest animals in captivity. The different species of each family are also shown, making it a most educational and interesting picture.

The Chateau of Blois (France.)—Patheplay. A castle high on the bank of a beautiful river. The chateau is an architectural masterpiece reminiscent of the days of royalty and replete with historic mementos. An unusually fine scenic offering.

The Grand Canyon.—Vitagraph. A splendid travelogue, showing the wildest scenes of the majestic valley of the Colorado River. The valley where the human voice may be heard over fourteen miles away.

In the Valley of the Vesubie (France) (Colored).—Patheplay. The Vesubie River, rising in Italy at a height of 6,000 feet, winds its way through the Alps to France and the spectators follow its course through a valley, beautiful in black and white, but whose beauty is enhanced by the handsome coloring.

Winter in Upper Engadine (Switzerland).—Patheplay.—A view of the Alps in all their wondrous and glorious beauty holding the spectator spellbound by its very magnificence.

Nathan Hale (A Historical Drama).—Kinemacolor. Nathan Hale is the first of a series Kinemacolor will produce depicting the main incidents and lives of great men. Hale is discovered teaching school when he hears of the battle of Lexington and the call to arms. He enlists and is next seen in the Camp of Revolutionists. At school he made an enemy of the town bully, Seth Brown, which later is his undoing. Gen. Washington desiring information as to the number and condition of the British troops, calls for a spy. Hale offers to go, dressed as a Country school teacher, inside the British lines. He secures the desired facts for Washington, but is seen and betrayed by Seth Brown, who has joined the British. He is captured, the papers found on him, and is condemned without trial. Later we see his newly made grave with an old man mourning for the brave youth. The picture ends with a view of Nathan Hale's statute in City Hall Park, New York, and the subtitles—"137 Years Later, Lest We Forget." Official records having been consulted for all action and subtitles. It shows both American and British Camps, and the celebrated picture "The Spirit of '76" is reproduced in this film.

Tachkent, Asiatic Russia.—Eclair. Tachkent has been the capital of Turkestan since 1867. The city is made up of two sections, the old and the new. The new Russian town, with its beautiful gardens, presents the appearance of an immense park. The ancient part of the city is almost entirely surrounded by a great crumbling wall.

The Ant-Lion.—Patheplay. The ant-lion is a very interesting little creature about a quarter of an inch long, whose principal occupation, as the name suggests, is the trapping of ants. It chooses a patch of soft sand on which to build the trap and then buries itself in it. By maneuvering underneath the sand the ant-lion forms an imitation ant-hill with a hole through the center. When the ant passes across the hill the sand slips beneath his feet and the more he struggles the deeper he goes until the ant-lion feels the pang of hunger which prompts him to reach through the sand and make sure of his prey.

Of Interest to the Trade

Held Business Meeting

A business meeting of the mid-west branch offices of the General Film Company was held at the Blackstone Hotel, Chicago, on Wednesday, April 30. Among those present were the following: President Frank L. Dwyer and General Manager Homer A. Boushey of New York; Geo. K. Spoor, Manager Isaac VonRunkel, Manager A. M. Eisner, Manager Walter E. Scates and Special Representative Harry Cohn, all of Chicago; Manager A. W. Garth and Special Representative J. E. Willis of Cleveland; Manager S. W. Hatch of Cincinnati; Manager Robt. Lieber of Indianapolis; Manager A. J. Gilligham of Detroit; Manager F. W. Redfield of Milwaukee; Manager "Tiny" Augur of St. Louis; Manager E. R. Pierson of Omaha; Manager C. I. Ramsdell of Kansas City; and Manager W. C. Preller of Minneapolis.

Rising from the Ruins

The same spirit of "get there" which characterized the rebuilding of San Francisco after the fire of 1906, is being shown in the rebuilding of the Universal's plant destroyed by fire on the night of March 26. A large force of men under the direction of General Manager A. M. Kennedy and Edward Wortham, stage manager, are working night and day to allow the executive force to move into the new building by the end of the present week. In addition to the new general offices, which are situated at the southwest corner of Gower street and Sunset boulevard, Hollywood, a new stage, 70x70, one 60x60, twelve new dressing rooms, a complete and up-to-date barber shop, a large projecting room, two large property rooms, two scenic docks and a spacious cafe and restaurant where the best meals obtainable can be had at almost cost, are a few of the improvements planned by Mr. Kennedy. The work of construction started on the morning of April 13 and will be completed this week.

The administrative building will contain the private office of the general manager, cashier, controller, a room for the use of the directors, the scenario and publicity writers and the telephone exchange and booths. The building directly west of the new administrative building will be used for the restaurant and barber shop.

Program Brought $1,000

One of the most remarkable features of the Screen Club Ball, held in Terrace Garden, April 19, was the spirited bidding for the souvenir program raffled off by King Baggot, the president. This book was the first off the press and the first bid for it was $125. The price then began to soar with leaps and bounds until Adam Kessel, Jr., president of the New York Motion Picture Co., offered $1,000 for the book. It went to him without a struggle. The program contains original cartoons of Messrs. Kessel & Baumann by Rube Goldberg, the famous artist of the *Evening Mail* and also the autographs of all prominent people present at the ball.

Celebrates His Birthday

A very pretty function was pulled off at the Lubin plant on Monday, April 20, the date being the anniversary of Mr. Lubin's birthday. At noon a gun was fired and over four hundred of the employees, players and executives poured out into the grounds, shouting "Many happy returns of your birthday." Mr. Lubin was directed to a platform to receive the congratulations, and a silver cup was presented by Anna Levitt and Mary Powers, two little girls, both players and under four years of age. Charles Goldsmith made the presentation speech, to which Siegmund Lubin responded in a very

Siegmund Lubin Receives a Loving Cup.

emotional reply. The buildings were decorated with bunting and the executive office filled with flowers. The cup was manufactured by the Caldwell company of Philadelphia and weighs eight and one-half pounds. Barry O'Neil, Tom Cochran, William Kerry, Charles Goldsmith, H. A. D'Arcy and Tom Hopkins were the committee of arrangements and made a success of a function that will for many years remind Herr Lubin of the love and loyalty of his people.

Two Interesting Educationals

Two educational pictures are scheduled for early Majestic release. "The Oyster at Home," which will appear on the reel with "Billy's New Watch" on May 11, and "Liquid Air" on the same reel with "Rivals Outwitted," released on May 18. The well-known dog actor "Shep" will be featured in "Shep the Hero," released on May 20, which will also mark the debut of a number of beautiful puppies of which Shep is the proud father—all destined to be actors.

Film Causes War on Impure Milk

A moving-picture film showing the dangers of an impure milk supply has been exhibited with such good effect in Germany that health officials at once became much more rigorous in their enforcement of the pure food regulations. Their campaign against negligent dairy men was conducted with such energy that the milkmen finally presented a petition to the authorities, asking for the prohibition of this particular film. In reply to this action Professor Schlossmann, of the Dusseldorf Municipal Hospital for Children, who is responsible for the film, proved that it had led to the trial and conviction

of many dairymen for violation of the pure food regulations. Its exhibition was not discontinued.

Much is being said nowadays in Germany about the possible evil effects of moving pictures, but the other side of the question, the moving picture as a public educator, is well illustrated by the experiment of Professor Schlossmann. His film showed particularly how impure milk is responsible for many of the diseases of children, and it was exhibited extensively throughout the Rhine Province in promoting a propaganda for reducing the rate of infant mortality. The net results so far have been excellent. The health authorities are enforcing existing rules and regulations much more effectively; the dairymen are producing a better article, and the children are drinking cleaner and purer milk.

Want An "Alkali" Ike Doll?

Practically every youngster in the United States during the "Teddy Bear" craze insisted upon having one of the fuzzy little "bears." What promises to be an even more popular successor to the "Teddy Bear" will soon be put upon the market by the Essanay Film Manufacturing Company, and will probably serve to make not only one of its players but also that brand of films the best known in the world—it's an "Alkali" Ike doll.

The doll, which is a perfect miniature representation of ever-popular Augustus Carney in the role of "Alkali" Ike, will stand some eleven-and-a-half inches high, when astride the little hobby-horse as shown in the accompanying cut, and will be so jointed that it can be made to perform all sorts of stunts. The doll can be removed from the horse and made to assume countless other poses. The blue shirt, sheepskin "chaps," sombrero, bright colored neckerchief, and even the leather holster containing a miniature revolver will all be reproduced in a lifelike manner. The exact resemblance to the well known character of the motion picture screen is assured by the fact that the Essanay people are going to pay the doll manufacturer five hundred dollars for the mould alone, from which the face of the doll is to be cast.

The Essanay Company will shortly announce the method by which the dolls can be obtained and the moment the plan is made known will undoubtedly be flooded with orders. Not only will every exhibitor be certain to want a supply to sell his patrons or give away as souvenirs, but every lad will want one as a plaything and travel miles to reach the theater at which they can be obtained. Plans are also under way for placing the dolls on sale in toy emporiums and department stores all over the country. The new toy is the creation of Don Meaney, Essanay's genial publicity promoter, and will undoubtedly place him in the front ranks of press agents. It's a cold and stormy day when the fertile Meaney brain can't concoct some new advertising wrinkle, but this latest creation of his bids fair to outdo all former efforts, and to make not only "Alkali" Ike dolls and Essanay films, but also Don himself the talk of the country.

Scenario Prize Offered

At a meeting of the board of directors of the exposition of the motion picture art, which is to be held in connection with the third annual convention of the Motion Picture Exhibitors League of America, in New York City, in July, it was decided to offer a prize of $25 for the most appropriate scenario of a comic nature, suitable for either a man or a woman. This scenario is to be used during the week of the show and must not take more than five minutes to act. The competition is open to all and the manuscripts to be entered should be sent to Frank E. Samuels, secretary of the exposition, second floor, German Bank Building, Fourteenth street and Fourth avenue, New York City. Those not accepted will be returned to their authors.

Second Crystal Release

Beginning Tuesday, May 27, the Crystal Film Co., of New York, will start their second release of Crystal films. This subject will be dramatic and special pains are being taken to make each reel intensely interesting and worthy. It will be the policy of the Crystal to make this new release entirely different from anything at present on the program, intending same to be a high class society drama.

Scene from Kinemacolor's "The Scarlet Letter."

The reel will feature Miss Pearl White, the popular Crystal star, who has endeared herself to patrons of the silent drama. The first dramatic subject will be entitled "Where Charity Begins."

Auto Picture Show for Rural School

Moving pictures for rural schools was favored by the members of the St. Paul University of Minnesota Alumni Association at its annual meeting. The pictures in the rural schools will be shown, if found practicable, by means of a dynamo mounted on an automobile making a circuit of the schools of the state.

The automobile plan of showing educational pictures is being fostered by the extension department of the State University. It is proposed to mount a dynamo on an automobile and have it driven by the auto engine. In turn the dynamo would furnish power for the moving picture machine. The need of such an arrangement has been felt for some time throughout the state. Many rural schools are isolated so far as electric power is

concerned. With the apparatus mounted on the auto it could be driven over a circuit of schools and provide educational films. As the automobile engine has not been perfected to the point of driving electric dynamos, the engineering department of the university is experimenting along the line of making it adaptable. The contrivance would be operated in conjunction with the film bureau now contemplated by the extension department. It is proposed to establish a film bureau for supplying films to the high schools of the state which have moving picture machines. Eventually the plan would extend to the grade schools.

'Twill Warn Jealous Girls

Now, girls, resolve quick to never be jealous of your best beau again! Or else 'twill go as bad with you, no doubt, as the Thanhouser release of Friday, May 9, shows it went with Lulu Orville, who was so jealous of her sweetheart, Frank Mush. Lulu was a scrapper, too—always "starting something" on about any topic Frank expressed interest in. In their home, California City, a rose tournament was to be held, and Frank was entered in it with a chariot. He besought Lulu to drive it for him—the entrant always appoints a pretty girl as driver—but argue she must, and in the end won't drive! On the spur of the moment, Frank asked a fair stranger to drive and on the same spur the strange one consented. Lulu's jealousy exploded right there; she walked off in high indignation. Thereby she lost her Frank; as he came to know the driver of his chariot well, and she came to drive him in the matrimonial sweepstakes.

New Kinemacolor Shows

'Frisco will get an advance view of the Panama Canal in natural colors at the Columbia theater on July 6, the first Pacific Coast company opening at the Valentine theater, Toledo, and travelling westward by easy stages with stops at Omaha, Denver and Salt Lake City. This pictorial advance agent of the Exposition will remain in San Francisco and surrounding territory. About the same time a North Coast company will open at Seattle, and a little later another company will be sent on a tour of British Columbia. As an interesting war feature, the Coast companies will show some films depicting the maneuvers of the Japanese army.

Early California Days Filmed

An achievement in motion picture production almost as epoch-making as the historic event that it portrays, is "The Coming of the Francescans," upon which the Universal Studios at Hollywood, California, are busily engaged. For some months, special scenery has been in the course of painting, buildings have been erected, and designers have been making special trips all over California, copying costumes and implements of the period. All of the old missions between San Diego and Monterey will be shown. In addition to the regular members of the company, there will be hundreds of extra people, among them will be many descendants of the Indians christianized by the Padres along their line of march.

"T e Noisy Six," May 23. Copyrighted 1913 by Selig Polyscope Co.

Reliance Studio Notes

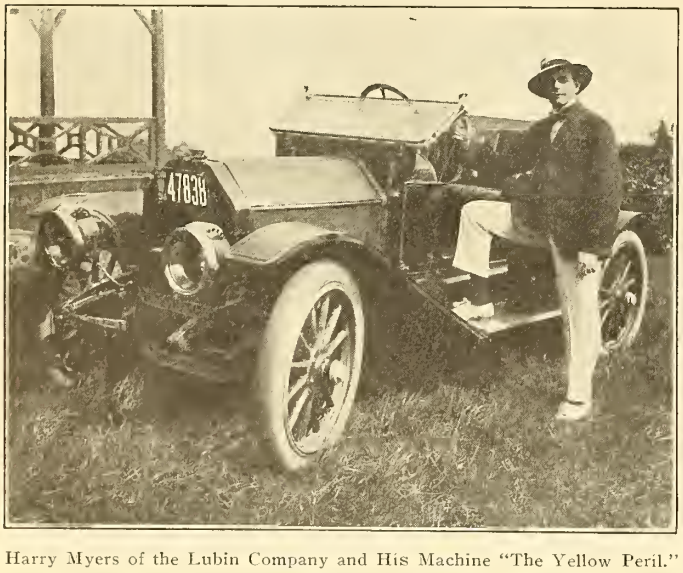
General Stage Director Oscar C. Apfel and his talented wife, Marion Brooks, have returned from a two weeks' trip to Panama. Oscar enjoyed his much needed rest and had a visit with Irving Willett and Anna Lehr in Havana, where pictures of the Atlantic squadron have just been completed.

Edgar Lewis has returned from Oklahoma with four big Western pictures which he directed on Miller's 101 Ranch for early Reliance release. The first one, "The Sheriff," will be presented on May 10, to be followed by "After the Massacre" on May 14.

Among the new members of the Reliance Stock Company is Ethel Phillips—the well-known Australian actress—who will make her first American appearance in Reliance films. Thomas R. Mills and Alan Hale have also been added to the Reliance ranks, as has the beautiful child actress, Runa Hodges.

Irving Cummings has been elected captain of the Reliance baseball team, which is practicing daily and expects to schedule a number of interesting games. Challenges from Lubin, Edison and a number of other teams have been received.

Manager J. V. Ritchey was made a railroad president on Tuesday of last week but only held the job down for a few hours. The responsibility was gladly shifted to other shoulders after a picture was taken of a railroad incident which compelled Mr. Ritchey to assume all responsibility for the road in case of accident during the making of the film. The only train allowed to move on the whole line during the term of the temporary president was the one used in the picture.



Harry Myers of the Lubin Company and His Machine "The Yellow Peril."

In May, the Advance Motion Picture Company will produce a film entitled, "A Battle Above the Clouds" which will be taken on the site of this battle on the fiftieth anniversary. Agents with the company have made arrangements with the Society of the Sons of the Confederacy who will have their meeting at Chicamagua National Park, May 26, 27, 28 and 29. These old soldiers who participated in the battle of Look-Out Mountain will be invited to participate and assist in making the film an actual historical record.

They Looked Suspicious

Charles M. Seay, the Edison director, a few days ago conceived the idea of taking a picture in the subway and, taking his camera man with him, he went over to one of the uptown stations to see if the idea could be worked out. Their machine stopped directly at the head of the stairs and the two men went down into the station and stood over at one side surveying the place carefully and discussing in low tones the possibilities of various spots. It was late in the morning and travel was light. There were only two or three women on the platform and the ticket seller was out of his booth talking to the ticket chopper. The engine of Mr. Seay's car could be heard buzzing at the top of the stairs. The ticket seller glanced casually at the two men, then he looked a little harder. The noise of the motor reached him and his face gradually stiffened into a do-or-die expression. Then, with an air of the greatest possible unconcern, he sauntered over to his booth, securely locked the door and began to put all his change away into a drawer. He thought they were taxi bandits!

Moving Into New Studio

Charles L. Gaskill, Director-Manager of the "Helen Gardner Picture Players" which produced the successful picture-drama, "Cleopatra," has moved its headquarters to Tappan, New York, where a magnificent studio has been erected at a cost of twenty-five thousand dollars. The new structure is said to be the last word in the motion picture industry, and to be completely equipped with the latest appliances and every modern convenience required for an up-to-date studio. "The Wife of Cain," an original story, by Charles L. Gaskill, with Helen Gardner in the title role, will be the next production of the organization.

England's Shows in Working District

The popularity of the moving-picture palaces in the populous manufacturing districts in England is attracting attention. It is reported that the licensing magistrates look seriously on the extension of these picture theaters, and in the near future these annual licenses will not be granted so freely as in the past.

In Bradford, with a population of 289,618, over twenty theaters and halls have already been licensed for cinematograph entertainments, and fourteen of these have been specially built or adapted for that purpose. The daily attendance of these places of amusement is estimated at 30,000. There are also three picture palaces in Shipley, a suburb of Bradford. In addition eleven or twelve new halls in Bradford are applying for licenses. In Halifax five picture houses are doing good business, and a new cinematograph theater in the center of the town is projected. At Keighley there are five picture palaces, and a sixth is now being planned on an elaborate scale. There are also cinematograph theaters at Silsden, Cross Hills, Haworth, and Bingley, all in this consular district.

Magazine Buys New Home

The Motion Picture Story Magazine Company of Brooklyn, N. Y., has purchased the dwelling at 175 Duffield street, which will be remodeled for business purposes, says the *Brooklyn Eagle*. The building is three stories and basement, and the publication will occupy part of it.

"The Stolen Melody," May 21. Copyrighted 1913 by Selig Polyscope Co.

Society Folks in Film

Some of the smartest ladies of Southern California figure in "Uncle Tom's Cabin," a Universal feature of the near future. The well-known society woman, Miss Goddard, and her friends, all of high social standing, were greatly interested in the taking of the boat scenes and asked to be allowed to appear in them. Mr. Turner consented and told them they must make up and be prepared to be bossed around, and they were delighted. Their pretty faces and dresses will be admired by the thousands who will flock to see this wonderful picture.

Pastor in Praise of Motion Pictures

The Rev. Frank O. Hall, speaking on the subject of "The Theater as a Moral Force" in New York City, at the church of the Divine Paternity vigorously defended the moving picture show. When the time comes, Dr. Hall said, to estimate the great inventions of the present age, the moving picture will take the same relative place given to the printing press.

"I hold no brief for the theater," said Dr. Hall, "except that I am a lover of the theater and I believe it is a better institution today than it ever has been in the history of the world. There are better plays and better actors than ever before. Within the last ten years few have realized what a tremendous influence the theater exercises, especially since the invention of the moving picture or the cinematograph. I have visited many moving picture shows, and I find them a great deal better than I expected. The evil has been overestimated. Of course, there are bad pictures, but I have found very few that were objectionable. I have observed the changing sentiment and demand for educational pictures. I have seen the enthusiasm which greeted the films showing the features of travel in foreign lands.

"Shall there be a censorship? Yes, when the other theaters are censored. Why should the people who can pay $2.00 for a seat censor the plays to be shown the people who can afford to pay only five cents? After all, the public is responsible for the plays that are presented."

New Advertising Stunt

C. Lang Cobb, Jr., manager of sales and publicity for Ramo films, has started a unique campaign of advertising in the form of issuing coupons to the public. Each coupon will be redeemed by the Ramo Company for its face value of five (5) cents from the Ramo exhibitor who accepts it, and gives in return a free admission to the bearer. The Ramo Company does not claim that the coupon method of advertising is original with them, but Mr. Cobb is quite certain the plan Ramo has adopted of making use of the time honored coupon has never been used in the moving picture business.

Director Wilfred Lucas, of the Universal's staff, has recently been entertaining his old friend, Charles Dalmores, the highest priced and most popular tenor in the world today, outside of Caruso. Mr. Dalmores was in Los Angeles with the Chicago Grand Opera Company.

"The Tattle Battle," Selig release of May 20.

Edison Players Sail for England

Director Charles J. Brabin, Miriam Nesbitt, Marc MacDermott and Otto Brautigan, photographer, all of the Edison Company, sailed for England on Saturday, May 3. As the result of Manager Plimpton's visit to Europe last month, arrangements have been perfected for an excellently equipped studio and a strong company has already been assembled to support these famous players. The trip will be an extended one, probably covering six months at least, during which time the players will cover many points of interest throughout the British Isles.

Seeking New Players

Harry McRae Webster, general director for the Essanay Film Manufacturing Company is in New York for the purpose of securing new talent for photoplays. If you see a little, short, red haired gentleman lurking around the Times Square Building, at Broadway and Forty-second street, just tap him on the shoulder and impress him gently but firmly that you are desirous of appearing in motion pictures.

Come On With Challenges!

The Lubin baseball team is on the firing line and ready for a battle with any of the film men. Manager Billy Hallman has the men in first class shape. The team is composed of G. H. Stillfield, Matty Kilroy, Harry Myers, Bill Engel, Ira M. Lowry, John McInnis, Billy Hallman, Arthur V. Johnson and John De Foney. Any one wishing to challenge this strong team should address G. H. Stillfield, business manager.

Kathlyn Williams to Produce Picture

Kathlyn Williams, the talented leading woman of the Selig Polyscope Pacific Coast stock company, has already gained a great deal of prominence through her ability as an originator and writer of successful scenarios. Now she is going to add further laurels to her reputation by personally producing a series of pictures which she has written herself and in which she will play the principal roles. Mr. W. N. Selig has completed arrangements whereby her initial effort in this direction will receive the co-operation of the entire Pacific Coast studio organization.

Telephone Advertising Film

The Mountain States Monitor, house organ of the Mountain States Telephone and Telegraph Co., makes mention of the fact that motion pictures were recently taken of the Denver headquarters building and its busy force. Views of the operating rooms, the emergency crew of linemen, the operator's school, fire drill, the auditor's office, the printing plant engaged in turning out 43,000 Denver telephone directories, 700 Denver employees leaving the building for lunch, and numerous other graphic telephone scenes make up the two reels of film made at the plant and which were exhibited recently at the Empress theaters in Denver, Colorado Springs and Pueblo to enthusiastic audiences. It is later expected to show the film in theaters in all sections of the country.

Selig Kangaroo in Vaudeville

"Boxer," the famous fighting kangaroo and exhibit extraordinary of the Selig wild animal farm, is now attracting attention as a headliner in vaudeville. He is being exhibited in theaters of the Sullivan and Considine circuit. "Boxer" was presented to Mr. W. N. Selig, president of the Selig Polyscope Company, by J. D. Williams of Australia.

The Advance Motion Picture Company is engaged in making a film called "The Feast of the Flowers." It is San Antonio's famous flower festival. The film is booked solid in the state of Texas and an enterprising exhibitor of Kansas City has arranged to exhibit the film for two weeks straight in a hall in Kansas City which seats 15,000 people.

Don Meaney of Essanay in His Scrumptious New Quarters.

Brevities of the Business

PERSONAL NOTES.

W. H. Durham, scenario editor, is back at his desk at the Western Vitagraph Companay's offices, though not entirely recovered from the effects of the fracture of his right knee.

Bob Frazer is again playing juvenile roles in Eclair films after his all-winter work with Savage's "Million" comedy.

Mrs. Miles, late of the Kinemacolor company, is now with the Western Vitagraph Company in their scenario department.

Director Bowman, on leaving the Kay-Bee company, joined the players of the Western Vitagraph companay, with Rollin S. Sturgeon's band at Santa Monica, Cal.

J. S. Dawley has brought the Edison western players back to New York after their eight months' absence, and all members of the company are in perfect health. Laura Sawyer has much to say about the splendid land of sunshine they have just left, and is displaying a wonderful collection of ostrich feathers and Mexican drawnwork to her feminine friends.

Charlie Hoskins, who was with the old Republic company and later with the Universal as director and character man, has joined the Reliance company.

Frank Meyer, of the Chicago office of the Famous Players Film Company, is in New York on company business.

Ermette Zacconi is returning to his villa in Italy after playing in Itala's two films, "The Palace of Flames" and "The Dread of Doom." He has long been associated with Duse and is known as "the Mansfield of Italy."

Lincoln J. Carter is a grass widower, for Mrs. Carter has gone to Chicago for a business visit and Mr. Carter and his two sons are keeping house alone on the hills of Hollywood.

William Wallace Corrie, who was murdered with another seaman at Graymas, was a brother to Jane Keckley, who in private life is Mrs. Roy Watson. She is a member of Lincoln J. Carter's company at the Universal Ranch. Mrs. Watson is very distressed at her brother's sad ending and has spent most of her spare time with her bereaved father and mother, who live in Los Angeles, and have received sympathetic messages from Washington. Admiral Cowles wrote feelingly regarding the irreproachable character of their son, who was not quite twenty years of age and had been in the United States navy for three years, attached to the California as a signalman.

Big Jimmy Dayton sat on a mouse out at the Universal studio, said mouse being in the pocket of a coat which had not been used for some time. The mouse didn't even get time to squeak, and was the flattest thing in the world when Dayton arose.

Arthur Hotaling is taking his Lubin company to Atlantic City, where they will picture until July 1. Meanwhile, George Nicholls and his band will continue working in Jacksonville, coming north in early July.

Louis Fitzroy, one of Director Milton H. Fahrney's oldest actors, is now assistant director to him. Both Mr. Fahrney and Mr. Fitzroy have had military training which is invaluable to them whilst producing Bison 101's. Mr. Fitzroy will continue acting as hitherto, which is well, for he has had a long stage experience and is a master of the art of makeup.

Al Christie has decided to use paper hats in the future when directing pictures. as they are less expensive than the standard brands. Al, when he becomes excited, cares nothing about throwing his hat down and standing on it.

Bob Leonard and Wilfred Lucas have the credit of being pioneers in the wearing of straw hats at the Universal city.

Leo Maloney, an old Bison actor, has returned to the Universal fold, appearing under his old director, Milton H. Fahrney. Louis Fitzroy has been advanced to the position of assistant director to Mr. Fahrney. His military training is valuable to him in the production of the 101 Bisons.

Ramona Langley, a native daughter of California, who recently closed an engagement with the "Modern Eve" company, having taken the part of Ranee, made her debut in moving pictures as a member of Phillips Smalley's Rex company.

A. E. Smith, treasurer and business manager of the Vitagraph Company, has returned to New York from Europe, where he spent the last two months studying conditions in the moving picture world there.

Josiah Pearce, the moving picture man of the South, and the senior member of Josiah Pearce & Sons, has arrived in New Orleans from Chicago, Ill., with Mrs. Pearce and Mrs. J. Eugene Pearce. He will remain in New Orleans until the latter part of May, when he will return North to spend the summer months on his estate at Conneaut Lake, Pennsylvania.

Larry McGill is again at the Reliance studio after several weeks of strenuous work in Florida.

Mary Fuller, the Edison Company's Mary, rendered first aid to the driver of a delivery wagon recently when Miss Fuller's auto and the delivery wagon collided, injuring the driver and causing him to lose consciousness. A gash in the man's head received the ministration of Miss Fuller until an ambulance arrived and took the patient to a hospital.

Zena Keefe is leaving Vitagraph pictures to spend three months in European travel in company with her mother and her aunt.

ROLL OF THE STATES.

ALABAMA.

Commissioner Lane of Birmingham will back up License Collector Boggan in his proposed recommendation to require the picture shows to adopt a uniform five-cent admission limit, in lieu of having the license fee raised.

R. H. Little will erect a moving picture theater on Greensboro avenue, Tuscaloosa. Cost $10,000. W. F. Howell, manager of the Diamond, will lease same.

A moving picture concern has taken a lease on the Elks' theater at Huntsville for the whole summer and will have vaudeville and moving pictures there during the next twelve weeks. Other moving picture concerns are said to be trying to get in but so far no suitable locations have been found in the business section of the city.

Yeates and McCoy will erect a moving picture theater building on east side of Dearborn, two blocks south of Texas street. Montgomery, at a cost of $1,000.

ARKANSAS.

Leister and Blake are erecting an airdome on the Davis lot on West Twelfth street, Bentonville, adjoining the Royal theater.

CALIFORNIA.

Plans and specifications have been completed for a new theater building to be erected in El Centro, on Sixth between the Masonic Temple and Rumsey department store, to be constructed by J. L. Travers and to be leased to Charles Applestill for moving picture shows.

Plans have been prepared by Architects Train & Williams for a theater building for F. W. Woodley, manager of the Optic theater. Cost $25,000.

California Feature **Film Corporation, Los** Angeles, capital stock, $15,000. Subscribed $200. Directors, M. C. Doan, L. H. Jolley, E. S. Messer, J. M. Walker.

Willis Polk will draw plans for the municipal opera house in the Civic Center at San Francisco.

C. W. Northrop was awarded the contract at $22,000 for the erection of a moving picture theater at 650 State street, Santa Barbara, for H. K. Marble. A. Lawrence Valk is architect.

COLORADO.

A. E. Carlton, a Cripple Creek mining man plans to erect a moving picture theater building at the corner of Colfax avenue and York street, Denver. Cost, $25,000.

IDAHO.

The old store building at 819 Main street, Boise, which for a number of years has been occupied as a restaurant, is soon to be the home of a moving picture show. The building is being remodeled and will soon be opened by Herman Kaiser, who proposes to operate a high class show.

ILLINOIS.

The new motion picture theater, the Grand, has opened up for business in Evanston.

The old Star motion picture theater in the Hunt block. Main street, St. Charles, has been sold by William Morse to B. H. Finch of Peoria, for some time owner and operator of the Princess and Lyceum motion picture theaters in that city. Mr. Finch has sold both his Peoria houses and will devote his entire time to the management of the St. Charles amusement place. making his home in that city.

L. D. Gillette expects to conduct an airdome this summer at Woodhull, in which will be shown maving pictures three evenings each week. He has secured a portion of the Red Men lot and proposes to enclose it with a high fence as soon as he can get workmen. Comfortable seats will be put in and a large curtain will be made on which to throw the pictures.

Motion pictures of fifty boys of Morgan Park high school at

"Indian Summer," May 22. Copyrighted 1913 by Selig Polyscope Co.

work in their twenty-acre apple orchard, in which they hope to clear $1,000 or $2,000 a year, will be shown in the public schools of the rural districts of Cook county on special occasions planned for general education in the move to make the farming districts more productive.

Champaign is to have a new and model motion picture theater, one that will be equal to anything in the middle west. Mark and Bert Cooper are to be the builders of this new theater, having just closed a deal for the T. D. Wilson lot on Church street, just west of the Trevett & Mattis bank, and work on the new structure will be taken up in a short time.

Herbert Hewitt, acting as architect and agent, took out a permit for the erection of a new moving picture theater which is to be erected at 1201 South Adams street, Peoria. The permit as issued by Building Commissioner J. A. Schneider, calls for the construction of a theater building valued at $12,000.

A moving picture show will occupy the building made vacant by the Moffitt stock at Bloomington.

The new motion picture theater which Wallace Emery has been equipping has been opened at Galva.

Loop Theater Company, $15,000, to operate theaters in Chicago. S. Ruhstadt, J. Kaplin and others.

Milo Phares will open up a moving picture theater in Henry.

Banner Theatre Co., Chicago. $17,500 to operate theaters. Menle E. Moore, Jas. C. Matthews and others.

Photo-Drama company, $1,000, Chicago; operating moving picture shows; J. A. Verhoeven, M. A. Dynewicz, R. J. Cooney.

Ezra Beers has sold the Princess theater on South Main street, Canton, to Don Elliott. Mr. Elliott is the son of former Deputy Sheriff J. B. Elliott, and he has had some experience in moving picture shows.

A deal was closed at Bloomington recently whereby Woolley Bros. become the proprietors of the motion picture business that has been conducted by R. A. Shobe. A. B. Woolley is to have the personal charge of the business.

George L. Murphy has purchased property north of B. S. Austin's grocery store in Woodstock, and will erect thereon a new theater building.

Moore Feature Films, $3,000, Chicago; to operate moving pictures; M. E. Moore, W. W. Willis, M. J. Bover, incorporators.

H. C. Hatcher is assisting Milo Phares in starting his new picture theater in Henry.

The moving picture show in the Schlitz opera house, Minonk, closed. The proprietors, Messrs. Paul Kohl and Charles Garrett, having dissolved partnership. Mr. Kohl will open the show again as soon as he can get matters straightened up but it will be several weeks.

P. L. Shepherd of Springfield has purchashed the Rex moving picture parlor on East State street, Rockford, and has taken possession. The new proprietor is an old hand at the moving picture business, having had five years' experience in that line. The purchase was made of the White Brothers, who have conducted the Rex since its opening a year ago.

The building that was formerly occupied by Fred C. Miller at Somonauk has been remodeled into an up-to-date moving picture theater by Cress & Mooring. A raised floor has been put in, the interior has been painted, booths have been installed, and additional exits have been arranged.

Plans for a new opera house at Elgin are being drawn by a Chicago architect. Attorney Walter Healy is interested.

The Wiley Amusement Company, Chicago; capital $2,500; to operate moving picture and vaudeville shows; incorporators, Frank W. Lambden, George I. Wiley, Alice W. Glaskay.

INDIANA.

Northern Indiana Motion Picture Company, Huntington; capital $5,000; to promote moving picture business.

The brick masons have begun laying the foundation for the new theater in North Main street, Bicknell. According to plans, it will be one of the most up-to-date in southern Indiana.

Homer Knox is remodeling his theater at Bloomfield.

A score of alarmed patrons fled from the Scenic theater, a moving picture house at 504 East Washington street, Indianapolis, when fire starting from a broken electric light bulb ignited three films one evening recently. Jack Hamilton, the operator, was forced to jump from a high balcony to save his life. He was unhurt. The damage was $500, three films and a machine being destroyed. The theater is owned by Edward Philips and A. Braem.

The Atlas Amusement Company intends to build a motion picture show building at Indianapolis that will seat 700.

Architects Brubaker, Stern & Boyle are drawing plans for an addition to the Columbia theatorium at Columbia street and Fulton avenue, Evansville. The addition is 50x40 feet, making the total length of the building about 140 feet. The cost of the work including a balcony from which the pictures will be projected, is $4,000.

IOWA.

J. E. Peuland is putting the O. H. Walker building at Mediapolis, recently vacated by Oscar Danielson, in shape to start a moving picture show.

Wilson Bender is having his building at Ida Grove remodeled for a moving picture house.

Fire starting in a moving picture theater over the Woodna & Mareias restaurant at 12:30 o'clock Sunday morning, April 28, wiped out a large section of business buildings in Maurice and caused a loss estimated at $25,000.

A theatrical corporation with $10,000 capital has been organized in Waterloo to conduct the new picture theater which will be built over the mill race on Bridge street. The incorporators are W. S. Butterfield and M. Heiman of Battle Creek and Chicago, and Ira J. Hoover of Waterloo. Until the annual meeting in October the officers will be: President, W. S. Butterfield; vice-president, Ira J. Hoover; secretary-treasurer, M. Heiman.

Bridwell, Tracy and Keller have purchased C. E. Dayton's moving picture show at Richland, and it will hereafter be known as "The Princess."

J. Miloslowsky has leased from John Gibson the first forty-four feet of ground, floor frontage, west of the Equitable building on West Locust, Des Moines, and will remodel the first floor for a moving picture theater. The improvements will be started June 1, when the present lease expires.

Proprietors of the Bio moving picture theater on Fifth avenue, near Sixteenth street, Rock Island, were the victims of a bold robbery recently. An unknown thief helped himself to a small sack of money containing between $75 and $100. The robbery was committed some time after the closing of the theater.

James Queer, of Atlanta, Ind., has leased the New Richmond opera house for a year and on May 1 will begin presenting motion picture shows.

T. C. Higgins and Henry Webb have let the contract for an Airdome to be built at Kellerton.

Architect Arthur H. Ebeling has plans for the erection of a moving picture theater at Davenport.

The Photoplay theater at Harlan has changed hands, Mrs. Allen selling to Joseph Bishop and George Fowler.

Hart Brothers will erect a new picture house at Clinton.

George Frank Dippel, architect of Rogers Park, Ill., will draw plans for a moving picture theater to be erected at Muscatine.

Thomas Morrish, proprietor of a motion picture show at Knoxville, was instantly killed last week in a fall from a step-ladder upon a cement sidewalk in front of his place of business.

H. A. Watkins, formerly proprietor of the Lyric theater at Boone, has purchased two moving picture theaters at Centerville, Ia., and he and his son, Ralph, will take charge of them at once.

The moving picture hall at Tabor has been repaired, repapered and repainted. The interior has been furnished with fixtures for a first class motion picture show. New opera chairs have been installed and the interior looks nicer than ever.

The new theater at Hampton, the Windsor, has been opened at a cost of $35,000.

Clinton is to have another modern picture house. Hart Brothers have closed a deal whereby they become owners of the property across from the city hall formerly owned by George W. Kendall, and will build a handsome new picture house, which they state, will be the finest in Iowa. It will be known as "The Best." A new 1914 model "Motiograph" machine will be installed in the Second street theater. The building will be of brick, with a beautiful tile and marble front of the latest design. The house will be splendidly appointed and handsomely decorated.

W. M. and Carl Shields and Fred Vreeland are to put in a first-class moving picture theater in Osceola. They have rented a large room and now have a force of men remodeling and putting it in first-class condition.

Elbert & Getchell will erect a moving picture theater at Des Moines, and will manage same, when completed.

W. L. Hester has leased the Grand Opera House at Ida Grove and will open a moving pictrue show there.

The house defeated the Burt bill providing censorship for moving picture films. As reported back to the house the bill provided for the appointment of a censor to pass on all films shown in the state. When brought up on the floor as a special order an amendment was submitted by Whitney of Woodbury and adopted by the house providing for the elimination of the censorship and making it unlawful to show any pictures of a questionable character. On a roll call on the amended bill it was defeated by a vote of 55 to 48.

Keota will have a new opera house. J. F. Romine, D. D. Crone and C. A. Lacey are interested.

KANSAS.

The front which is being installed at 734 Kansas avenue, Topeka, will be the most elaborate picture show front in the city.

Emporia is considering the erection of a new moving picture theater. Plans have been prepared by Carl Boller of Kansas City, Mo.

Two moving picture houses at Wichita that raised the admission from 5 to 10 cents have returned to the price of 5 cents to all shows. The announcement that they would give up the 10-cent arrangement was made by the Colonial theater and the Star. Moving picture men raised the price on account of the state censor law. The reason for going back to the old price is that they have not been called on to pay the censorship tax and from present indications will not have to do so.

KENTUCKY.

The North Side Amusement Company of New Albany has taken over the large brick building on High street between Pearl and State streets, and will remodel it into a motion-picture theater. H. H. Legg, P. N. Curl, Chas. Miller, E. V. Knight, Jos. Burns and others, incorporators

J. E. Wawcett, manager of the Earlington *Bee* at Earlington, has bought the Princess moving-picture show and will run that in connection with his duties as publisher of the *Bee*.

MASSACHUSETTS.

Boston Mutual Film Corporation, $5,000; Edwin D. Twombly, A. W. Philbrick, Perley D. Smith.

MICHIGAN.

J. D. Winchell, who plans to open a motion picture theater on Wealthy street near Eastern avenue, S. E., Grand Rapids, got under the wire just in time. He was granted the license just before a remonstrance against the theater was filed by some of the church people in the vicinity on the ground that it would be demoralizing to the young people.

Hudsonville now has its first motion picture theater. M. M. McEachron has rented the I. O. O. F. hall and purchased a moving picture machine which he set up for business and pictures are being shown nightly.

MINNESOTA.

A moving picture theater will be erected in Duluth at a cost of $50,000 by the Burnswick Co., an amusement concern, backed by Thomas Furniss and associates.

Nicholas & Hay will erect a moving picture theater at Fairmont.

The Theatorium picture show at Tyler changed hands. N. G. Nelson sold to H. Mears and Harry Johnson of Brookings, S. D. They took charge and will remodel same.

Dunning & Panabaker, proprietors of the Idle Hour theater, at Albert Lea, have sold that well known and popular play house to F. F. Latta, proprietor of the Cozy theater, who will run both houses, giving the people all clean, first-class attractions.

MISSOURI.

The work on the new motion picture show location at Mound City is completed. The proprietors are Messrs. Ahern & Walker. Elaborate preparations were made in the way of remodeling the building, and the auditorium which now has 285 chairs.

Kirby & Hawkins, owners of the Gem theater at Monroe City, have leased a lot and will erect an airdome.

Hugh Myers, who purchased the Lyric theater at Trenton, sold same to Fulton Gentry, son of J. A. Gentry.

Harry Poter, of Milan, Mo., has installed a new patent motion picture screen at the Pictorium. This screen is an improvement over the ordinary screen in that it does not affect weak eyes and eliminates most of the rainy effect noticed in white screens.

Messrs. T. S. Stephens, Lon Kelley and J. W. Webb sold their moving picture machine and airdome at Linneus, to T. N. Ormiston. The new owner is putting the airdome in shape and will begin the shows in a few weeks.

R. S. Keeves has completed the plans for the conversion of his business house at Oregon into an amusement house. Work will commence the latter part of May.

Universal Film and Supply Company, St. Louis; capital, one-half paid, $100,000. Incorporators, A. F. Black, 498 shares; A. T. Porter, R. B. Dickson, 1 share each. To buy, sell and deal in moving picture machines and films.

Don W. Stuart, secretary and treasurer of the Mutual Vaude-

ville Association of Chicago visited St. Joseph recently, with a view to bringing about the erection of a new theater there. He represented the O. T. Crawford Theater Construction Company.

A deal has been consummated whereby the Grant City Improvement Company becomes the owner of the McDonald moving picture show at Grant City and work will start immediately on the erection of a new opera house. The building will occupy the site of the old wooden structure. It will be modern in every way, one story, 30 by 100 feet, with a 20-foot ceiling. The company has been incorporated for $3,000, with a paid-up capital of $2,000. The charter has been received from the secretary of state. The members of the company are A. M. Willhite, W. V. Hauber, W. C. Okey, Cory Pettijohn, Harry Dalby, J. F. Robertson, J. T. Marrs, C. B. DuBois, Bert Miller and Edward Kelso. The officers are W. V. Hauber, president; W. C. Okey, secretary, and J. F. Robertson, treasurer.

MISSISSIPPI.

Work has been begun on the $38,000 new vaudeville theater and moving picture show building, which is being erected by S. R. Floyd at Meridan. It is expeected that the building will be completed by July 1.

NEBRASKA.

C. Cawley has bought out Claude Wheeler's interest in the picture shows at Dewitt and in Western.

The Empress, the new West avenue motion picture house at Holdredge, is open for business. R. Wright is manager.

John Ritner has just let the contract to erect a theater for moving pictures at North Platte. The building will be fireproof and it is expected that it will be ready for occupancy by June 1.

An explosion of unexplained origin in the Laemmle Film exchange, over 1312 Farnham street, is the cause attributed to a fire recently in the heart of the downtown district of Omaha. The manager of the film company would not talk about the loss to his company, but it is thought it will be less than $2,000.

NEW JERSEY.

At a meeting of the Parents-Teachers' Association of the public schools at Audubon, plans were made to provide for instruction through the use of motion pictures, to be begun as soon as bonds, which were authorized at a recent election, are sold.

NEW MEXICO.

An event of importance and interest in the motion picture field in Albuquerque was the opening of the Lyric theater, in the Everitt building, on West Central avenue, between First and Second streets. The Lyric is owned by Fred Cameron, who has had extensive experience in managing motion picture houses. Mr. Cameron has expended $4,500 in the equipment of the Lyric. There are two afternoon shows, at 3 and 4 o'clock, and three at night, beginning at 7:30. Four films are shown at every show and music is furnished by a fine orchestra.

NEW YORK.

Jas. E. Barry & Co. have leased for Anthony F. Koelble three stores on St. Nicholas avenue, New York, to a moving picture company.

Adam Kessel, Jr., Charles Kessel and Charles O. Baumann of Brooklyn are directors of the New York Motion Picture Corporation of New York City, chartered by the Secretary of State, with a capital of $600,000.

The Educators' Film and Service Corporation of Manhattan, photography and motion pictures, $100,000. Frederick G. Fisher, Frederick L. Kopff, Henry C. Darling, 175 Lexington avenue, New York.

Chippewa Amusement Company of Buffalo, motion pictures and theaters, $10,000. Paul Sheehan, Arthur J. Adler, William H. Gorman, 145th St. James place, Buffalo.

E. G. Brown of Brooklyn is one of the directors of the Powers Photo Plays of New York City, formed with a capital of $50,000.

Victor is to have a moving picture theater, and at last get in line with the progress of the surrounding towns. The second floor of the Walling block is being converted into the theater by the owner, A. D. Prentice, of Rochester, formerly of this town. Added exits are to be built and other safety precautions taken. The Village Board has granted a permit for the new amusement place.

M. Ancker, 11 Park Row, has ordered Gothelf & Zimmerman, contractors, to build a moving picture theater in New York.

W. B. Shane of Syracuse, has leased the store of Albert Kaufman, 128 North James street, Rome, and will transform it into a moving picture theater.

L. and A. Pineus have bought from the Kingman estate land on Fulton street, New York, at the junction of Grand and Putnam avenues, and they are having plans prepared for the erection of a moving picture theater. Cost, $250,000.

Morton H. C. Foster & Brother have leased to John Roddy, 1945 Third avenue, northeast corner of 107, New York, and he will erect a moving picture theater.

Salta Amusement Company, Inc., of Manhattan, moving pictures; $10,000. Henry S. Flynn, Samson Friedlander, and Samuel W. Levine, 65 West 115th street, New York.

Elmira Heights is to have a motion picture show. Mr. Van Allen has secured the Troxel buildings and same will be remodeled.

James A. Lockhart will build a moving picture theater at the southwest corner of Briggs avenue and Tonawanda street, Buffalo.

The contract to erect a motion picture theater on East Main street, St. Johnsville, has been let to Ed. Everetts by Stephen A. Smith.

Theatrical Building Contracting Company of Manhattan, theaters and moving pictures; $10,000. Max Rothbard, Joseph Rothbard, Louis Epstein, all of 2295 Second avenue, New York.

Leo C. Teller, manager of the Broadway Theater, Brooklyn, will erect a moving picture theater at a cost of $180,000.

The McCarthy building of Glens Falls, which for many years was used for the postoffice, has been remodeled for a moving picture theater. The promoter of the new enterprise is Joseph Delaronde.

M. B. Dudley Film Company; capital, $50,000. Incorporators: G. F. Hoyte, A. S. Marks, H. I. N. Ashton, New York City.

The Metropolitan roller skating rink, with stores, at 1684 Broadway, New York, is to be made over into a moving picture theater and stores, according to plans filed by Otto L. Spannhake. The estate of A. F. Eno is the owner. John P. Magner is the lessee. The cost of making this change has been estimated at $10,000.

Exclusive Film Service Corporation, Manhattan; film exchange, etc.; capital, $1,000,000. Incorporators: C. L. Dunn, Bronx; J. J. Cullen, Coney Island; G. W. Collins, New York City.

Inter-City Amusement Company, Brockton, moving pictures, etc.; capital $25,000; incorporators, A. Cazneau, A. M. McLean, Brockton.

Buffalo Branch Mutual Film Corporation of Buffalo, picture film exchange, $10,000. C. J. Hite, W. C. Toomey, H. E. Atken, 60 Wall street, New York.

Paul Fosmer and Robert Duell of Bolton Landing have purchased a Powers moving picture machine from Joe Miller and have opened a moving picture theater in their home village. The theater has been named the "Navajo," and will feature none but the best pictures obtainable. The venture is meeting with unexpected success.

Lestershire will have a new theater built by R. M. Davidson, owner of the Delphi Theater.

Plans for the erection of motion picture houses on the east side of Buffalo have been completed by Manager Vewinkel of the Oriole Theater.

Plans have been prepared for the erection of a new opera house at Nunda. W. H. Willard is the principal backer of the proposed concern.

Exclusive Film Service Corporation of Manhattan, moving picture films; $1,000,000. Charles L. Dunn, James J. Cullen, George W. Collins, 207 East Nineteenth street, New York.

Comet Amusement Corporation of Manhattan, moving picture films; $10,000. Harry Harris, E. Knight Harris, Ralph A. Kohn, all of 31 Nassau street, New York.

John R. Cishel, 257 Virginia, will erect a motion picture theater in Buffalo at a cost of $15,000.

John J. Maher, 186 Rhode Island, will build a motion picture theater in Buffalo to cost $15,000.

Carmel Battista, 98 Dante, Buffalo, will alter a brick building for a motion picture theater to cost $20,000.

Jubilee Realty Company, 1284 Niagara, will erect a motion picture theater in Buffalo at a cost of $20,000.

Theodore W. Meyers leased from the plans his new moving picture theater to be erected at the southwest corner of Audubon avenue and One Hundred and Eighty-first street, New York. The building will be one story high, on a plot 57x90. A feature of the structure will be a sliding roof, so that during the heated months the playhouse will practically be out of doors.

Levyn Michaels, 205 Allen, will build a motion picture theater in Buffalo to cost $45,000.

Heuel Improvement Corporation of Manhattan, realty; $30,000. Charles S. Clark, James A. Taylor, Frank F. Gearux, 203 Bergen street, Brooklyn.

Martin Pfeuthner, 943 Jefferson street, Buffalo, is to open a one-story brick motion picture theater costing $13,000.

M. N. Mark, 303 West Ferry, Buffalo, will erect a motion picture theater to cost $90,000.

Five men were fined in Special Sessions in New York City recently for keeping and maintaining a nuisance in that they allowed "standees" in their moving picture theaters. The men were Benjamin Nibur of 368 West One Hundred and Thirty-fifth street; Louis Montag, 365 First avenue; Samuel Cohen, 797 Third avenue, and Herman Gordon of 39 Rutgers street, all fined $50, and Tony de Franchi, 677 Morris street, who was fined $100.

NORTH CAROLINA.

The moving picture theater at Wadesboro, owned by M. R. Hawley burned, with a loss of $2,500, partially covered by insurance. The theater was in the Smith building, and the fire was caused by the reels igniting.

The A. & E. Moving Picture Supply Company of Raleigh, has been chartered with $25,000 capital authorized and $300 subscribed by R. S. Aronson, O. R. Browne and others, for originating moving picture films, handling supplies and conducting moving picture theater, parks and other amusements.

NORTH DAKOTA.

Stanley has a new moving picture house.

OHIO.

The moving picture censor bill has been passed by the senate after a number of amendments had been made. All films manufactured in Ohio or those which enter the state must pass the censors. A flat rate of $1 is charged for each film. The bill does not preclude local censorship.

Toledo's new exclusive motion picture theater, the Alhambra, just south of the Second National Bank on Summit street, soon to be completed, will be unique among theaters of the world. It is to possess every modern accommodation and equipment and is to embrace all the most commendable features of the principal theaters in France, Germany, Italy, Great Britain and America.

Frank Bancroft has opened the Redland airdome in the Cincinnati ball park.

The Casino, Geneva's new picture house, will soon open up for business. Manager Ault.

The Vendome Amusement Company, Cincinnati; operating moving picture theaters, etc.; capital, $25,000. Incorporators: James Arata, C. J. Wrampelmeier, Louis E. Kiegle, Charles Brichette and Edward D. Jacob.

Dr. Edward Behymer is receiving estimates for a motion picture house at 3737 Eastern avenue, Cincinnati, planned by Custer Brothers.

The West End of Toledo is to have a new picture theater. It will be located at Detroit and Delaware avenues, and will be operated by the Empress Amusement Co., controlled by L. E. Beilstein, general manager of the Rail-Light, and E. R. Kelsey, also connected with the Rail-Light. The Empress Amusement Co. will lease the building from the Zeno Realty Co., which has just been incorporated at Columbus for $10,000 by O. S. Brumback, Arthur H. Hull and William H. Kopittkc, all of Toledo. Ground has been broken.

While alone in the People's five cent theater, Starr avenue and Main street, East Side, Toledo, at 6:30 one evening, Carl Cook, an operator, struck a match in the operating room and a spark ignited a film, causing a small explosion. The blazing film set fire to other contents of the room and caused damage amounting to $75. Cook escaped uninjured.

OKLAHOMA.

Mutual Film Corporation of Oklahoma City, capital $10,000. Incorporators, Joseph F. Custin, H. O. Coughlin of New York City, Hugh L. Harrell of Oklahoma City.

Building on the new airdome at Sand Springs Park has commenced and it will be ready for the opening date, which has been set for May 11.

PENNSYLVANIA.

Samuel Schultz is estimating on plans for a picture theater to be built at 1426-28 South Fourth street, Philadelphia, building to be one story, 35 by 135 feet.

Peucket & Wunder are preparing plans for a moving picture theater building to be erected in Germantown. Building is to be one-story brick. Plans will be ready for bids in about two weeks.

F. Roe Searing, Shaughessy & Wiler are estimating on plans for a moving picture theater to be built on North Broad street, Philadelphia, for Goddard & Weaver, building to be 35 by 100 feet, of stone, one story. Clyde S. Adams, architect.

George Hogg has been awarded the contract for a one-story brick and stone picture theater, 35x10 feet, to be built in Philadelphia for Kahn & Greenberg. Shukert & Sloan, architects.

Hardican & Co. have been awarded the contract for a moving picture theater to be erected at 3941-43 Market street, Philadelphia, for the Eastern Amusement Companay. The new theater will be 40 feet by 120 feet, and will seat 500 persons. The cost will be $25,000. Private plans.

The Polish National Home Association of Shamokin purchased the old Polish church and will transform same into motion picture theater.

The Cambria Amusement Company will erect a motion picture theater at Philadelphia. Cost $15,000.

H. L. Brown, J. Richardson Jackson and Dorney & Smith are estimating on plans for a moving picture theater to be built at Fifty-fourth street and Baltimore avenue, Philadelphia, for W. J. Smith. Building to be one-story, brick, 75x100 feet. R. Werner is the architect.

Blaine Slipp, Nelson Geiger and Ed Albright have sold their interests in the Hippodrome moving picture house at Birdsboro to George Kline, Jr.

Stuckert & Sloan are preparing plans for a moving picture theater to be built at Thirteenth and Market streets, Philadelphia. Plans will be ready for bids in a few weeks.

Charles E. Bell of 223 South American street, Philadelphia, has secured the contract to erect a large film factory for the Lubin Manufacturing Companay at Betzwood.

Daniel Faunce, of Philadelphia has purchased 50 feet of land along the Boardwalk, Ocean City, between Ninth and Tenth streets, for $20,000. A moving picture house will be built.

Title has been taken by F. G. Nixon-Nirdlinger from Robert C. Hutchinson, to the properties 5130 and 32 Market street, Philadelphia, upon which a moving picture theater is to be built. The consideration was nominal. The property measures 40 by 75 feet and is assessed at $18,000.

J. Rose & Son, moving picture house, 40 by 100 feet, southwest corner Gray's Ferry road and Twenty-third street, Philadelphia, for Franklin Amusement Company; cost, $13,000; also one-story store adjoining; cost, $800.

Motion picture theater, 108 Oley street, Reading, W. I. Hipple, owner, cost $12,000.

J. P. Cassidy, Cape May, has been awarded the contract for an open air moving picture theater, with a Dutch windmill entrance.

The Esplanade Amusement Company, Camden; objeect, to operate, manage and control theater; capital, $2,000; incorporators: Michael Seltzer, Alexander M. Seltzer, Thomas M. Love, Samuel F. Nirdlinger, Fred S. Nixon-Nirdlinger.

S. J. Reich will erect a moving picture theater at 1708 Susquehanna avenue, Philadelphia, for William Cohen to cost $12,000.

William R. Dougherty has been awarded the contract for a moving picture theater at Berwyn, building to be one story and built of brick. Sterns & Castor, architects.

Judge Barratt in an exhaustive opinion granted an injunction restraining Kahn & Greenberg from erecting the proposed moving picture theater at the southeast corner of Broad and Thompson streets, Philadelphia, in the heart of a residential section. While the Court shows that the policy of the Pennsylvania law, since Colonial times, has been against stage plays and entertainment, and that the proposed theater would menace the peace and comfort of the residents in the vicinity, the decision is primarily based on the restriction in the deed, which prohibits "any offensive occupation" on the site.

J. A. Bader and Company will build a moving picture theater at 2924 Richmond street, Philadelphia, for William E. Butler. The same company will build a moving picture theater at Broad and Diamond streets, Philadelphia.

M. Shore has been awarded the contract for moving picture theater on Woodland avenue, west of 58th street, Philadelphia, to cost $27,000 for Wolf Bodek. B. A. Rehill is the architect.

A permit has been granted for a moving picture hall to be built at 1710 to 1714 Susquehanna avenue, Philadelphia, for William Cohen. The site adjoins the Claghorn School, and a meeting was held recently protesting against the building of a theater because of the proximity of the school. The buildings on the site are to be razed at once and the amusement hall built at a cost of $12,000.

John H. Myers and J. B. Esbenshade, will erect theater at corner of West King and South Prince streets, Lancaster, Jacob Stumpf & Son, contractors. Will be ready about May 15.

The half interest of Mrs. Minnie M. Collins in the moving picture theater, 2132 and 2134 North Sixth street, Philadelphia, 40x142 feet, extending through to and including 2137 Marshall street, has been sold by her to John W. Donnelly, who took title to for a nominal sum subject to a mortgage of $7,500. The purchase of Mrs. Collins' interest gives Mr. Donnelly, who was her husband's business partner at the time of his death, entire control of the property, which is assessed at $23,000.

The W. M. Dudley Film Company, Philadelphia; capital stock $50,000; to organize, manufacture, produce and direct

motion picture shows; incorporators, George F. Hoyte, Arthur S. Marks, Herbert I. N. Ashton, all of Philadelphia.

Edward Rieben has been awarded a contract for a one-story moving picture theater, 61x74 feet, at the northwest corner of Twenty-fourth and Brown streets, Philadelphia, for Joseph F. Werner. The cost will be $7,500.

TENNESSEE.

Thomas Hurst of Johnson City has purchased and is now operating the moving picture show at Greenville, having purchased same from W. J. Cargille, who was compelled to give up business on account of failing health.

TEXAS.

Porter & Mainard have erected an airdome theater just south of Clark & Greathouses blacksmith shop, Galveston. It is 40x80 feet.

The new Airdome theater, on Main street, Houston, under the management of R. P. Mitchell, has opened.

A new moving picture show has just been installed in Mexiquito, making three movies for Mission.

El Paso is to have another airdome. Otto Ross, Frank Hiltman and Isaac Alderete are planning to construct an amusement place of this character at the corner of West San Antonio and Santa Fe streets.

The new Airdome theater on Main street. Smithville, under the management of R. P. Mitchell, has opened.

M. Greenspun, care of Parker-Brown Company, Ft. Worth, contemplates erecting a moving picture theater.

W. G. Bell is building an airdome at Ninth and Colorado streets, Austin.

Joseph Heydler, brother-in-law of J. B. Orr, has closed out his business interests in Velasco, Tex., and has assumed a partnership with Mr. Orr in the moving picture business in Denison. Mr. Heydler was a citizen of Denison twenty-five years ago.

Another airdome is being erected on West Lott street, Yoakum, for Ross Irvin, proprietor of the Bijou Theater. It will have a seating capacity of 800.

Two reels of film caught fire in a picture show at Gainesville and Lee Cobble, operator, was severely burned on the hands. Both reels of pictures were destroyed.

Repair work and improvements are being made on the Baker Airdome at Luling.

Messrs. Carter & Glover have leased the Mistrot building at Madisonville, and are fixing it up for a moving picture show. The management promises an up-to-date show in every respect.

A moving picture theater will be erected at Beaumont, headed by J. K. Grist. Cost, $20,000. F. W. Steinmann has drawn the plans.

Through negotiations closed recently J. J. Hegeman, proprietor of the Crescent motion picture theater of Temple, becomes the owner of all the moving picture theaters in the city, having acquired the Judge and the Majestic theaters from the former owner, J. J. Judge, who will go to California. The new owner will operate all three of the theaters under his personal direction.

Mrs. H. J. Lutcher is arranging to erect a moving picture theater at Orange. She received word from her New York architect that he will start the work immediately.

James Rudd of Temple has accepted plans for the erection of a small theater building for motion pictures on First street near Central avenue, which will cost about $8,000.

That he will erect a new $100,000 moving picture theater on the lot now occupied by the Crystal Theater on Elm street. Dallas, was announced by G. K. Jorgensen, owner of the Crystal and also of seven picture houses in Galveston. Plans are now being prepared by Architect I. A. Walker, who designed the Queen Theater, and will be ready for bidders about June 1. The present building, occupied by the Crystal Theater, is to be torn down.

Plans have been completed for the new moving picture house to be erected this spring by the Crystal Company at Onalaska.

UTAH.

Articles of incorporation of the Utah Theater Company have been filed with the county clerk at Salt Lake City. The company is capitalized at $50,000, and is organized to engage in the motion picture business. Tracey Wootton is president; S. B. Newman, vice-president; A. M. Clarke, secretary and treasurer. These, with Tom Norris and J. S. Gard, form the directorate.

VIRGINIA.

Amendment to Film Exchange Corporation, changing its name to Mutual Film Corporation (Richmond, Va.).

WASHINGTON.

W. H. Twiss has purchased the Bell theater business, the oldest moving picture show in Chehalis. W. H. Burke, the former manager, goes to Aberdeen.

WEST VIRGINIA.

The Wheeling Film Exchange and Supply Company, Wheeling's newest industry, has opened for business in the offices formerly occupied by Squire Dobbs on Sixteenth street. This firm will not only handle motion pictures but will distribute talking pictures.

WISCONSIN.

Marinette is to have another new and up-to-date moving picture enterprise. The papers filed show that a corporation is to be formed known as "The Cozy Theater Co." The names of the incorporators are given as John K. Setright, Walter P. Setright and Harry R. Goldman.

Dr. Evans, well-known Danville physician and owner of five-cent houses throughout Illinois, will erect a moving picture theater at Racine.

The Miramar Theater Company has purchased a sixty-foot lot on Oakland avenue south of Folsom place, Milwaukee, from William Stewart, on which a $25,000 motion piicture will be erected.

A motion picture theater is said to be planned at Second and Wells street, Milwaukee, on the zrown row site owned by the Plankinton estate.

The new opera house management at Mt. Hereb has decided to put in a moving picture show of the latest type and will run two nights a week.

T. C. Tully, manager of the opera house at Florenci has gone into the moving picture business.

George Ehlers is drawing the plans for a motion picture theater at Kinnickinnic and Potter avenues, Milwaukee, for which Charles Petri will spend $8,500 in construction.

The Saxe brothers recently entertained the members and employes of the Milwaukee branch of the General Film Exchange, which has been opened in the Merchants' and Manufacturers' building. This film exchange will employ close to 200 people.

W. H. Hudson, vice-president of the United Amusement Company of Milwaukee, took over the Lyric motion picture theater at 416 Main street, Racine. The theater has been closed for remodeling.

Architect Louis Esser is drawing plans for the remodeling of the Davidson theater annex at Milwaukee, to be made into a moving picture house to cost $40,000.

A new motion picture theater will be opened shortly in the Webster block, 1212-14 Tower avenue, Superior. Saxe Brothers, who control a chain of theaters in Southern Minnesota and Wisconsin, are behind the project. The new talking pictures will be featured in the theater.

Crawford's moving picture show has begun operations, and will be open every Tuesday, Thursday and Sunday evening. On Thursday of each week a dance will be given after the show.

WYOMING.

For the purpose of interesting residents of Oregon in the protection of elk which were imported by that state from Wyoming during the past winter, the state of Oregon has purchased from W. J. Stroud of Rock Springs 1,000 feet of moving picture film showing how elk are protected in their Wyoming haunts and how they are hunted during the open season.

"Her Big Story," American release of May 31.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
4-29	The Orphan	Edison	1,000
4-29	Granny	Luhin	1,000
4-30	Through Many Trials	Luhin	2,000
4-30	The Burglar Who Rohbed Death	Selig	1,000
4-30	The Mexican Defeat	Patheplay	
4-30	The Eighth Notch	Kalem	1,000
4-30	A Window on Washington Park	Vitagraph	1,000
5-1	If We Only Knew	Biograph	1,000
5-1	The Story the Desert Told	Essanay	1,000
5-1	The Veil of Sleep	Luhin	1,000
5-1	A Buried Treasure	Melies	
5-1	The Parting Eternal	Patheplay	1,000
5-2	Groundless Suspicion	Edison	1,000
5-2	A Child's Precaution	Essanay	1,000
5-2	The Broken Vow	Cines	2,000
5-2	The Girl Back East	Lubin	1,000
5-2	Their Stepmother	Selig	1,000
5-2	Cinders	Vitagraph	1,000
5-3	The Wanderer	Biograph	1,000
5-3	Billy's Sweetheart	Edison	1,000
5-3	The Crazy Prospector	Essanay	1,000
5-3	The Wayward Son	Kalem	1,000
5-3	General Scott's Protege	Patheplay	1,000
5-3	The Diamond Miniature	Patheplay	2,000
5-3	Captain Mary Brown	Vitagraph	1,000
5-5	The Tenderfoot's Money	Biograph	996
5-5	The Heart of an Actress	Kalem	1,000
5-5	Pedro's Treachery	Lubin	1,000
5-5	A Midnight Bell	Selig	2,000
5-5	An Old Actor	Selig	1,000
5-6	A Mixed Affair	Cines	1,000
5-6	When Greek Meets Greek	Edison	1,000
5-6	The Judgment of the Deep	Lubin	1,000
5-6	A Welded Friendship	Selig	500
5-7	The Prophecy	Essanay	1,000
5-7	Belle Boyd—A Confederate Spy	Selig	1,000
5-7	The Crooked Bankers	Patheplay	1,000
5-7	The Alien	Kalem	1,000
5-7	The Deerslayer	Vitagraph	2,000
5-8	Two Western Paths	Essanay	1,000
5-8	Her Mother's Ambition	Patheplay	1,000
5-8	Her Guardian	Selig	1,000
5-8	The Wrath of Osaka	Vitagraph	1,000
5-9	The Golden Wedding	Edison	1,000
5-9	A Woman's Way	Essanay	1,000
5-9	The Cheyenne Massacre	Kalem	2,000
5-9	A Mock Marriage	Lubin	1,000
5-9	In the Days of Witchcraft	Selig	1,000
5-10	The House of Darkness	Biograph	1,000
5-10	An Accidental Alibi	Edison	1,000
5-10	The River Pirates	Kalem	1,000
5-10	The Paymaster	Lubin	1,000
5-10	A Girl Spy in Mexico	Lubin	2,000
5-10	The Sea Maiden	Vitagraph	1,000
5-12	The Heart of Valeska	Edison	1,000
5-12	The Japanese Dagger	Eclipse	2,000
5-12	The Adventure of an Heiress	Kalem	1,000
5-13	The Prophecy	Edison	1,000
5-13	The Ranch Girl's Partner	Essanay	1,000
5-13	The Padre's Strategy	Lubin	1,000
5-13	A Woman of Impulse	Patheplay	1,000
5-13	Lieutenant Jones	Selig	1,000
5-14	The Will of Fate	Eclipse	1,000
5-14	The Two Merchants	Edison	1,000
5-14	Man's Greed for Gold	Kalem	1,000
5-14	A Redskin's Mercy	Patheplay	1,000
5-14	Her Masked Beauty	Patheplay	2,000
5-14	The Stolen Loaf	Biograph	1,000
5-14	Longing for a Mother	Luhin	1,000
5-14	The Black Trackers	Melies	1,000
5-14	A Soul in Bondage	Vitagraph	1,000
5-16	John Manley's Awakening	Edison	1,000
5-16	Two Social Calls	Essanay	1,000
5-16	Breed of the West	Luhin	1,000
5-16	A Daughter of the Confederacy	Selig	500
5-16	His Life for His Emperor	Vitagraph	1,000
5-16	The Vampire of the Desert	Vitagraph	2,000
5-17	The Yaqui Cur	Biograph	2,000
5-17	A Woman's Influence	Cines	500
5-17	A Concerto for the Violin	Edison	1,000
5-17	Broncho Billy's Grit	Essanay	1,000
5-17	The Poet and the Soldier	Kalem	1,000
5-17	The Battle for Freedom	Kalem	2,000
5-17	Retribution	Lubin	1,000
5-17	A Wrecked Life	Patheplay	1,000

COMEDY.

4-28	When the Right Man Comes Along	Edison	1,000
4-29	The New Arrival	Cines	800
4-29	Cousin Jane	Essanay	1,000
4-29	Hiram Buys an Auto	Selig	
4-29	Two Company, Three a Crowd	Vitagraph	
4-30	Grandpa's Rejuvenation	Eclipse	350
4-30	A Reluctant Cinderalla	Edison	1,000
4-30	Cousin Bill	Essanay	1,000
4-30	A Coupon Courtship	Kalem	
5-1	Absent-Minded Mr. Boob	Selig	
5-1	Bunny vs. Cutey	Vitagraph	
5-2	Fatty's Busy Day	Kalem	
5-3	The Rival Lovers	Cines	500
5-3	Jerry's Rebellion	Cines	500
5-3	Clarence at the Theater	Luhin	400
5-3	Fixing Aunty Up	Luhin	600
5-5	The $100 Elopement	Edison	1,000
5-5	Bingles Mends the Clock	Vitagraph	1,000
5-6	A Tango Tangle	Essanay	1,000
5-6	Omens and Oracles	Vitagraph	1,000
5-7	The Dividing Wall	Eclipse	1,000
5-7	Aunty and the Girls	Edison	400
5-7	With the Assistance of "Shep"	Edison	600
5-7	Disciplining Daisy	Vitagraph	
5-8	Frappe Love	Biograph	
5-8	The Coveted Prize	Biograph	
5-8	She Must Be Ugly	Luhin	400
5-8	Hattie's New Hat	Luhin	600
5-9	The Hash House Count	Kalem	
5-9	Toothache	Kalem	
5-9	Cupid's Hired Man	Vitagraph	1,000
5-10	Excess Baggage	Cines	400
5-10	"Alkali" Ike's Mother-in-Law	Essanay	1,000
5-10	Putting It Over on Papa	Patheplay	1,000
5-12	The King and the Copper	Biograph	500
5-12	A Rainy Day	Biograph	500
5-12	Lucky Cohen	Luhin	400
5-12	A Ten-Acre Gold Brick	Lubin	600
5-12	The Post Impressionists	Selig	1,000
5-12	The Wrong Pair	Vitagraph	500
5-13	Willie's Alarm Clock	Cines	780
5-13	Horatio Sparkins	Vitagraph	1,000
5-14	The Same Old Story	Essanay	1,000
5-14	Buck Richard's Bride	Selig	1,000
5-14	Two Souls With But a Single Thought	Vitagraph	1,000
5-15	Boosting Business	Essanay	1,000
5-15	An Itinerant Wedding	Patheplay	1,000
5-15	In the Long Ago	Selig	1,000
5-16	Pat the Cowboy	Kalem	500
5-17	Bunny and the Bunny Hug	Vitagraph	1,000

EDUCATIONAL.

4-29	Hidden Life in Seaweed	Patheplay	
4-30	The Panama Canal Today	Patheplay	
5-1	The Home of Terms	Melies	
5-1	Some Chickens	Selig	
5-1	Uses of Dynamite by U. S. Engineering Corps.	Vitagraph	
5-2	Liquid Air	Patheplay	
5-6	The Ant-Lion	Patheplay	500
5-6	Hatching Chickens	Selig	500
5-16	The Jelly Fish	Patheplay	333

SCENIC.

4-29	Street Scenes, Yokohama, Japan	Vitagraph	
4-30	A Picturesque Jouney in Western France	Eclipse	250
5-2	Winter in Upper Engadine, Switzerland	Patheplay	
5-6	The Chateau of Blois, France	Patheplay	
5-8	A Trip Through the "North Island" of New Zealand from Auckland to Wellington	Melies	1,000
5-9	Montreal, Quebec, and Halifax	Patheplay	
5-9	In the Valley of Vesubie, France	Patheplay	
5-10	The People of Somaliland, East Africa	Cines	300
5-10	Beautiful Lake Como, Italy	Cines	300
5-12	The Grand Canyon	Vitagraph	500
5-16	Along the Banks of the River Eure	Patheplay	333
5-16	Sargossa	Patheplay	333
5-17	Gulf of Togulio, Northern Italy	Cines	500

TOPICAL.

5-2	Old Women of the Streets of New York	Kalem	
5-5	Pathe's Weekly, No. 19	Patheplay	1,000
5-7	Inspection of the Quebec Police	Vitagraph	400
5-12	Pathe's Weekly, No. 20	Patheplay	1,000
5-16	Food Inspection	Kalem	500
5-16	With the Students of the North Dakota Agricultural College	Selig	500

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Luhin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Luhin, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Luhin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Luhin, Pathe, Selig, Vitagraph.
SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
5-2	The Ingrate	Nestor	1,000
5-2	The Unseen Influence	Victor	1,000
5-2	A Black Conspiracy	Kay Bee	2,000
5-2	The Widow's Strategy	Thanhouser	1,000
5-2	The Miller's Daughter	Lux	
5-3	The Vengeance of the Skystone	Bison	2,000
5-3	The Good Within	Reliance	1,000
5-3	The Road to Ruin	American	1,000
5-4	A Country Maid's Romance	Majestic	1,000
5-4	The Rosary	Rex	1,000
5-5	The Brothers	American	1,000
5-5	Brothers All	Excelsior	1,000
5-5	Eureka	Imp	2,000
5-5	The Shark God	Champion	1,000
5-6	The Caged Bird	Thanhouser	1,000
5-6	Children of St. Anne	Majestic	2,000
5-6	An Eye for an Eye	Gaumont	1,000
5-6	The Indian's Secret	Bison	2,000
5-7	The Way of a Mother	Broncho	2,000
5-7	A Cruel Suspicion	Reliance	1,000
5-7	The Past Forgiven	Solax	1,000
5-7	The Awakening of Papita	Nestor	1,000
5-7	The Sons of a Soldier	Eclair	3,000
5-8	Human Kindness	American	1,000
5-8	The Whole Truth	Imp	1,000
5-8	The Smuggler's Daughter	Rex	2,000
5-8	The Sheriff's Rival	Frontier	1,000
5-9	Past Redemption	Kay Bee	2,000
5-9	The Other Girl	Thanhouser	1,000
5-9	Saved from the Grip of Alcohol	Lux	1,000
5-9	Miss Nobody	Nestor	1,000
5-9	The Unknown	Victor	1,000
5-10	The Sheriff	Reliance	1,000
5-10	Youth and Jealousy	American	1,000
5-10	The Northern Spy	Bison	2,000
5-11	The Poverty of Riches	Rex	1,000
5-12	The Angel of the Canyons	American	1,000
5-12	The Eternal Sacrifice	Reliance	1,000
5-12	A Woman Loved	Imp	1,000
5-12	Hawaiian Love	Champion	1,000
5-13	The Marble Heart	Thanhouser	2,000
5-13	My Lady's Boot	Majestic	1,000
5-13	The Toll of War	Bison	3,000
5-14	A Slave's Devotion	Broncho	2,000
5-14	The Big Boss	Reliance	2,000
5-14	The Clean-Up	Nestor	1,000
5-14	The Violet Bride	Powers	1,000
5-14	The Key	Eclair	1,000
5-15	The Kiss	American	1,000
5-15	The Cap of Destiny	Rex	1,000
5-15	The Heart That Sees	Imp	1,000
5-15	In the Great Southwest	Frontier	1,000
5-16	For Love of the Flag	Kay Bee	2,000
5-16	The Man in the Sick Room	Solax	1,000
5-16	An Eye for an Eye	Nestor	1,000
5-16	The Tarantula	Powers	1,000
5-16	A Fair Exchange	Victor	2,000
5-17	After the Massacre	Reliance	1,000
5-17	The Great Harmony	American	1,000
5-17	In the Secret Service	Bison	2,000

COMEDY.

5-1	That Ragtime Band	Keystone	1,000
5-1	The Old Invalid	Mutual	500
5-1	The Shoe on the Other Foot	Gaumont	1,000
5-2	Neighbors	Powers	1,000
5-2	The Invisible Hand	Lux	
5-3	Her Lover's Voice	Imp	
5-3	An Eastern Cyclone at Bluff Ranch	Frontier	1,000
5-4	Express C. O. D.	Thanhouser	1,000
5-4	Pearl as a Detective	Crystal	500
5-4	Oh Whiskers!	Crystal	500
5-4	Bewitched Matches	Eclair	
5-5	Algie on the Force	Keystone	500
5-5	His Ups and Downs	Keystone	500
5-5	The Country Cousin	Nestor	1,000
5-6	Billy's First Quarrel	Gem	500
5-6	Call Him Whiskers	Gem	500
5-7	The Black Smallpox Scare	Powers	1,000
5-8	The Dark Town Belle	Keystone	500
5-8	A Little Hero	Keystone	500
5-8	The Old Clock	Mutual	500
5-8	It's Great to Be Great	Gaumont	1,000
5-9	The Case of the Missing Girl	Solax	1,000
5-9	Bozo Arrives	Powers	1,000
5-10	Leo Makes Good	Imp	
5-10	The Tenderfoot's Ghost	Frontier	1,000
5-11	Barred from the Mails	Thanhouser	1,000
5-11	My Lady's Boot	Majestic	1,000
5-11	When Love Is Young	Crystal	500
5-11	His Awful Daughter	Crystal	500
5-11	A Wise Judge	Eclair	500
5-12	Mabel's Awful Mistake	Keystone	1,000
5-12	The Squashville Ladies' Fire Brigade	Nestor	1,000
5-13	In the Wake of the Brainstorm	Gaumont	500
5-13	Billy's Adventure	Gem	1,000
5-14	Dad's Orders	Solax	1,000
5-15	Their First Execution	Keystone	2,000
5-15	His Master's Rival	Mutual	500
5-15	Sweets to the Sweet	Gaumont	1,000
5-16	A Mighty Hunter	Luz	500
5-16	Pat Moves in Diplomatic Circles	Lux	500
5-17	Betty's Bandit	Frontier	1,000
5-18	Why Babe Left Home	Thanhouser	1,000
5-18	The Rivals Outwitted	Majestic	500

EDUCATIONAL.

5-4	Salamanders	Eclair	500
5-10	The Oyster Industry	Imp	500
5-11	Manufacture of Steel	Eclair	500
5-17	Beetles	Imp	500
5-18	Oysters	Majestic	500

SCENIC.

5-1	Tachkent, Asiatic Russia	Mutual	
5-8	Mosques and Tombs, Egypt	Mutual	500
5-15	Albula, Switzerland	Mutual	500

TOPICAL.

5-3	Opening of the 1913 Baseball Season	Imp	
5-7	Animated Weekly, No. 61	Universal	1,000
5-7	Mutual Weekly, No. 19	Mutual	1,000
5-14	Animated Weekly, No. 62	Universal	1,000
5-14	Mutual Weekly, No. 20	Mutual	1,000

KINEMACOLOR

DRAMA.

The Scarlet Letter	Kinemacolor	4,460
The Sand Man	Kinemacolor	1,360

COMEDY.

Mumps	Kinemacolor	
Mixed Signals	Kinemacolor	
Love and Laundry	Kinemacolor	1,460

EDUCATIONAL.

Reedham Drill	Kinemacolor	700

MISCELLANEOUS FEATURES.

Date.	Title	Maker.		Length
	The Glass Coffin	Warner's	Features	3,000
	Regeneration	Warner's	Features	3,000
	Redemption	Warner's	Features	3,000
11-15	Souls in Torture	Itala	Features	2,000
	Peril of the Plains	Warner's	Features	3,000
	Tracked By Wireless	Warner's	Features	3,000
12-15	A Living Tomb	Itala	Features	2,000
	Mona Lisa (hand colored)	Warner's	Features	2,000
	Saved in Midair	Warner's	Features	3,000
1-15	The Palace of Flames	Itala	Features	3,380
	A Traitor to His Country	Warner's	Features	3,000
	Rescued from the Burning Stake	Warner's	Features	3,000
2-15	The Great Aerial Disaster	Itala	Features	2,800
	A Daughter of the Confederacy (Gene Gauntier	Warner's	Features	3,000
3-15	The Shadow of Evil	Itala	Features	2,000
	Mystery of Pine Tree Camp (Gene Gauntier)	Warner's	Features	3,000
4-15	Tigres	Itala	Features	4,000
	Mexican Conspiracy Outgeneraled (Satax)	Warner's	Features	3,000
5-15	The Dread of Doom	Itala	Features	3,000
	Their Lives by a Thread (Satax)	Warner's	Features	3,000
	The Eye of a God (Pyramid)	Warner's	Features	3,000
6-15	The Fatal Grotto	Itala	Features	2,000

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Excelsior.
TUESDAY: Majestic, Thanhouser.
WEDNESDAY: Broncho, Mutual Weekly, Reliance.
THURSDAY: American, Mutual, Keystone.
FRIDAY: Kay-Bee, Thanhouser.
SATURDAY: American, Reliance.
SUNDAY: Majestic, Thanhouser.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Champion, Imp, Nestor.
TUESDAY: Bison, Gem.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Powers.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Imp, Bison, Mecca.
SUNDAY: Crystal, Eclair, Rex.

VOL. IX. MAY 31, 1913. No. 11

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

MAY 27 1913 PERIODICAL DIVISION

ETHEL CLAYTON WITH LUBIN

3 REELS 3 REELS

WHEN A WOMAN LOVES

Copyright, 1913, by George Kleine

Released June 2, 1913

AT THE RECEPTION

A BIT OF COQUETRY

Portraying a vampire in all her cunning, angling for another's love

GEORGE KLEINE

166 N. State Street CHICAGO

SPECIAL HERALDS
may be procured for this feature film from your
EXCHANGE or GEO. KLEINE

ONE, THREE and SIX-SHEET POSTERS
from **ARMSTRONG LITHOGRAPH CO.**
Cleveland, Ohio

UNRELENTING RIVALRY

HER SUCCESSFUL RUSE

CINES-KLEINE FEATURE FILM
IN THREE REELS

We Make Them Good, Our Friends Make Them Famous

RAMO FILMS

THE NEW FILM OF QUALITY

Copyright 1913 Wray Physioc

¶ Criticized by Manufacturers for its superiority in photography.

¶ Boosted by Exhibitors for its superiority in acting.

OUR FIRST RELEASE,

JUNE 11th, 1913

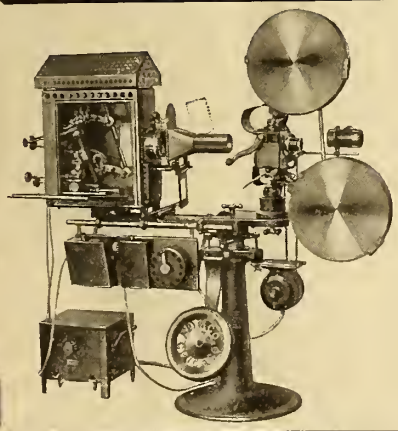
A Day to Be Remembered in Filmdom

Drama June 11th—"THE HELPING HAND"
Comedy-drama " 18th—"THE CALL OF THE ROAD"
Drama " 25th—"THE WORTH OF MAN"
Drama July 2nd—"DANGEROUS SYMPATHY"
Comedy-drama " 9th—"I'M NO COUNTERFEITER"
Drama " 16th—"THE BLACK OPAL"
Drama " 23rd—"THE ETERNAL TRIANGLE"
(2 reels) Spectacular Production
Drama " 30th—"LOVE AND GOLD"
Drama Aug. 6th—"CHECKERED LIVES"

RAMO STUDIOS

102 W. 101 STREET, NEW YORK CITY

Good Films and Exclusive Territory Protection



The Approved Machine for Motor Drive

The MOTIOGRAPH Motor Drive Machine

(known as No. 1002 Chicago) has been approved for use in Chicago—New York—Boston—Philadelphia and other large cities, and by *The National Board of Fire Underwriters.*

— No other machine has an equal record —

Have you examined our Motor Drive? Our constant speed, fully enclosed motor is far ahead of the old variable speed type. Our speed control is continuous. No sudden jerks to damage film. Our switch is approved and the various parts of the motor equipment assembled into one compact unit.

No Matter How Much You Spend — There Is Nothing Better

Made and Guaranteed by

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY

Main Office and Factory: **566 West Randolph Street, CHICAGO, ILLINOIS**

Eastern Office: **21 E. 14th St., NEW YORY CITY.** Western Office: **833 Market St., SAN FRANCISCO**

Visit our booth at the big show in New York City in July, and get acquainted

Tom Mix and Myrtle Stedman in scene from Selig's great two-reel western thriller "The Law and the Outlaw." Released June 4. Copyrighted 1913 by Selig Polyscope Co.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, MAY 31, 1913

PUBLISHED BI-WEEKLY BY

ELECTRICITY MAGAZINE CORPORATION
MONADNOCK BUILDING, CHICAGO

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NEIL G. CAWARD, Associate Editor
MABEL CONDON, Associate Editor
ALLEN L. HAASE, Advertising Manager

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Single copy ..... .10

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than ten days in advance of date of issue. Regular date of issue, every other Saturday. New advertisements will be accepted up to within five days of date of issue, but proof of such advertisements can not be shown in advance of publication.

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York Draft or money order, in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order, or sent to our London Office.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

LONDON OFFICE .....36 Maiden Lane, Covent Garden
S. RENTELL & Co., Representatives

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in Motography or any voice in its management or policy.

CHICAGO, MAY 31, 1913

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THAT CENSORSHIP QUESTION.

A NEW YORK writer, now in England, seems to regard the voluntary censorship of the British board, which corresponds to the National Board in this country, as nearly ideal. It is pointed out that there the exhibitors, manufacturers and renters have combined to maintain a board of censors which is operated for the good of the trade at a nominal cost. All exhibitors bind themselves to use only such pictures as have been passed by that board and that's all there is to it. The paper with which the writer referred to above is connected, says editorially, "The same method of procedure might be put into operation here with the National Board as now constituted as the censoring authority. All that is needed to make the judgment and dictates of that body effective is for exhibitors to refuse to show pictures that do not bear its official approval. There is no necessity to invoke the authority of the state to accomplish the desired result."

Evidently the writer of the editorial is not aware that outside of little old New York the present National Board of Censorship doesn't count for much—that the legal authorities are every day absolutely forbidding the showing of pictures upon which the national board has already placed its O. K.—that several states have constitutional amendments permitting every village and hamlet in that state to have its own little censor board, whose word is law in that immediate community.

Each of these little censor boards, impressed by its own importance, scoffs at the rulings of the national board and proceeds to do a little censoring of its own. What does the New York board know about the pictures that ought to be shown in Pumpkin Center or Squab Hollow? That picture may be all right for New Yorkers to see, but it would never do for our theaters. Such is the attitude of these smaller censor boards and sometimes we are even inclined to believe them right, though in the great majority of cases they are probably wrong.

But, aside from all this discussion of the city man's judgment as opposed to that of the resident of the smaller town, there still remains the question of the acceptance of the national board's rulings. "All that is needed to make the dictates of that body effective is for exhibitors to refuse to show pictures that do not bear its approval," says the editorial, but what about the helpless exhibitor, here in Chicago for instance, who finds himself unable to run any picture which has not been censored by the Chicago police censors? These police critics are legally appointed—created by law—whereas the national board, as is well known, is without legal standing. The Chicago exhibitor might refuse to show every picture not censored by the national board and still would be powerless to run his show a single night—unless the film had also been O. K.'d by the police censors.

The same situation that exists in Chicago seems to be found in many other large cities, and the state board of censorship plan, as adopted in Ohio recently,

seems to be the lesser of many evils. President Neff of the Motion Picture Exhibitors' League of America, on another page of this issue, writes at length regarding the Ohio bill so that any comment by us seems unnecessary. Under the Ohio bill there will be but one board of censorship for the entire state—a board that is legally created and whose power is unquestioned. Films O. K.'d by this board cannot again be censored by the police authorities of any Ohio city, so that at one stroke of the legal machinery much of the re-censorship is obviated. Being entirely local, and familiar with conditions in that particular section of the union, this board can probably better determine what films should be excluded and what films may be shown with propriety, than can a body of men and women located elsewhere.

It will probably take a long time and a good many changes will be necessary before we arrive at the best possible censorship plan, but the decision to legalize and thus make authoritative the rulings of such censorship boards as are now being created seems a step in the right direction. Having taken the first step, let us look carefully about us to determine what the next should be, trusting that the time is not far distant when censorship of any kind will no longer be necessary.

The whole question finally rests with the manufacturers, for once the time comes that all prints are so trimmed and pruned before they leave the factory that a censorship board can immediately pass them, the need for that board will have vanished. American manufacturers have learned pretty well what to avoid, and today American films are probably cut less often than than any other brands. It seems to be the foreign manufacturers who make censorship boards necessary, due to the fact that the foreign viewpoint of what should and what should not be shown on the screen is so radically different from our own. The two standards are however drawing nearer and nearer together and eventually, we have every reason to believe, will be uniform. Once that time arrives the censors will have nothing to censor and will automatically cease to exist. All manufacturers will do their own censoring to the complete satisfaction of everybody.

FILMS AS AN ADVERTISING MEDIUM.

ADVERTISING by means of motography is a paying proposition.

You can call it motographic advertising, animated ad-illustration, or just plain moving picture advertising, but you can no longer term it an experiment; for the moving picture, taken for sale-suggesting purposes, has won its spurs as a valuable and potent advertising medium; and is so recognized.

It didn't take long for the advertising fraternity to see that illustrations speak louder than words, and the whole world has faith in the saying: "actions speak louder than words." Forming a natural combination we have moving picture advertising and the truism; "active or animated illustrations are far more persuasive and effective than mere words or still pictures."

There never has been any mystery surrounding the advent of moving pictures in advertising. The one big mystery to the advertiser is the political situation which governs the exhibition channels, and the secondary mystery, why it is that the latest volunteer crop of moving picture advertising salesmen persist in deepening the mystery, by telling the prospective advertiser such a mess of bunk as, "if you give me this order I can put your film in every moving picture house in America." When an advertiser falls for a statement of that kind he afterwards finds himself in about the same position as the chap in the trackless wilderness who bought an automobile from a catalogue and figured that he could run it without gasoline, roads or up-keep.

It isn't necessary to lie about a good moving picture advertising proposition. You don't have to say that your company is the only firm in the world making good moving pictures. It is a mistake to permit your ignorance, or ulterior motives, to prompt exaggerated circulation claims. Just use common advertising sense and real facts and, if you have the moving picture advertising combination clear in your own mind, put it up to the prospect frankly and intelligently, and if he has the right subject it won't take him long to see the light and do business.

The hard work is not merely to get the signature on the dotted line, it is to handle the subject so that on moving picture film it fully develops its advertising possibilities. Then, when you have accomplished this—and it can be done if you know your business—the trick is to register results by putting the film in circulation, so that the advertising message is motographically delivered before the people to whom your advertiser bids for business.

You have waste circulation and an unprofitable investment where you advertise expensive automobiles to the laboring class, mining machinery to a farming community, or patent medicine to a Christian Science congregation. You might just as well advertise Armours' ham to a Ghetto audience, or Wilson whiskey before a W. C. T. U. gathering. The thing is to aim your advertising punch where it will bring down orders, and this is quite as necessary in moving picture advertising as it is with newspaper, magazine and other advertising media.

This is the evolutionary period of moving picture advertising, and the new and novel ad-factor is pushing to the front by sheer merit, and is making good in every instance where it has been judiciously utilized.

When a certain medium of advertising pays out for such exacting advertisers as the Du Pont Powder Company, Northern Pacific Railway Company, Pacific Coast Borax Company, M. Rumely Company, Holt Caterpillar Company, International Harvester Company, Mayer Brothers, and others of equal reputation—when a certain method of gaining effective advertising and publicity is recognized by men of advertising experience and skill such as C. W. Post, Witt K. Cochrane, John Lee Mahin, A. M. Cleland, George Frank Lord, J. N. Stewart, G. W. Perry, Milton Mayer and a long list of others whose names are written big in the history of advertising achievement—when such reputable journals as the *Scientific American, Printers Ink, Novelty News, Advertising And Selling, Standard Advertising,* etc., use valuable space to comment upon the advertising possibilities of moving pictures, it means something. It means just this: Moving picture advertising should be investigated by every one who has a proposition to advertise, either directly or as an agent for an advertiser who pays for up-to-the-minute advertising advice.

FILM SCREEN A BULLETIN BOARD.

New use has been found for the picture screen. When the "button strike," which threw about 7,000 miners idle in the Shamokin district, Pennsylvania, was settled one recent Saturday night, it was too late to get publication in the local papers so the men could prepare for work on Monday. Cards displayed on the moving picture screens solved the problem, and the mines were able to resume on Monday.

Essanay's "The Final Judgment"

A Thrilling Photodrama

THE biting cold of the far Northwest, the blistering heat of a big fire, are the opposite extremes to which we are taken in "The Final Judgment," the powerful two-reel story to be released by the Essanay Film Manufacturing Company on June 9.

That the exhibitors will hail the picture with delight seems self evident to all who have been privileged to witness the advance showing of the film, for there is action and thrill aplenty and the audience who will not enthuse over the stirring hand-to-hand tussle of McCormack and Brandon, or the spectacular scenes at the burning of a big shirtwaist factory, must be a dull one indeed.

A striking view of an Alaskan gold camp is given in the first reel, the stores, cabins and shacks all being convincing in their architecture and not mere scenic shells as is frequently the case. Real snow, several feet in depth, adds realism to the scenes depicting the flight of Brandon with his little son, and the director is to be congratulated upon his constuming of the players for these Alaskan scenes.

The second reel tells the New York end of the story and shows not only the city room of a big newspaper office but also some spectacular fire scenes. The Essanay people were fortunate enough to catch the Chicago fire department at work on a big blaze of recent date and flashes of a score of engines at work and hundreds of firemen busy at their tasks make the fire scenes ones long to be remembered by the spectator. The reviewer believes, however, that still more interest would be added to the film by tinting the fire views.

E. H. Calvert as Frank McCormack is a sturdy, brawny prospector and later a convincing city editor, while William Bailey is satisfactory as Carl Brandon, the heavy of the drama. Bailey was especially good in his death scenes. The role of Edna Wallace was capably taken by Dorothy Phillips, while Juanita Dalmorez did a clever bit as Lucile, a dancing girl.

The first part of the photoplay is laid in the Klondike country, two years after the great gold rush in 1897. The country has become more settled and a thousand little mining camps and villages have sprung up about the Yukon metropolis, Dawson. In one of these we find the principals of the story, Frank McCormack and Carl Brandon, two young men from the East; McCormack, an ex-newspaperman, Brandon, the younger of the two, a prospector. But Brandon has caught the gambling fever, and McCormack, fearing for his friend, endeavors to persuade him to invest his winnings in some legitimate business. The result is they purchase a small restaurant and lunchroom, said to be a veritable mint to its former proprietor, who has died, from Edna Wallace, the latter's daughter. The girl wants to return to the States, but

Two scenes from the two reel Essanay feature "The Final Judgment."

both men are in love with her and each proposes. She accepts Brandon. Five years later finds Brandon drinking heavily, and neglecting his wife and business. In vain, McCormack endeavors to rescue his friend. The climax comes when Brandon, who has lately turned his attentions toward a rouged dancing girl, has a serious quarrel with his wife and friend. Brandon accuses his wife and McCormack of planning to elope. That night he steals his four-year-old son from the side of his sleeping wife and starts on the long sledge trip to Dawson. Morning finds the baby kidnapped and McCormack, on snowshoes, follows, promising the hysterical wife to bring back the baby. The men meet in the wilderness and fight. The fight ends in MacCormack being wounded. Brandon hurries on to Dawson, believing he has killed his former friend. MacCormack is rescued by two prospectors, and two weeks later returns to Gold Point, the mining village, only to find that Mrs. Brandon has returned to the States in an endeavor to find her husband and child.

Fifteen years later Frank MacCormack is the night city editor of a New York daily paper. One early morning, after the paper had gone to press, MacCormack, entering his apartment, seats himself to enjoy an early morning repast when a noise from the other room attracts his attention. Armed with a revolver, he slips out of the room and flashes on the lights in the library. A second later he is confronted by Carl Brandon, unkempt and ragged, a revolver in his hand. The two men face each other. There is a gasp of horror from Brandon, who thinks he sees an apparition, and a moment later he sinks at his friend's feet, dead from heart failure. Through a letter found in Brandon's pocket, McCormack learns that the boy, William Brandon, is in a military academy and well cared for. The letter counsels the son to try and find his mother. A month later young Brandon learns the story of his father's tragic death from McCormack and is offered a position as a reporter on the editor's staff. The boy does not make good as a reporter, and at the time that McCormack is regretfully advising him to

Scene from Essanay's two reel subject "The Final Judgment."

choose some other career a four-eleven fire alarm comes in. A reporter, by telephone, reports to McCormack that the fire is in a shirtwaist factory in which a thousand women are employed, and asks for some one to help him get the story. Young Brandon pleads for another chance and is assigned to cover the fire. Brandon forgets his duty to his paper in an effort to rescue a woman who has fainted on an upper fire escape. The elevator in the building has long ceased running and young Brandon reaches the stairway, the only avenue of escape, when it collapses. The woman, returning to consciousness, pleads with the boy to save himself. He refuses, and

Scene from "Alkali Ike's Misfortunes." Latest Essanay comedy.

dragging her back to the fire-escape, shouts for help. Both are severely burned when rescued by two stalwart firemen and rushed to the hospital. Two hours later McCormack calls at the hospital to see the young hero. He inquires about the woman who had been saved. The boy indicates the cot opposite. McCormack turns, looks down at the woman and draws back in bewilderment. It is Edna Brandon. The boy had rescued his own mother and did not know it. The story ends touchingly, with McCormack apprising each of the relationship between them, and there is the happy suggestion that McCormack will also later share more intimately in their great joy.

On May 31 the Essanay Company release "Alkali Ike's Misfortunes," a film which the management consider to be the best "Alkali" Ike picture yet shown. According to the story, all the men of the camp were in love wtih Soffie Clutts, and all plan to call upon her on the same evening. Wearing apparel of a suitable type being lacking, the various male characters assault meek little "Alkali" Ike and divest him of the raiment he was preparing to don, preparatory to himself calling on the fair Soffie. From Dr. Shockum, an electric belt demonstrator, who visits the camp, Ike obtains several belts guaranteed to give the meekest man the strength of a Hercules, and proceeds to take revenge upon his tormentors. A short circuit on the belts results in some laughable situations, the various characters being made to go through some truly surprising maneuvers by means of the aid of trick photography. Margaret Joslyn plays Soffie Clutts, while, as usual, Augustus Carney interprets the role of "Alkali" Ike.

New Leads for American

Robert Gray and "Billy" West joined the American forces at Santa Barbara last week. Mr. Gray comes from fresh honors with Kalem, Edison and Pathe. Miss West is a charming ingenue in whom much confidence is expressed. They will play opposite each other in the second company. Miss Vivian Rich, who has been playing leads in the second company, has been transferred and hereafter will play opposite Warren Kerrigan.

On the Outside Looking In

By the Goat Man

THERE is no hope that I shall ever be ready to hand out the rules for making a successful film man. The business is always in a "state of evolution." Ask any film man "How's tricks?" and he will tell you that it is all at sea right now, but—and then he throws 'er into high and takes the hills with his eyes shut. I didn't say takes to the hills, you will please note. He doesn't do that. He is always on the jump and he's always there. John Tippetts has been in Chicago five times in four weeks. He lives in New York. Laymen don't know John Tippetts, but film men—some of them get a glimpse of him about ever so often. I never knew him till I found him in New York. He's alright, John is, because he's in. If you think you can tell him something worth while, put a price on it. Send in your card and tell him you have a new idea that is worth $100. You offer it to him on two conditions—a hundred if it's new and the privilege to kick you out of it isn't. I'll stand out front and catch you coming every time. Nothing new for John. And at that, he says that features are his big problem this minute. You know why, I expect. At least I take it that the features offered in regular programs has had something to do with it.

* * *

But there is nothing new under the sun. Everybody is making films, or trying to, and those who have a cinch market are getting along while the other fellow languishes. At that, if you know how to make a real picture—a Quo Vadis, for example, I'm thinking you stand a chance to get your money back! You know it has been a bug with me that anything well done finds a way through. I have been foolish enough to apply the rule to the film game. I try to kid myself into believing that the film business is like other business. While I know it isn't, I guess Quo Vadis has put the kibosh on the argument that a good one couldn't score under certain circumstances. What is to prevent? Men who have the pictures or even a picture, as is a picture, can go right ahead and rent theaters and hold 'em out. Quo Vadis will always be a picture. Go out and make one you fellows who are down-hearted.

* * *

By the way, I hear that Ambrosio is working on "The Last Days of Pompeii" and that Cines has tackled another, trying to outdo Q. V. It do beat all what the fellows undertake. Nerve, my brothers, is ninety-nine per cent of the assets in film stunts. * * *

My friend, Wm. N. Selig, is back from California where he bought a lot more land for his animals; and bought a lot more animals for his land and mercy, I don't know what all. He goes out there to spend money and when he does it for four or five weeks, he comes back to his home to spend some more money. Wm. N. Selig was the first man who said: "Now, my boy, you're getting started—make it a weekly and I'll go along." Since then several others have told me the same thing. Ninety-nine per cent of the assets is nerve. I only have fifty per cent nerve. How will I get the printer-man to stand for that forty-five per cent deficit?

* * *

"The Belasco of Motion Pictures" S. L. Rothapfel of the Lyric, Minneapolis, has invited me up to his town to see how he puts on "From the Manger to the Cross." Invitations of this sort are infrequent. The average m. p. man doesn't regard publicity as being worth while. He takes indifferent pride in his exhibition. Rothapfel isn't an average exhibitor. When a film doesn't come up to his expectations he revamps it. Making over a film is his pet diversion. He is always doing something to make the best of 'em better. He told me how he added a climax to Kalem's masterpiece. Instead of dropping the curtain on the Savior nailed to the cross, Rothapfel

Scene from "The Wordless Message," May 28. Copyrighted 1913 by Selig Polyscope Co.

fetches on a storm and has the clouds obscure the Kalem conclusion. When night descends he blazes a flash of lightning across the scene, accompanying it with thunder. I didn't see it that way and I fancy the trip to the Twin City at Rothapfel's expense would have shown me many other of his tricks. For Mr. Rothapfel, be it remembered, is that exhibitor among 'em all who says he will live to play pictures at a dollar a seat, making a change not more frequently than twice a week! Oh, you Sam Trigger and your ten reels a day for ten cents!

* * *

Here's the honest-to-goodness leading lady of C. J. Hite's various activities. No matter how he is pressed for time, there is this dainty little morsel of femininity who comes in for the lion's share of his affections. And no matter how preoccupied he is, there is ever recurring the thought of this sweet face and the touch of the velvety, warm flesh of a pair of tiny hands and cheeks. For this is little Elizabeth Marjory Hite, only daughter of Mr. and Mrs. C. J. Hite, New Rochelle, U. S. A. Marjory's papa tossed this little snapshot on my desk one day last fall and I have had it before me ever since. Believing in sharing most good things with my fellows, I give you the chance to have Marjory on your desk. There is no release date on the picture. It isn't copyrighted. The footage is in evidence! Marjory, like other of Hite's proteges, is paying dividends—not in cash, mind you; but in roguish baby fun and love—prime essentials to relieve the peak load of the day's work.

* * *

I will have an endless task to recall all that happened to me in New York. It's a gay burg. You get funny notions of things when you don't know and you can never know till you have a look. I had a look and upset my funny notions. Us westerners never will undertsand why New Yorkers call all the floors above the main street "lofts." Our notion of a loft is a place to chuck goat feed. When I get into a loft I find hay and straw and fodder—winter provender for our four-footed friends. But in New York if it is above the main street it is a loft. You can find everything in lofts. It's a wonder they don't sleep their guests in hotel lofts, but they don't. Well, away up at 102 West 101st street—in a loft—I found Eddie Roskam and the plant of the Commercial Motion Pictures Company. I had heard that Roskam was a live wire—that he knew the game—that he was worth going way up to 101 to see. And I found that the dope was good. If I knew all about the film game—which I don't, I would describe the little bunch of Roskam films that lie here before me. All I know is that they are as clean and mechanically correct as the plant that produced them. Roskam showed me how he had turned his loft into a film factory, pure and spotless and fireproof. He showed me his scheme of developing; his filtering process; his printing machines; his method of inspecting, finishing and storing. I never saw anything more nearly perfect. Without ostentation, Roskam would spill out his plans and I believe when folks find out that he can make films as well as anybody else, they will send him their negatives. If personal care and modern equipment will do it, Roskam is your boy.

And right on the same floor was Ramo. Now you can never tell anything about it till you see. I had always thought that a film factory had to be that. I have been used to going way out in the open and find a big campus and a lot of big buildings, including the whole works. There has been a big smokestack where the smoke went up the chimney and which never figures in the press dope. Say Selig's or Vitagraph or similar institutions. You know, however, that a scene can be played in the cellar if you get the props and the people and the lighting facilities. Well, Ramo isn't a cellar by a long shot. It's a New York loft, right on the corner of 102 West 101st. There is plenty of God's daylight but not enough for Ramo films. They have artificial lighting facilities and props and people. They were strung around all over the place and when the negative was done, it was hurried down the hall to Roskam. All on one floor of a New York loft. When I made more noise than the elevated trains rushing past the windows and the carpenters and the sign painters and the hustlers and the typewriters and C. Lang Cobb himself, I found the business office. That is why I will never pretend to know anything about the film business. It is always showing me that I will never learn. The men who know the game from the inside have very little concern about the future. They can make and market and that, after all, is the whole process. The man who can make 'em always lacks something—the more's the pity. Cobb and Roskam and Physioc know how. Save your pity!

* * *

Here comes along an offer to sell to the Motion Picture Exhibitors' League members all "certified parts" for standard projectors. If you want in, send two dollars

The Lubin Baseball Team. Standing—Soc Seibold, John McInnis, Harry May, Matty Kilroy, Bill Engle, Geo. Stillfield, C. Kelly, Harry Lochman, Ed. DeWolf, Jack Schwartz, Billy Hallman (Capt.), John DeFoney and Jack Kelly. Sitting—Bennie from Lubinville, Albert Hackett and I. Schwartz.

for a membership in the American M. P. Supply League; buy $25 worth of parts and get back a credit for your two beans. It has the unequivocal endorsement of President Neff and a committee including the National League's officers and two. If you are a member of the new scheme you can buy Baird parts at 40 per cent less the list. Looks like a straight Baird proposition. If Baird will send me the $2 I'll send the members Motog-

RAPHY for a year. For the life of me, I can't see why that subscription price is needed because the list in all likelihood is subject to fifty off to the bona fide dealer. I don't buy parts, but I imagine that forty off direct would be less satisfactory than fifty off in the regular channel.

* * *

The Sherman House, Chicago, was the recent scene of a gathering of independent clans. Exchangemen—members of the Independent Exchange Company, New York—representing all parts of the country were in attendance. Among manufacturers representatives who could not resist the temptation of the meeting were Carl Laemmle, Wm. H. Swanson, R. H. Cochrane, P. A. Powers, Herbert Blache, C. Lang Cobb, Ingvald C. Oes and John D. Tippetts. There may have been others. The sessions were interrupted only by the meals. For details see the papers that know it all.

* * *

Mr. Rothapfel didn't tell me this story—it comes from H. E. Southard and was told by him to Felix Feist of Kinemacolor: "The Elgin Hotel (Minneapolis) writes to the various companies playing at the Grand Theater, pointing out the accommodations it has to offer. The hotel man gets the names of individuals from advance billing in the lobby. He wrote to the Kinemacolor players, believing it was a sure enough show. Because it was a large company he laid on the inducement stuff pretty heavy. Mr. Dempsey, the house manager, got all the letters and he called up the hotel to explain. The hotel manager was sore through and through and wanted to know "Why in h—l the theater never told the truth." He wound up his tirade by adding: "You never do show on the inside what you've got out front!" There is bound to be more than one goat in the film game.

* * *

Speaking of goats, Stanley Twist sent in a clipping which engages the subject in detail. Sorry I don't know the author, but you can have it:

Dost know whence came the expression:

I'M THE GOAT

Believe me, Goat-Getters didn't garner their first Angoras in the nineteenth century. I discover that the first goat was gotten and the present Household Expression, "I'm the Goat," invented in the days when folks didn't think it was impolite to Hook their Beans with their Lunch Hooks.

It was back in the fairy-tale days of Mythology. In those days when they thwacked you on the Bean first and argufied thereafter, there were two parties wearing handles that sound like their folks had Spondooliks. There was Satyri and Doric Tityri. Each sprouted a pair of horns on his dome, wore peg top pants of his own hair, and had it all over old Satan and any walking creamery you ever saw for hoofs.

Hermes and Iphthima, who kept a half-way house on the Big Ditch called the Nile, had to admit parentage. The kids, according to the story as it was slipped to me, handed Pa and Ma the merry "Good-night" and beat it out into the wide, wide world. They were looking for the blazing lights and the places for the Big Time. They had not gone far when they get a High Sign from a Parcel of Fluffs sitting under a palm tree sipping fooy fooy juice. Doric and Satyri sidled up to look over the fancy chickenry. The going was pleasant. The eats and moisture kept up until the lowing of the beef.

Satyri and Doric stayed in every time any one picked a new

Scene from "Suwanee River," Selig release of June 5. Copyrighted 1913 by Selig Polyscope Co.

Bunch of Grapes. Well, along about ten bells the next day Doric opened one eye and looked at Satyri. Satyri pulled a Giggle. Doric rubbed a horn and looked Peeved. This is what he Wheezed:

"When I left home I had money and no experience. Today

Scene from "London Assurance." Reliance release.

I have experience—no money. You, Satyri, never blew a Cent."

Satyri, being some responder, eased him this—

"Yes, Dear Brother Doric, you are not a true Satyr; you are a Goat."

Whereupon Satyri slammed him on the cornice piece with his flute. When Doric awoke he breezed the famous piece of Slang that has lived Ever since:

"Right; I'm the Goat."

"Toddles" Rescues W. N. Selig

During the recent visit of W. N. Selig, president of the Selig Polyscope Company, to his Los Angeles properties, he had occasion to inspect a tract of land lying east of the Selig wild animal farm, on the outskirts of the city. He was traversing the land in a heavy touring car, when the machine became mired in a soft spot. The united efforts of a number of men and horses failed to extricate the car. Finally a hurry call

"Pearls of the Madonna," a coming Kinemacolor subject.

elephant who "works" in Selig wild animal photodramas, was brought post haste to the scene of the disaster. "Toddles" sized up the situation in no time, wrapped his trunk around the rear axle, and with a pull that seemed to cost him no more effort than doing a "turn" before the camera, raised the automobile onto dry land. A crowd which had been attracted by the novel salvage scene applauded "Toddles" vociferously, as the sagacious animal waved a farewell with his trunk to Mr. Selig, when the car sped safely off toward town.

Hite Makes Correction

In the last issue of Motography appeared a story, clipped from a Chicago morning newspaper, regarding a Thanhouser film, recently taken, which was supposed to have pictured a romance of the steel mills at Gary, Ind. This story C. J. Hite, president of the Thanhouser Film Corporation, discovered to be erronious in many particulars and accordingly, immediately, dictated the following letter to the city editor of every Chicago daily paper:

I want to bring your attention to an instance of yellow journalism by a Chicago "yellow." The story is attached. You will note the paper that it is from.

The moving picture that was taken at the steel works is a so-called industrial film, and illustrates the operation of the various safety devices. There is a very slight story in it to keep the spectator's interest strong. In the first place, the correct title was "An American in the Making." Of course, the "yellow" did not care to get the title of the picture correct. Neither Mr. Gleason nor his daughter "insisted on changes in the

Scene from 101 Bison's "Battle of San Juan Hill." June 3 release.

announcements made in connection with" this film, and the film does not tell "the story of the superintendent of the Gary Mills," and it does not "show that the superintendent has a beautiful daughter of marriageable age" and "portray the winning of this daughter by a man who rises from the ranks of factory life."

As a matter of fact the film merely tells the story of an immigrant who gets a job in the steel works and is enabled in time to buy a little house and marry a young school teacher. The whole attached article is a slander on Mr. Gleason and his daughter, who were not mentioned even remotely in the film.

I do not know if you publish all the letters you receive, but you may certainly publish this one if you care to, and I am glad to stand right back of it.

Two-reel French Costume Play

Something distinctly out of the ordinary is promised by the American Film Manufacturing Company on a two-reel French costume play soon to be released. Jack Kerrigan in costume of a French cavalier is quite the Jack Kerrigan of the sombrero and chaps, yet quite another person, too. Admirers of the handsome picture idol will be delighted with the new Kerrigan.

Motography's Gallery of Picture Players

BERTA NELSON is the lady with the black, black hair who plays strong leads in Itala pictures. Maybe you've seen her in some of the many-reel specials for which Itala is famous, and if you have you know what a really fine actress she is. Her name and her appearance belie each other, but that's because she is as much northland as she is Latin, her name being wholly the former, coming down to her from the Viking days when her forefathers swooped down on the Mediterranean shores and boldly took their pick of the maidens. Signorina Nelson's maternal ancestor was among those chosen and was borne away to Norway to become the bride of one of the thralls of Leif the Lucky. So when Miss Nelson made this world's acquaintance, the name Berta, typical of the northland, was bestowed upon her and she proceeded to develop into a purely Latin type. It's a type that the signorina makes valuable to the Itala company.

Berta Nelson.

GIUSEPPINA AMICI, before she became a member of the Itala company, had one ambition in life, and that—to be a singer of grand opera. For years she had studied with this one idea in mind. By mere chance, she took a part in a motion picture play and became so interested in the work that she postponed the fulfillment of her former ambition; then came an illness which deprived her temporarily of the use of her singing voice, and she turned her whole attention to perfecting herself in the art which demanded of her accomplished action and not voice. So great has been her success with the Itala people that she has relinquished her operatic ambitions and devotes her whole interest to film work. Much of her success in this line Signorina Amici owes to an inherent talent for dramatics, as she is the scion of a family whose name has long helped to make history for the Italian stage.

Giuseppina Amici.

ERMENTE ZACONNI is the Italian actor who took leading roles in Itala's "Palace of Flames" and "The Dread of Doom," to correctly portray death. This done, he retired for a short rest to his villa in Italy. Zaconni's work is marked by an absence of the overabundance of gestures and facial expressions so apparent in many of the foreign pictures. He is known as the "Mansfield of Italy," and has long been associated with Duse in her notable successes. Zaconni is a native of the north of Italy, and his abhorrence of many gestures and facial contortions is inherent, as it is claimed that it is the people of the south of Italy who transgress in this big particular. To Zaconni this transgression is a crime against art, a crime of which he is absolutely guiltless. His head, not his hands, dominate his work both on the screen and the stage, and he believes that the actor should rely, to a certain extent, on the imagination of the people.

Ermente Zaconni.

LYDIA QUARANTA became a photoplayer simply by accident. True, she had ambitions photoplayward but was at a loss how to realize them until the Messina earthquake solved the problem for her. During that catastrophe she was visiting kin-folk in Messina and when the earthquake depopulated the little city, killing and maiming the biggest part of its unfortunate dwellers, Miss Quaranta was among the first to volunteer as a nurse. She became known throughout the city as the "angel of mercy," and was photographed a number of times, during the course of her work, by motion picture camera men. Happening to see herself on the screen, she was seized with the inspiration which meant her becoming a picture star; obtaining a print of one of the films showing her at work in the hospital, she sent it to the Itala company and obtained a place in that company's cast.

Lydia Quaranta.

Mary Pickford Coming Back

Daniel Frohman, managing director of the Famous Players Film Company, has arranged with David Belasco for a motion picture production of "A Good Little Devil." This work is now going forward. The entire company, including William Norris, Mary Pickford, Ernest Truex, Ernest Lawford, Edward Connelly and the others, are busily engaged every day at the studio of the Famous Players Film Company, and the results so far have exceeded the fondest hopes of all concerned. "A Good Little Devil" is peculiarly adapted to motion pictures, offering unequaled opportunities for illusions, visions and other camera effects. As the result, no city of any size in the country will be deprived next season of this Belasco fairy play. While the actual players in the actual production are appearing in the large cities, the same players in motion pictures will be seen in the smaller cities, which either could not be booked next season or whose stages were inadequate to hold the production.

"Smiling Billy's" New Golf Scheme

Being a golf fiend, and being unable to play during the day time, as his services are always in demand, "Smiling Billy" Mason of the Essanay Company has decided to form a club to be known hereafter as "The Phosphorous Golf Club." "You see, it's like this," said Billy; "I never get an opportunity to play during the day time, except on Sunday, when the links are so crowded that you can't move, so I have decided that a ball smeared or rubbed with phosphorous could be used and played with at night, and could be seen as well if not better than the ordinary golf ball in the day time." A small course was made by the golf fiends at the Essanay studio in the back yard, and already they have played several games with the phosphorous ball, which has proved to be a huge success. All phosphorous ball enthusiasts please write. You have to give it to Billy when it comes to clever and novel ideas. Miss Ruth Stonehouse, Essanay's leading lady, beat "Smiling Billy" at his own game last Friday night.

Special Rates for Film Players

An enterprising hotel man of Minneapolis has the habit of writing to the managers and members of all visiting theatrical companies, inviting them to stop at his hostelry. Observing the frames containing photographs of the Kinemacolor stock company in the lobby of the Grand theater, he at once addressed letters to David Miles and the members of the company, offering special rates in view of their number. Manager Dempsey of the Grand replied for the company that during their stay in Minneapolis the Kinemacolor players would be accommodated very comfortably in tin boxes, when not actually at work in the films upon the screen. He might have added that out in Los Angeles, where the Kinemacolor stock company is located, most of the players own hotels or bungalows of their own—but the Floury City boniface was sore enough when he discovered the joke.

Mutual Program at Fulton's

At the showing of "The Battle of Gettysburg" at E. E. Fulton's projection room, La Salle and Lake streets, on Tuesday, May 20, announcement was made that beginning the following week all Mutual releases would be shown to exhibitors there.

Just A Moment Please

A picture play author writes William Lord Wright that he is adding to his income by raising mushrooms in the basement of his home. Wm. L. kindly refrains from making any casual remarks concerning the "best cellars."

—

"I was with Booth, the mighty,
But Booth, alas, is dead!
So now I am with the movies,"
The old tragedian said.

"In Chambersburg and Pottstown,
And likewise Kokomo,
You can view me classic features
At 5 and 10 a throw.

"I was with Booth, the mighty,
But Booth has long been dust,
So I get me cakes and coffee
From the moving-picture trust.

"Shakespeare, thou wast me idol,
But thee I hadst to can;
Me, oh, Bard, for the movies;
Me for the camera-man!"

—M. D.

—

IT PAYS TO ADVERTISE.

They took some motion pictures of Winona (Minn.) street scenes recently and the *Republican-Herald* of that city, in commenting on the pictures when seen on the screen, says "Willis Hastings is seen crossing the street several times to make certain of getting before the camera."

—

SCENARIOS THAT ANY ONE CAN WRITE.

Diplomatic story: Impecunious attache of embassy secures plans of U. S. fort. Writes letter to European power offering them for sale. Letter intercepted by secret service agent. Plans missed at embassy. Mystery. Three hundred feet of padding. Views of Administration building, White House, Pennsylvania Avenue, etc. Military guard rings doorbell at attache's home. Switch to inside set. Attache with revolver—starts at bell ringing. Blooie! Dead. "Passed by the National Board of Censorship."

—

Watching the pictures on the screen over at the Majestic film exchange the other day, we lamped an educational entitled "The Oyster." Anybody know who wrote the scenario?

—

WE GET YOU, STEVE.

Sir: While walking about a small Indiana village last week the following announcement was glimpsed outside a nickel theater:—"A Rainy Day," "Bragg's New Suit," "The Same Old Story."—K. T.

—

Press bulletins of the Kinemacolor Company announce that a full reel of fashion film will shortly be released, to be shown to ladies only. How'd you like to be the operator?

—

Decoration Day will soon be here. In passing through the film graveyard don't forget to drop a tear and a flower on the headstones of "Centaur," "Yankee," "Comet," "Republic," "Mecca," "Punch," and "Shamrock."

—

California should worry about this Japanese thing. If the worst comes to the worst, she can call on those umpteen regiments of regulars, volunteers, Civil War and Spanish-American war veterans now performing before the cameras of the score or more of film companies operating in the Golden state. There's enough of 'em to throw a regular scare into the Japs. As for experience—they all wade through a river of blood every day.

—

Judged by that cut of the motion picture center in the dear old *Clipper*, one would have to be a fly to visit the place. Perhaps, though, the intelligent make-up man merely got the cut upside down.

—

PERHAPS COBB THINKS SEVEN LUCKY.

We lamp by a trade item that C. Lang Cobb's new film bureau is to be located on the seventh floor of a building at Seventh avenue and Forty-seventh street.

—

The Independent Exchange Company was in Our Village last week—nearly all of it, including Peerless Patrick Powers.

—

And when Pat is in town

—

So is Laemmle,

—

Or *vice versa*.

N. G. C.

Who's Who in the Film Game

Facts and Fancies About a Man You Know or Ought to Know

RUBY doesn't comb his hair like the picture shows. He lets it grow long on top and drags it straight back—like a sophomore from Columbia; but otherwise this is a fairly good feature picture. If you have been in the business very long you will have heard about Ruby. He comes very nearly being the baby of the game as well as the "oldest in the business." It was Ruby himself who told you how he used to chase down to headquarters and "fix" the exhibition of early films in New York. It was hard going right from the start. Everybody had it in for motion pictures and the copper on the beat was no exception. Motion pictures offered a new form of amusement and no perquisites worth considering. It wasn't alluring. Every petty grafter laid a rock in the path and Ruby was younger then, and fleet of foot and always willing. Besides he knew everybody down at headquarters—knew their price and was the economic expediter all-round. So he got in at the beginning. He pushed the obstructions into the background at so much per.

A Fairly Good Feature Picture.

Ruby had had trouble long before that. When he was just a wee mite of a kid there was a certain settlement day with his dad. It was that particular moment when he declared he would be a newspaperman. All through his school days he wrote doggerel and at eleven he was editor-in-chief of the school journal and he was thoroughly inoculated with the writer's itch. When the aforesaid dad heard of it, he was panic-stricken. Dad saw no good in newspapermen, judging by the broken-down examples that had drifted across his path. But Ruby was firm. He graduated from the grades at thirteen. At seventeen he had advanced through various stages of printing to a proof-readers' position with Doubleday, Page & Company. He was the youngest man in the country to hold so responsible a post.

Right here, when it was a problem to increase his revenues by deserting a good proposition for the doubtful, an immaterial incident threw Ruby into contact with the heads of one of the largest film concerns. Result: Leon J. Rubinstein, editor *Film Index*. Ruby set up the claim in his specifications for the job that he was twenty-four. He was eighteen. It is hard to put over anything on a film man, but this difference of six years got by and so did he. Ruby says that nobody knew much about the game in those days, but he knew much less. At nineteen, during those formative days of the Patents Company, Ruby was the full-fledged editor who espoused everything he was told to espouse. He attended meetings and sat in at the doings, and led a gay and festive life. After a time, when the independents got to going without having to sand the track, he jumped into the new camp with *Film Reports*, which was among the yellowest of yellow journals with a yellow back and yellower contents. *Film Reports* wasn't enough of a job, however, and he added the *Novelty News* to his eastern activities, representing that magazine in New York. Not content with all this, he wrote advertising for half a dozen independent film manufacturers and included that of the Motion Picture Distributing & Sales Company.

Ad writing developed other capabilities and it wasn't long until Leon J. was offered the position of scenario editor of the Independent Motion Picture Company. With surplus energy to burn and an inclination to burn it, he also wrote advertisements for the Powers Company and posed Pat Powers every week as the Dimpled Duke of the Duplex studios.

In the meantime, fore and aft and sideways L. J. Rubinstein was leaning hard on the possibility of educational film subjects. He wanted to break in for himself. He had been preparing for it right along and today he is gratifying his only hobby.

Leon J. Rubinstein was born in New York on the Fourth of July and if you are careful at figures you will be able to find the exact year by making your own additions or subtractions from what has been put down here. He came out of New York's great lower East Side; went to school as other children go to school, but worked hard while he was there. He has worked hard always and works hard now. All film men work. It isn't an idler's occupation—never. Ruby doesn't drink—doesn't have time for cards, but smokes like a house afire. And he is married. He can drop into any exchange in North America and call somebody by their first name. He brings in a wealth of sunshine, a lot of good stories and a happy way of telling them; all the latest gossip and a reel or three of his latest subject, which is usually garnished with celebrities.

Old Story Prettily Told

The idea of a pretty country miss becoming infatuated with a smooth, oily city chap, has been done time and again in pictures, but the old story loses none of its charm in the forthcoming Crystal film, "Mary's Romance," released on June 3.

Mary is a pretty country miss. She is full of romance, having read numerous books of that type. John, the farm hand, gains Mary's promise to marry him, he having been her constant companion for years. Mary is one day enjoying the company of a very soulful novel when Donald Belmar, who is on a hunting trip, comes across her. He engages her in conversation and she is fascinated by his smooth manner and clever tongue. She makes an appointment to meet him the next day, and is happy in the thought that at last there is a romance in her life. She meets Belmar the next day and a small boy who is watching them tells John. John hurries to the trysting place and comes up just as Belmar is crushing the willing Mary to his heart. John thrashes the intruder and compels Mary to go home.

"Mary's Romance," Crystal release of June 3.

This she does, but refuses to talk to John, she imagining that John has destroyed the few happy moments of her life. Mary continues to be angry for a few days, when later Mary receives a note from the city. It is from Belmar and he writes that his few days in the country were the happiest in his life, because he was with her, and inviting the innocent girl to visit him in the city. Mary decides to accept his invitation and late at night she leaves her home and journeys to town. The next day she visits the Belmar abode and is received by Belmar's wife. Mary confronts her deceiver and is astounded to learn that he is really married, that all his protestations of love were sham and that she was but a plaything for him. She staggers blindly from the house and wanders homeward. Upon her return her father orders her from the house, her actions in leaving home spelling disgrace to the honest farmer and his wife.

Mary determines to end her life and wanders to the river shore seeking a watery grave. A youngster sees the pathetic scene between father and daughter, runs off and informs John. He hurries to the river and is just in time to prevent the poor girl from throwing herself in. He comforts her and assures her that he has forgiven her and Mary awakens to the depths of her own as well as John's love and realizes that life's real romance has indeed only just started for her. The happy couple hasten to the minister and are married. Returning home, they are welcomed back to the fold.

Miss Pearl White is Mary, and the entire thousand feet inspires one to the thought that any role in this young woman's hands is sure of proper interpretation. Mr. Chester Burnett is John, which assures a strong characterization.

Universal Barbecue Event of Year

The Universal picnic and roundup at Universal City, California, Sunday, May 11, was without doubt the greatest field day event in the history of picturedom. Four thousand people, embracing representatives of both trust and independent interests, were brought together at the invitation of the five hundred employees of the Universal Film Manufacturing Company. From sunrise on the roads leading from Los Angeles to the San Fernando valley were alive with automobiles and vehicles of every description, conveying the enthusiastic thousands to Universal City. It looked to an observer as though all of Los Angeles had determined to attend the festival. The demand for conveyances was much greater than the supply, and in consequence a large portion of the visitors walked from Hollywood to Universal City. To cheer these on their way the Universal band turned out and, marshaling them in military formation, conducted them in a parade to the ranch. There General Manager Aubrey M. Kennedy of the West Coast organization, and his numerous aides, gave all a hearty welcome as they arrived, and conducted them to spacious marquees, where refreshments were served. When most of the guests had assembled a program of athletic and equestrian "stunts" was put on, the like of which has probably never previously been seen in California. The cowboys and Indians indulged in Rodeo feats, including bucking horse riding, lariat throwing, shooting, and feats of dexterous horsemanship. There were gymkhana games, including push ball and hocky on ponies; ladies', fat men's, three-legged and greased pig races; auto, motorcycle, wheelbarrow and horse races; and fencing, with rapiers, broadsword and single stick; jousting and thrusting. The important events were reproduced for the benefit of posterity by the fifteen directors, who entered into a picture taking contest that was the hit of the day. The spectacle of fifteen directors all taking pictures at the same time is a sight that never has been duplicated, and one that awakened the greatest enthusiasm of the thousands of assembled guests.

Altogether, the Universal barbecue was some event.

Film Unites a Family

Bertie Conway, 812 State street, Apartment 8, Milwaukee, Wis., has been united to a father thought killed in Mexico, through the motion picture camera, says *The Evening Wisconsin*. Her father, George Conway, left his home in New York two years ago to look over mining properties. A revolution was at its height, and as relatives received only one letter from him they thought him dead, and the wife died of grief. Miss Conway saw a picture of her father in a local photo playhouse recently, showing scenes at Atlantic City on Easter Sunday. She wired him at the Hotel Savoy there. He wired back, and followed with a letter.

Ramo Films now have a dog named Ramo who very proudly trots up and down Broadway covered with a handsome blanket with a Ramo trade-mark on its side.

Selig Releasing Western Thriller

"Law and the Outlaw" is Most Spectacular

ACTION of an extraordinary character in every foot of its length makes "The Law and the Outlaw," to be released on June 4 by the Selig Polyscope Company, one of the most spectacular and most interesting western dramas it has ever been our privilege to witness.

Such thrilling events as the outlaw "bulldogging"

Tom Mix in the "Bulldogging" scene from Selig's "The Law and the Outlaw." Copyrighted 1913 by Selig Polyscope Co.

a frenzied bull, which is about to gore his sweetheart; a spectacular bull fight between two giant steers, each the leader of its herd; a running fight between the outlaw and the sheriff, in which one plainly sees the results of the gunplay as the bullets strike the sagebrush behind which the outlaw is concealed or knock chips from the boulder behind which the sheriff takes refuge; and a hair-raising scene in which the outlaw is shot from the saddle, his heel catching in the stirrup, and dragged, head down, across the plain as his pony runs away, are only incidents in this remarkable film.

The photography is wonderfully clear and the backgrounds are most skillfully chosen. Some of the scenes one can easily imagine to be Remington paintings, so true to life and really western are they, while the dramatic element is sustained at all times and the story never allowed to drag. Though one realizes, as he witnesses the unfolding of the story, that he is being made to champion and sympathize with the outlaw, instead of the forces of law and order, still the undeniable merit of the pictrue sweeps one along and unconsicously you find yourself growing more and more to hope that the outlaw may elude his pursuers and ultimately escape. Whether, from the moral standpoint, this is a commendable trait of the film the reviewer is inclined to doubt, but such is the undoubted result of viewing the picture and the average man will have no hesitancy in admitting it.

Probably much of the sympathy for the outlaw is created solely by the splendid way in which Tom Mix enacts the leading role in a dashing devil-may-care manner. His heroism and bravery in the face of almost inevitable death attract one instantly and our sympathies at once go out to him. As the picture fades from the screen and the outlaw is led back to prison, one hopes that the time of his release may be hurried, and that he may soon return to pretty Ruth Watson, whose influence has clearly done much toward softening his nature and bringing about a determination to reform.

The synopsis of the story, in brief, is as follows:

"Dakota" Wilson, "some man," according to the skilled inventory of western sheriffs, wearying of the prevailing lock-step escapes from the Deer Lodge penitentiary and is swallowed up by the earth for a period. Eventually, he bobs up serenely and, having overcome the pasty prison pallor, grown hair, and acquired "chaps" and side-arms, he numbly hops into a job on the Diamond S Ranch, the property of the doughty Buffalo Watson. One fine day, a busy one on Diamond S, the idolized daughter of the owner, Ruth Watson, observes "Dakota" breaking horses and instantly admires him for his wizardly horsemanship. The young man is not slow in observing this, and it starts talk all over the ranch—despite the family protest. True love may not run smooth; but, it runs just the same—notwithstanding threats of tragedy, barb-wire fence and other obstructions in a liberty land no longer free-grass. Again the cowboys are following the drifting cattle for a round-up, and the chuck wagon follows to cheer them on their way. Ruth Watson, an accomplished horsewoman, thinks nothing of a twenty or fifty mile gallop and happens down that way, most attractively and appropriately garbed with a flaming touch of color in a scarlet handkerchief about her neck with the loose ends flying. This dashing, fascinating figure appears to the grizzled and tanned cow-boys as one from dream-land sent; and the

"Dakota" recaptured by the sheriff.

color note, even dangerous in denotement, draws the malignant attention of an outlaw steer like a response to "a 4-11 alarm." Then spurs into the field of vision the daring "Dakota," who rides in pursuit at top speed and dives from the hurricane-deck of his broncho onto the back of the steer. Fastening his muscular hands on the frenzied beast's horns he never lets go, in what is

technically known as "bulldogging," until the frenzied animal is brought to a bewildered standstill and finally thrown to the ground, completely at the mercy of his master.

Naturally such a deed of daring, not to remark devotion, wins the esteem of Ruth Watson, and she is not ashamed to express herself emphatically. "Dakota" Wilson is at once the envy and admiration of his cowboy associates—the hero of the minute. Just then a keen-eyed sheriff happens that way, well-heeled for human game, and recognizes "Dakota" as a jail-bird, wanted by the law. Braving the bunch and backed by the majesty of the law, Sheriff Mathers slips the steel wristlets on "Dakota" and starts toward the grim gray walls of Deer Lodge, beyond the horizon, and far from the freedom of the open where the love of life is so marked.

When the sheriff's party are riding along a mountain roadway, "Dakota," heavily ironed, takes a chance in a leap for liberty, and makes a fair getaway while the cautious sheriff goes the long way around to presumably identify his mangled remains far below. When the daring cowboy jumps over the cliff he rolls down the steep incline, a swiftly moving target for the sheriff's blazing gun. At the bottom he rolls behind a sheltering rock and, escaping injury by some miracle, dodges behind a ledge. By stooping low and running, he gets out of range, while the sheriff, swollen in the pride of his "never-miss" aim thinks that he is dead in the shadow of the rocks.

The prisoner, free, is still burdened with his manacles; but he moves swiftly for the opening that is ever some place for the resourceful. He comes across a drowsy shepherd, slumbering in the shadow of his dampened blanket, and manages to get away with a revolver and a horse. A swift ride finds him in a lonely place with the hateful handcuffs still cumbering him. He dismounts and cocks the revolver with the aid of a strap, that he undoes from the slicker, back of the saddle, by the aid of his teeth. Then he clasps the gun tightly between his knees and, by adjusting the strap over the thumb-piece, pulls it back to firing position and with the same strap held in his teeth he pulls the trigger, the bullet blowing the links of the handcuffs open—all as ingenious as it is daring.

"Dakota" Wilson, having his hands free and a horse under his knees, starts to ride out of the country—a game man, still hunted. A long distance rifleman observes him and with the aid of his binoculars sees the dangling steel wristlets, so he raises his sights for "drift-age" and stuns the fleeing outlaw with a brain-bruise so severe that it tumbles him out of the saddle. His foot gets caught in the hickory stirrup and "Dakota" is dragged across the prairie in view of the camera, in a way that is thrilling and dangerous beyond comparison. There is no lying in this picture—the bullets chip the rocks and plow up the dust when he is rolling down the declivity; they blast the links, and the dangerous dragging from the stirrup is a hair-raising reality, all to be seen and believed. Eventually "Dakota's" boot comes off and he is left, bruised and battered, as his horse races away leaving him at the mercy of his pursuers.

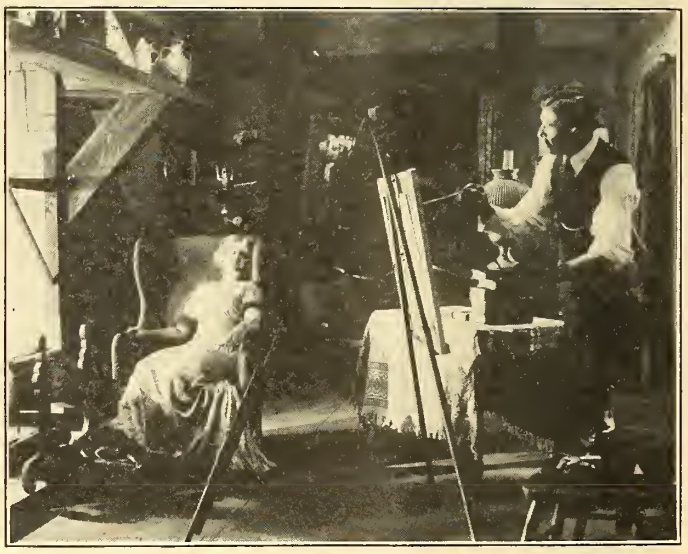
When he recovers consciousness after his rough experience he finds himself a prisoner once more. This is not poetic justice, but real life. Before he is incarcerated, to serve out his short term, he sees Ruth Watson, brave, and sympathetic as she is trustful, impressed by a real man. "Dakota" tells her that the new light that has come into his life has truly changed him, so that after a time he will come to her again with sound heart and clean hands. They are mated to be apart for a little while and she bravely sobs: "Good-by, when you come back I'll be waiting."

The cast follows:

"Dakota" Wilson.....Tom Mix
Monty Ray.....Lester Cuneo
Ruth Watson.....Myrtle Stedman
Betty Watson.....Florence Dye
Buffalo Watson.....Marshall Stedman
Sheriff Mathers.....Rex de Rosselli
Cowboys, Rangers, Deputy Sheriffs, etc.

Entertained Strange Guests

The New York Motion Picture Company entertained a very queer party of guests at its offices, Broadway and Forty-second street, New York City, one Thursday afternoon recently, in the shape of fifteen full-fledged Indians and their squaws from the Buffalo Bill Wild West and Pawnee Bill Far East show, which was then playing at Madison Square Garden. The party, accompanied by Mr. Miles, Indian agent and interpreter for the show and in charge of the general manager, numbered ten proud and haughty Indian chieftains, closely followed by their squaws, and all were costumed in various colored blankets, feathered headdress and war paint. This strange gathering were shown about the offices, entertained with coffee and cake, and were then shown several photographs of the Indians who are working for Messrs. Kessel and Baumann in their Kay-Bee and Broncho companies on the coast. They expressed much surprise and pleasure in looking over these



"Hearth Lights," Reliance release of May 26.

pictures and recognized among the group several friends of various tribes. A photograph of Miss Anna Little was shown them in Indian make-up and the party was divided in opinion as to whether Miss Little was a genuine Indian girl or a white girl masquerading as such. Before their departure, they were prevailed upon to perform an impromptu Indian war dance around the large library table in Messrs. Kessel and Baumann's office and did so much to the edification of all those present. In leaving they expressed their pleasure and appreciation of the visit through their interpreter, Mr. Miles, and cordially shook hands with all the employes of the company, extending in a jargon of half Indian, half English, an invitation to visit them at the show in return.

Sans Grease Paint and Wig

By Mabel Condon

Billy Mason.

"SMILING BILLY MASON" — he who plays juvenile leads in Essanay comedies — dropped up to the fourteenth story the other day to see us. Don Meaney had him in tow and it was entirely Don's idea that they drop up; Billy's was to go over to the west side and see the Cubs play. But Don, you know, is Essanay's publicity man and he usually has his way about things; hence the fourteen-story drop while Billy survived on visions of "the grand stand rising as one man" in the third, everybody stretching after the seventh, and Orvie Overall saving the game in the ninth when the bases were full and but one man to bat—and that man, Orvie.

Oh, Billy had a beautiful mental picnic, for a full minute. Longer than that nothing worries Billy; he sings a little song, does a little dance, and presto!—there is no more worry.

"Why *should* people worry?" Billy demanded, testing the spring of the swivel chair I had offered him and looking a series of question marks out of each china-blue eye.

"That's right—why should they?" I returned. I was feeling very peaceable myself, having just heeded the advice printed on the mirror behind the soda fountain down stairs, "You should worry when strawberry sundaes are only ten cents."

"It's fifty and fifty," went on Billy. "If you want raisins, you get prunes; if you want prunes, you get soup; if you want want soup, you get pie; if you discover a good restaurant, you're not hungry, and if you're hungry, there's not a good restaurant within three miles. My favorite shows always went the route of the one-night stand—I was always lucky at picking a great big sour quince. But why fret? It's fifty and fifty and—you should worry!

"The days I had one five-cent piece in my pocket and I looked my shabbiest, I'd smile the biggest and say 'Good morning' to everybody I met. I tried that as an experiment, it worked pretty well, and I've kept it up for eight years.

"And I want to tell you something," leaning forward with both yellow-gloved hands crossed upon the silver head of his walking stick, "nobody could treat a fellow better than the Essanay people do. Why, it's simply home out there at the studio. We're all brothers and sisters, and the directors are fine to work for; they make you feel that you have something good to offer and that, of course, makes a fellow do his best.

"That's what I like most about working in pictures—if you have a little talent they let you use it naturally; on the stage, they don't. It's a case of 'Here's your hammer and here're your nails, there's the paint and there's the scenery—go to it!' There is no such thing as a natural use of your talent; you simply do as they want you to, that's all. But in pictures you can put your heart in your work and be yourself.

"And if a fellow's away a day—well it's worth staying away, once in a while, just to be made a fuss over when you come back. All the girls and chaps come around and want to know, 'What's the matter, Billy—y' sick?' 'Sick! me sick? No; why, have you got some patent medicine you want to give away?' 'Oh, no, but you were away yesterday and we thought perhaps you were sick.'

"Work or play, it's a good time all the time," and Billy twirled his cane between two fingers, swiveled his chair to the furthest extent of its swivel, and his equilibrium, and smiled all of twenty perfectly even white teeth into view and his famous dimples into action.

"Oh—dimples!" I suggested by way of inviting Billy to express an opinion on them.

"Yes, oh, yes!" returned Billy, as he removed a glove and slapped it down on the desk.

"Natural?" I wondered, remembering the case of a girl I know who fell over a chair and the leg of it struck her cheek and gave her a regular dimple.

"Yes—yes indeed," answered Billy as the second glove was deposited on the top of the first. "I've had mine all my life, unfortunately, and I'd give five hundred dollars this minute for a dimple eradicator; but—what's the use?" There was none, so the subject of dimples was dropped and, as it is quite essential, when talking with a picture actor, to ask how he happened to embark on a film career, I put the question and Billy answered, "Just because my hair is blondy.

"Ted Wharton, who was with Pathe then, was looking for a blonde type, I was a chorus man in a New York production and Ted claims he picked me out of the back row, but Heaven knows I was in the front ranks.

"My first start in show life, though, was with a circus in Carroll, Ia. I wanted to see the world so left home and got a job in a circus. I didn't have to begin my career by carrying water to the elephants, my work was more dignified; it was fetching the blocks that go under the seats to hold them in place! Then I was promoted; they made me a clown, gave me a white suit dipped in calsimine and I drove a white St. Bernard dog in the parade and cried all the way up the street and all the way back, with stage fright. I got forty cents a day and, when the season closed, went home and worked for the General Electric company during the winter and was back again with the circus in the spring.

"My parents tried to make an artist of me and sent me to Europe for one and a half years; they tried to get me interested in commercial life, but I liked roving too well. I got small parts in shows in Chicago and New York. In one show in New York I played a minor part, dressed the star, acted as chore man and assistant stage manager, and for all this I received forty-eight dollars a week and began sending money home. The

chorus was my next venture and it was then that Ted Wharton picked me for pictures.

"After several months, I left the Pathe company and came back to Chicago. Thought I'd try the stage again and besides, I was lonesome for home. The day after I returned, I met a friend who said he was playing in Essanay pictures. He told Wharton I was in town. Wharton sent for me and I've been at the Essanay studio ever since. That was more than a year ago.

"And you bet I appreciate living at home after the years I roughed it. There's never a morning in my life that my mother doesn't bring my coffee up to bed to me. She taps me on the shoulder, sometimes the tap has to be a violent shake, and says, 'Son, here's your coffee'—and she couldn't do anything I'd appreciate more. She's the best mother a fellow ever had and thinks Billy the best boy in the world."

"She must enjoy seeing you in pictures," I suggested, but Billy's startling reply was, "She's never seen me in any but a 'still' picture—she's a Quaker and doesn't believe in going to shows, not even a picture show. My dad goes, though.

"I'll say, 'Well, pop, want to see a good show? Some dandy singing in it,'" and he'll say, 'Sh! yes, but not so loud'. And we'll go and have a fine time and mother'll ask, the next morning, 'Did'st thou have a nice time, last night?' and I'll answer, 'O yes,' and she'll say, 'And thy father, did he have a nice time?—I noticed he wore his new suit.' 'O yes, a fine time—have to dress up when you go out to see the ladies, you know.'

"My father belongs to the Quaker faith, too, but he thinks that any place that is good for his son to go, is good for him, so he goes with me; but any place he thinks isn't all right, he tells me and we don't go again. My daddy and I have some great times together and I please my mother by going to church at least once a month, and I always intend to go, too." And Billy swiveled lustily in commendation of his proposed church attendance, once every thirty days, for the rest of his natural life.

"Got any sisters?" I was curious to know, thinking what regular blondes they'd be if they resembled Billy. But Billy sadly shook his head. "No—lots who said they'd be sisters to me, though, but I don't want that kind. Wish I had a sister!" And a little blue fellow almost found a resting-place on Billy's brow, but was banquished by a smile and the remark: "It's a funny thing—my father and older brother have black hair and mother and myself are such decided blondes; and both my parents are Danish, were born in Denmark. My brother and myself were born and raised in South Dakota. My father built the first Indian school out there and had an awful time getting his money from the government for it.

"Those were the days that were full of trouble and void of money, but there were lots of happy spots in them and no amount of money I'll ever earn could pay my father for the first pair of long trousers he bought me.

"O well, it's a happy world now, and I go through it sipping a little perfume from all the flowers and feel the better for it. Some people say I'm a nut, some say I'm just happy; meanwhile, I have lots of joy and worry not.

"But say—have you been out to the plant recently? Well, you must come out and see the lawn. Perfectly fine, with little plots of flowers all 'round the edges, some edges." And in the midst of Billy's transplanting the Essanay pansy-bed to the center of our office rug, via the expressive use of his cane, Don Meaney put in an appearance and announced, "Time's up."

"Come out some day next week and I'll tote some golfsticks around the links for you," was Billy's going-out-the-door injunction.

So I promised I'd go out—to see the lawn.

American Has Two Headline Stories

The week of May 26 will see the release of two splendid stories by famous authors now writing for the American Film Manufacturing Company. The Monday release is "Ashes of Three," by Stewart Edward White, a two reel subject. The Saturday release is a delightful newspaper story by Richard Washburn Child. The theaters and exchanges using "Flying A" stories are assured an unusually good week with such a program.

Admittance, Two Rat Tails

Several Kentucky towns have official "rat-killing" days, during which time all citizens get busy in a general crusade against the rodents, but the prize goes to the mining towns of Jenkins and Burdine, in the southeastern Kentucky coal fields, for a new and efficacious method of exterminating the pests. The Young Men's Christian Associations of these two towns have inaugurated moving picture shows, and for a few days the price of admission will be two rat tails. Proceeds from the first night's entertainment at Jenkins netted two thousand tails, with Burdine running a close second. At this rate those interested in the destruction of the rats hope soon to have ratless towns. Miners and citizens generally are taking a keen interest in the peculiar crusade.

Scene from "Shep the Hero," Majestic release.

New Posters for American Leads

The success which greeted the appearance of the handsome lithographs of popular American players, has induced the American Film Manufacturing Company to issue a new batch. These will include a splendid litho. of Louise Lester in her famous role of "Calamity Anne."

The Motion Picture Exhibitors' League of American

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

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Why Legal Censorship Is Necessary

By M. A. Neff.

Owing to the many editorials and misleading statements made from time to time in regard to the censor bill passed in Ohio and reasons for its existence, I desire to make a statement. First, it is absolutely necessary to have either a national or a state censor board, with legal authority to censor the pictures in the state of Ohio, otherwise, by reason of the passing of constitutional amendments in that state, each city and town would have the right to establish a censor board, and if we had not passed a state censor bill the moving picture exhibitors might just as well have closed their theaters, as possibly every town would have established a censor board and any one acquainted with the situation can well imagine what this would mean—that every film would not only be censored once in the state of Ohio but possibly one hundred times, and this censor board would become a political asset controlled by little, narrow-minded politicians that would destroy the moving picture business in our state.

The Ohio censor bill passed, provides that the members may act with any other legally constituted board and establish a national censor congress which could censor the pictures for every state in the union, but would not be supported by donations from those directly interested in having pictures passed.

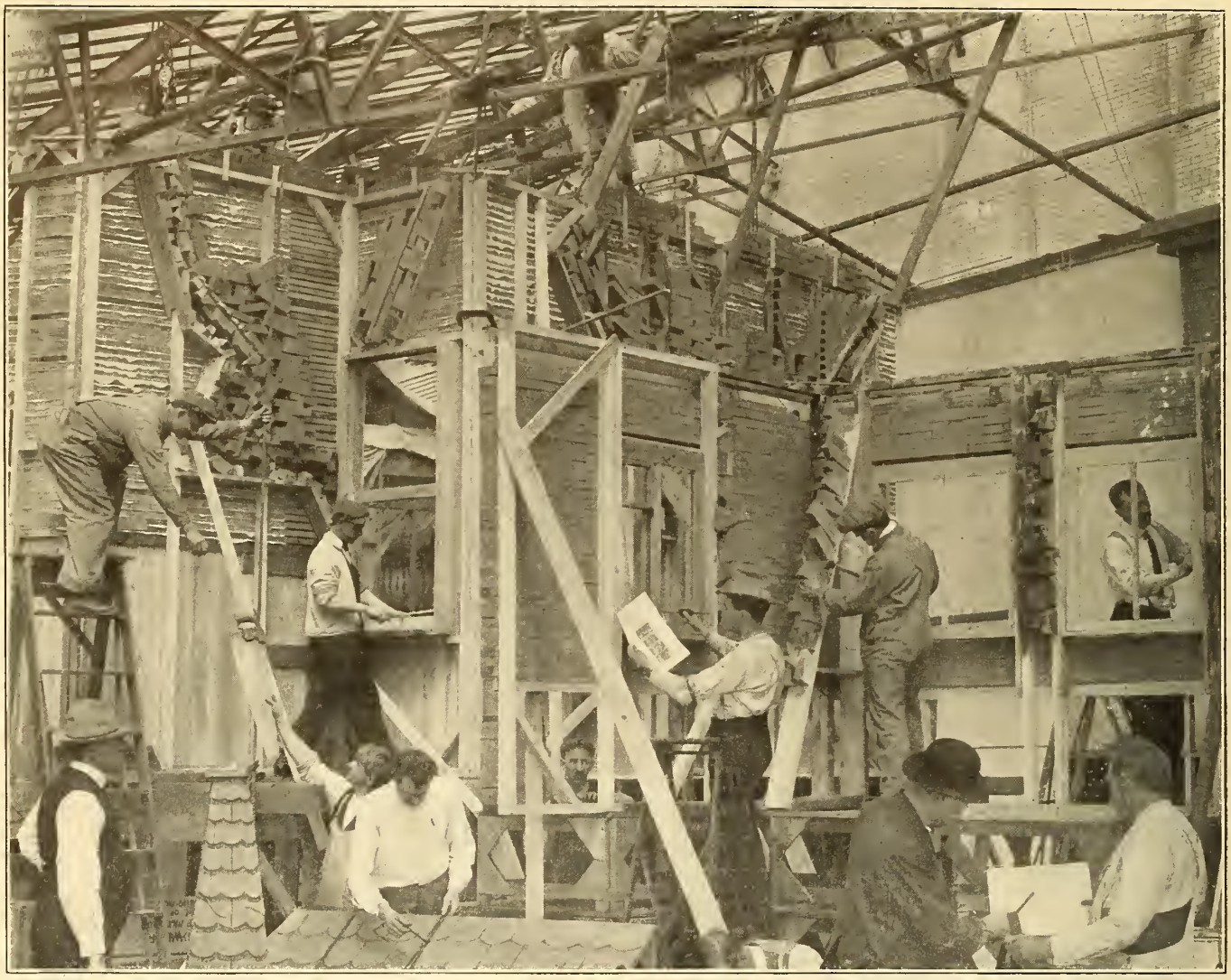
In the various reports that have been made by the many writers opposed to the censoring of pictures, not one of them has explained the position in Ohio thoroughly, but have condemned all censor boards unless they were supported by contributions, such as the national censor board in New York, which has no legal standing and is supported practically by the New York manufacturers. Now, what the exhibitors want are the facts and here are a few of them: We first tried in every way possible to secure a legal, national censor board, but found it impossible to do so by reason of the fact that the national government has no authority whatsoever to establish a censor board to censor pictures for the individual states. We then turned to the state for relief and after more than a year's hard work and planning and asking for advice from manufacturers, newspapers and others, no one could suggest a plan whereby the emergency might be met. It was then that I proposed that a few states pass a censor bill creating a censor board and that these few state censor boards get together and form a national censor congress and censor the pictures for every state in the union by securing the endorsement of all the states to accept the censoring of the pictures by the censor congress, which would be a very easy matter. Ohio has passed such a bill which will soon become a law, and we are ready to work with other states in forming a national board and are ready to do our best to secure the endorsement of the censor board so established and which will be legal in every respect. Once a picture is censored by the censor board so created, every state that endorses this board will be freed from additional expense and the exhibitor and manufacturer will know that there will be no interference with the pictures when they are sent into the various cities to be exhibited.

There is a vast difference between a self-constituted censor board, with no authority, and a national censor board created as heretofore stated, with absolute legal authority. The pictures now being censored by the national censor board are in many places being re-censored, whereas no one would dare interfere with the exhibition of pictures that were censored by a legally constituted national board. It is not necessary to have forty-eight states represented on this censor board. I believe that all the people and the states want is to be secure, and protected from suggestive and immoral pictures. It is a step upwards and in the right direction, for we must have supervision for pictures that are manufactured, not in this country, but in foreign countries and that are shipped to us.

The censor bill proposed in Michigan was outrageous; it provided that one man and one woman should constitute the board and that they should be paid $2.50 not only for each film censored but also for slides. I did all I could to kill the bill. The bill in Kansas was almost as bad, and I did what I could to kill that bill. The bill in Wisconsin I have not read, but I was opposed to the bill in Iowa because it was not properly drawn and did not make the proper provision; it was vicious, misleading, unconstitutional and a detriment to all concerned. The bill in California I am opposed to most bitterly, also I was opposed to the bill offered in the state of Indiana; in fact I have been opposed and am opposed to every bill I have seen so far, with the exception of the one in Ohio.

I am in favor of a national censor congress composed of broad-minded, honest citizens who are paid a stipulated salary and are under the jurisdiction of some authority who has the right to ask for their resignation if pictures get by that should not, or if pictures are condemned that should have passed. I fail to see where any conscientious person can object to the exhibitor having representation upon this board, and I am sure that the exhibitors are willing to have the manufacturers and press represented.

What we want is a censor board that means something, and will uplift the business; that will not be too exacting or too liberal; that will have not the least taint of politics connected with it and that will not be for any class or classes, but will discharge its duty fearlessly, honestly



Construction of a scene in the Lubin studio which will be destroyed in two seconds when the camera is turned on for a San Francisco earthquake picture now being filmed.

and to the best interests of everybody. We are forced into a position that we must meet, and up to date there is not one of those who are opposed to the censor board that has offered, in my opinion, any relief to the exhibitor or the manufacturer, while I believe that if there is not some kind of supervision for the picture manufacturer, the business will soon deteriorate instead of advancing.

I am open for conviction and anyone that can show me a better plan will be hailed with satisfaction and relief. My first consideration is for the exhibitor, but to be for the exhibitor one must of necessity be for the people, that the exhibitor may continue to do business and prosper.

There is one thing that impresses me in all of the writings that I have read and that is, that the national censor board established in New York seems to be indorsed by the various writers. If some one will kindly explain how the censoring of pictures by the national censor board will assist the exhibitors and cause other boards to discontinue, we will then agree that the national censor board can handle the situation, but so long as pictures must be re-censored after the national censor board of New York has censored them, why waste the time censoring these pictures in New York? If the state of New York will pass a law legalizing the national censor board, Ohio will be only too happy to either work with them or to accept the pictures they censor without further question.

I have just read the bill introduced in Illinois; I am absolutely opposed to the bill because it does not provide that the Illinois censor board may co-operate with other states in forming a national censor congress, and there are other parts of it I object to that are too numerous to mention.

Euthusiastic Iowa Convention

The second semi-annual convention of the Motion Picture Exhibitors' League of Iowa was held at the Auditorium at Des Moines, Tuesday and Wednesday, May 13 and 14. The convention was a successful one in that over one hundred members attended. Deputy National Organizer W. G. Wylie, of Kansas City, was one of the early arrivals, was met by Fred W. Young, secretary of the Iowa State branch.

The gathering was called to order at 2 p. m. by President J. L. O'Brien, and everybody was welcome, as an open meeting was called. Many exchange men were present from Omaha, Minneapolis, and Des Moines, and all attended the open session. National Organizer W. G. Wylie made an excellent address and congratulated the Iowa exhibitors on the large attendance. He also spoke

on the system of censorship, and considered it wrong. He claimed mothers and children were the best censors for moving pictures. Mr. Wylie made several addresses at the different meetings, and gave some excellent advice to the exhibitors from knowledge he has gained from visits to different state conventions.

A telegram was read from National President M. A. Neff, stating: "Although I cannot be with you, brother Wylie will fill my place. Tell the boys I send greetings to them in behalf of thirty-eight states. May harmony and wise council prevail and your League prosper. Best wishes to each and every member of the League." On Wednesday afternoon a motion picture was taken by Julius Singer of the Capital City Film Manufacturing Company, and was shown on the screen at 10 o'clock that night. At night a vaudeville entertainment was given and advance feature films were shown by the various film exchanges, over four hundred exhibitors and friends attending. The evening's entertainment wound up with a lunch and a general good time, and everybody seemed to be imbued with the spirit of the occasion. Secretary Fred Young of Des Moines again demonstrated his ability in conducting a convention and arranging for entertainments. Everything went off smoothly and everyone departed with words of praise.

The following delegates were elected to represent Iowa at the New York convention: W. Ingledue, A. J. Diebold, E. G. Fargo, H. E. Baumgartner, A. W. McIntosh, J. S. Shortley, J. M. Heffner. Alternates: F. P. Lemen, H. A. Wolfgram, T. A. Bryan, W. G. Eddy, M. Lince, and L. J. Tower. The next convention will be held at Marshalltown in December, definite dates as yet not having been decided upon. Thirty-five new members joined at the convention, bringing the total membership up to one hundred and fifty. This for an organization only six months old is doing very nicely. The officers for the ensuing year are: E. G. Fargo, of Algona, president; J. S. Bassett, of Independence, first vice-president; W. H. Dewey, Chariton, second vice-president; W. G. Eddy, Marengo, secretary; J. E. Tierney, Sioux City, treasurer; Thomas A. Brown, Iowa City, national vice-president.

The following members attended: Fred Yound, Des Moines; J. L. O'Brien, Oelwein; Thos. A. Brown, Iowa City; W. H. Mart, Grinnell; M. Lince, Ottumwa; J. M. Heffner, Mason City; A. J. Diebold, Cedar Rapids; L. J. Tower, Cedar Rapids; H. E. Wolfgram, Decorah; Fred Keyes, Des Moines; C. H. Johnston, Grundy Center; J. E. Craven, Kellogg; T. J. Henrehan, Nevada; Paul Porter, Lehigh; F. R. Bandy, Britt; Harry DeBaggio, Colfax; F. P. Lemen, Colfax; M. Joffe, Manning; R. G. Hatcher, Chariton; Chas. C. Mendenhall, Stuart; E. G. Fargo, Algona; Ray E. Jacobson, Colfax; Chas. Pewther, Indianola; M. E. Chance, Redfield; W. C. Treloar, Ogden; F. M. Childs, Villisca; J. M. Anderson, Boone;

"After the Earthquake," a scene from a spectacular production now being filmed in the Lubin studio.

W. C. Eddy, Marengo; A. W. Walton, Perry; J. C. Juergenson, Waterloo; A. W. McIntosh, Waterloo; M. Luke, Des Moines; A. H. Blank, Des Moines; W. D. Ingledue, Marshalltown; H. E. Baumgartner, Osage; Ben B. Burns, Jr., Lake City; W. F. Smith, Clarion; C. R. Garrett, Lake Mills; Oval Anderson, Jefferson; T. A. Hanlon, Iowa City; T. A. Bryan, Oelwein; C. F. Hulburt, Madrid; N. P. Hyatt, Webster City; N. Ligutti, Adel; W. H. Bowman, Oskaloosa; J. Gerbracht, Ames; G. C. Bentley, Clearfield; P. E. Johannsen, Mason City; B. Wertz, Sigourney; P. V. Meyers, West Branch; D. B. Herrington, Paullina; W. R. Hiller, Keota; F. Bilderback, Earlham; H. C. Watkins, Centerville; H. O. Beardsley, Red Oak; M. O. Smith, Clarinda; J. S. Shortley, Sioux City; G. F. Crawford, Des Moines; B. I. Van Dyke, Des Moines; R. E. Pratt, Winfield; C. T. Sears, Ames; W. J. Bishop, Parkersburg; H. J. Agnew, A. Bessman, O. Bailey and H. E. Case. The following exchange men were also present: S. J. Berman, Omaha; Philip Goldstone, Des Moines, Mutual; Wm. Preller, Minneapolis; E. H. Pearson, Omaha; C. F. Calvert, General; J. Van Husan, Omaha; Dan Lederman, Des Moines; W. Bryson, Minneapolis, Universal; Wm. Hopp, Chicago, Standard; Julius Singer, Des Moines, Union Features, and I. Kizerstein, New York. Representatives of machines: J. E. Robin, Simplex machine; Sidney Blakeley, Motiograph, Chicago; W. Hartman, Standard, Omaha.

Virginia Exhibitors to Meet

The first annual convention of the motion picture exhibitors of Virginia will be held at Richmond, Va., on May 23, headquarters at Jefferson Hotel. One of the national organizers, L. R. Thomas of West Virginia, has been there for several days assisting the convention committee with their plans. A great many manufacturers of moving picture accessories have stated that they would have exhibits at this convention and a large attendance from neighboring states is expected. As this is the first moving picture convention that Virginia has ever held, every effort is being made to make it a grand success.

League Notes

The big convention to be held in Baltimore at the Hotel Emerson on the 3d and 4th of June, is expected to be a very large and enthusiastic one and possibly may surpass the Philadelphia gathering in importance and attendance, although Philadelphia is assured a big convention. J. Howard Bennett and the committee at Baltimore are showing marked ability in organizing the state of Maryland.

At the convention to be held in Wilmington, Delaware, on the 26th of May, it is confidently expected that every exhibitor in the state of Delaware will be present, judged by the reports being received from them.

The Indiana convention will be held on May 27 at a place to be designated later.

The Alabama convention will be held at Birmingham, probably on Monday, June 9. President Neff has sent an organizer into the state of Georgia to bring that state to life, and the Georgia convention probably will be held on the 10th or 11th of June.

The convention held at Jackson, Mississippi on the 8th was a splendid success. About twenty-five new members were added to the list and an organizer will be immediately started in the field to secure new members. There was much enthusiasm. A photograph of the members was taken and an automobile ride through the city, sightseeing, was much enjoyed. The delegates were entertained at the different shows and at eleven o'clock at night one of those good old-fashioned Dutch lunches was served, where everybody enjoyed themselves immensely. Harmony prevailed throughout the convention. The next convention it was decided will require two days, and it will probably be held next March or April, the date has not yet been determined. The state of Mississippi is thoroughly organized and has a nice little fund in the state treasury. The officers of the Mississippi State Branch No. 26 are hustlers in every sense of the word, and while they are a new organization, they are right there with the goods and propose to secure every exhibitor in the state of Mississippi and at all times are ready to protect their own interests.

The M. P. E. L. of the District of Columbia sent a check to President Neff for $105 to assist the members of the Ohio M. P. E. L. who suffered from the recent flood. Although the members of the league in Washington, D. C., had contributed over one thousand dollars previously to the general fund, they felt that they wished to contribute something direct that would reach the members of the league.

Reading Exhibitors Organize

For the purpose of raising the standard of the pictures, for mutual protection, for the better comfort and entertainment of patrons and incidentally to try to abolish the word "movies" characterized as objectionable, moving picture managers of Reading, Pa., organized the first week in May at a meeting held in the business office of the Victor theater.

The following officers were elected: Ben H. Zerr, president; A. W. McKentley, first vice president; Charles S. Graul, second vice president; Julius G. Hanssen, secretary; Harry G. Schad, treasurer; Frank A. Gould, publicity agent.

The Reading association will affiliate with the Moving Picture Exhibitors League of America. Clem Kerr, official organizer, attended the session.

The members offered the mayor the use of their screens to help with flags or announcements in the municipal housecleaning project. The Mayor accepted. The charter members of the local organization are Carr & Schad, Victor and Empire; B. H. Zerr, Schuylkill Avenue Moving Picture House; J. G. Hansen, Gem; McKentley & Drexel, Savoy; Edward L. Leightham, Mecca; Charles S. Graul, Star; Frank A. Gould, Rex.

Michigan Exhibitors to Meet

A call has been sent out for the convention of the Motion Picture Exhibitors' League of Michigan, Branch No. 4, to be held at Saginaw, Michigan, on June 10 and 11. The headquarters will be at the Vincent Hotel and the convention meetings will be held in the Auditorium. Important legislative matters will come before the convention, also there will be an election of officers, and delegates will be chosen for the national convention at New York City. Besides the business meeting there will be other things to take up the hours, in the way of amusements. A committee has been working in Saginaw making plans for the amusement of the exhibitors at the convention and a jolly good time is guaranteed, with plenty of music and plenty of good things to eat.

Current Kleine Comment

The Art of Cines and Eclipse

ON June 2, George Kleine will release a multiple reel film entitled "When a Woman Loves." It is a Cines production in three parts.

The plot of the story has afforded the producers many opportunities to exhibit their talents in stage settings, and these have been skillfully handled; the interior scenes of the ballroom are exceptionally noteworthy for their grandeur and color.

The story is that of a woman's passion kindled by her jealousy of a young and charming, yet unaffected, girl.

The pictures portray her exercising every angle of the game of hearts known to her, in order that her vanity may not be ignored. The pictures also show a man, true to his faith, yet deserving much credit for having to battle against the clutches of this enticing vampire. The vampire is characterized by Miss Maria Hesperia, who, aided by her own natural charms, portrays the part in a dexterous fashion.

The story involves two political factions, one of which is led by the Duchess Charlotte. She is greatly beloved by Count Hubert, one of the constituents of her party.

Marco Flamma, also a young enthusiast of the cause, while publicly addressing a street crowd, is arrested. Shortly afterwards, Flamma is placed on trial and among the sympathetic spectators the Duchess is found conspicuously interested in his case. As Flamma makes his impassioned plea from his cell inside the courtroom, Charlotte becomes so enraptured with his speech and personality that she falls in love with him and determines to secure his release. In this she is successful and later requests him by letter to call upon her. Marco complies, and during his visit she proclaims her love for him and is very demonstrative in her explanation. He resents her advances, whereupon she dismisses him from the house.

In the meantime the Duchess scorns Hubert's love. Through a clever ruse she obtains a letter from Hubert

"When a Woman Loves." Copyrighted 1913, by George Kleine.

showing Flamma had sworn to put to death the Prime Minister. Immediately the Duchess enlists the services of one of her male attendants, who, about the hour when the murder is to take place, approaches Flamma from behind and kidnapping him, brings him to the palace of the Duchess, where he is confronted with the Duchess and Luciana, his charming fiancee.

The story ends by the Duchess committing suicide with the dagger with which Marco Flamma had intended to put to death the Prime Minister and the uniting of the hands of Marco Flamma and Luciana.

On May 28, a strong Eclipse drama, in one reel, will

"When a Woman Loves." Copyrighted 1913, by George Kleine.

be released, which promises to be popular with the exhibitors and their patrons. It has a strong theme and is cleverly portrayed by a capable cast.

Florence is a charming young girl, who, through her own discretion, falls under the influence of a gang of marauders and thieves. While she is sitting at a table with a friend in the Imperial Hotel, she becomes involved in a discussion and is requested by the proprietor to leave. Lord Ellis comes to her assistance and afterwards escorts her to her hotel.

That night Florence receives a letter from Sharpe, one of the gang, instructing her to join them at the Four Oaks, as she is wanted to assist in a new scheme. Creeping down the stairs about one o'clock she is detected by a bellboy who demands the payment of her bill. Lord Ellis coming in at that hour agrees to pay it for her and she leaves. She meets the gang and at first opposed to their plans, is finally persuaded to take part in it.

Lord Ellis next day proceeds to his country home unbeknown to her. The residence which they are about to rob is that of Lord Ellis', and as he sits and thinks of the beautiful young girl he is greatly surprised at finding her in his garden. Mistaking her object in coming for that of thanking him for his assistance or perhaps for a love adventure, he asks her in. Florence does not dare to tell him the truth and while they are talking a noise is heard. Ellis, drawing a revolver, goes to investigate. The robbers are frightened by his shots and take flight.

Falling in love with each other, Lord Ellis and Florence are happily married. However, their honeymoon is short-lived, for again the grim specter of the past appears, when one of the gang threatens her with exposure providing she does not leave. Rather than return to the other life again she prefers death, and throws herself over the cliff where her heartbroken lord finds her lifeless.

"Via Cabaret," June 7 release. Copyrighted 1913 by American Film Manufacturing Co.

Dancing on the Sky-line

While photographing Shanley's cabaret show in Kinemacolor on the roof the the ten-story Mecca building, the Samarin troupe of Russian dancers were posed on the three-foot parapet, 175 feet above Broadway, with only the spires of the Cathedral and the blue sky as a background. After the dancers had been taken in such steps and poses as were suitable to their precarious footing, Frantz, the acrobat of the troupe, volunteered to "do some stunts." There on the celebrated "sky-line of New York," he did back somersaults, hand-springs and hair-raising pirouettes, until his manager, Victor Hyde, shouted in alarm: "Stop, Frantz; if you fall off that parapet you'll break your contract!"

Critics Notice Brought Job

In a recently published notice of the Thanhouser "Carmen," Louis Reeves Harrison, a New York film reviewer, observed:

"I should have given a part to a girl who flashed on the scene for a brief instant and filled the screen while she was there, although she was only one of a group. I took the trouble to inquire about this member of the company who only came into view for a second and learned that her name was and still is 'Billings.' She will probably remedy that fault before she cuts all of her teeth, for she has what I am compelled to designate, for the lack of a better expression, 'picture personality,' a valuable asset for a photoplayer."

The girl was sought out by C. J. Hite, in rush wires to Los Angeles, where the "Carmen" film had been produced. There they did not appear to know the girl, a circumstance occasioned by the wire's inquiry for "Miss Billings"—the critic having been in error on the girl's name. Suddenly the Los Angeles director remembered that he had used a Miss Francelia Billington in the picture; she indeed proved to be the sought-for girl and a New Rochelle wire placed her in the Majestic California "stock" next day. When the critics' turn in the Judgment Day comes, may such deeds as this be remembered in their favor!

Publicity Man a Musical Genius

Exhibitors the country over well know Don Meaney, as the publicity man of the Essanay Film Manufacturing Company, but only a few of them are aware that Don is also the composer of a large number of popular songs which are meeting with great favor. Among the ballads which Mr. Meaney has composed, and which are growing more popular every day, are "The Chiming Rag," published by Charles K. Harris; "There Is No Little Girl Like You," published by Betts & Binner; and "I'd Lay Down My Life, Dear, and Die for You," the words of which are by Mr. Meaney, while the score was composed by H. Tipton Steck, also of the Essanay forces. The latter piece is to be published by Will Rossiter. It is understood Messrs. Meaney and Steck are now busily engaged on a piece to be called "The Broncho Billy Tango," which will shortly be issued to every exhibitor showing the Essanay films, as a complimentary copy.

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER III.—CONTINUED.

AT night or in very dark weather the studios resort to artificial lighting, this being accomplished by the use of electric arcs or mercury vapor lamps, the latter being the most economical. The green light given by the mercury vapor lamps is very effective in registering the image on the photographic film, and requires a minimum of current for a given illumination. These tubes are usually arranged in groups of six tubes per group, and are hung either from the roof trusses or the side of the building. Usually eight groups of lamps are used for the illumination of a single stage setting, and these lamps are sometimes supplemented by arc lamps hung from the trusses. In some studios it is possible to concentrate over 100,000 candle power on a stage.

The scene itself occupies but a small amount of space on the studio floor, the width of the set usually being about 14 feet, and with the enormous floor area at the disposal of the director, it is possible to conduct several scenes at the same time. These small spaces are marked out on the floor, and the scenes or wall sets are erected inside of the space, forming in most cases a three-sided box that is open at the top for the admission of light. When an actor is to disappear from the scene he simply walks through the door in the set and is immediately out of the range of the camera. The ease with which a player may unconsciously disappear from a scene in which he is supposed to be taking part requires constant vigilance on the part of the camera man and director.

The scenery used in the studio resembles that used on the stage except that no colors need be used on the canvas. Neutral tints, or plain black and white outlines are more desirable for the reason that colors such as red or blue give misleading color values on the film. The walls used in interior views are only large enough to cover the field of the camera and are built in section for ease on handling. As the plays vary in character and period, it is seldom that the same set can be used more than once. This constant change in the scenery calls for a large force of scene painters and stage carpenters.

The "property" rooms of the large film manufacturers, in which the properties or appliances used in the play are kept, contain nearly every conceivable object known to man. Guns, stuffed animals, bottles, druggists' signs, policemen's clubs, brass beds, wooden beds, hoop skirts, cannon, harness, clocks, furniture of all classes and age, and a tremendous catalogue of other things that are far too numerous to list in the limits of this book are constantly kept in stock. As can be imagined, a very considerable fortune is tied up in the property room alone.

As the film shows all periods of history and every condition of life, a very extensive wardrobe is required. It is claimed that one studio that specializes in historical and military subjects has over eight thousand costumes ready for instant use. At a moment's notice the costumer can supply a small army with uniforms, equip a tribe of Indians with their tribal costume or produce the most modern of ball costumes for a society play. High hats or the furs of an arctic explorer are equally in evidence in this remarkable department.

THE PRODUCER.

The producer is the principal factor in the management of the studio and in the production of the plays.

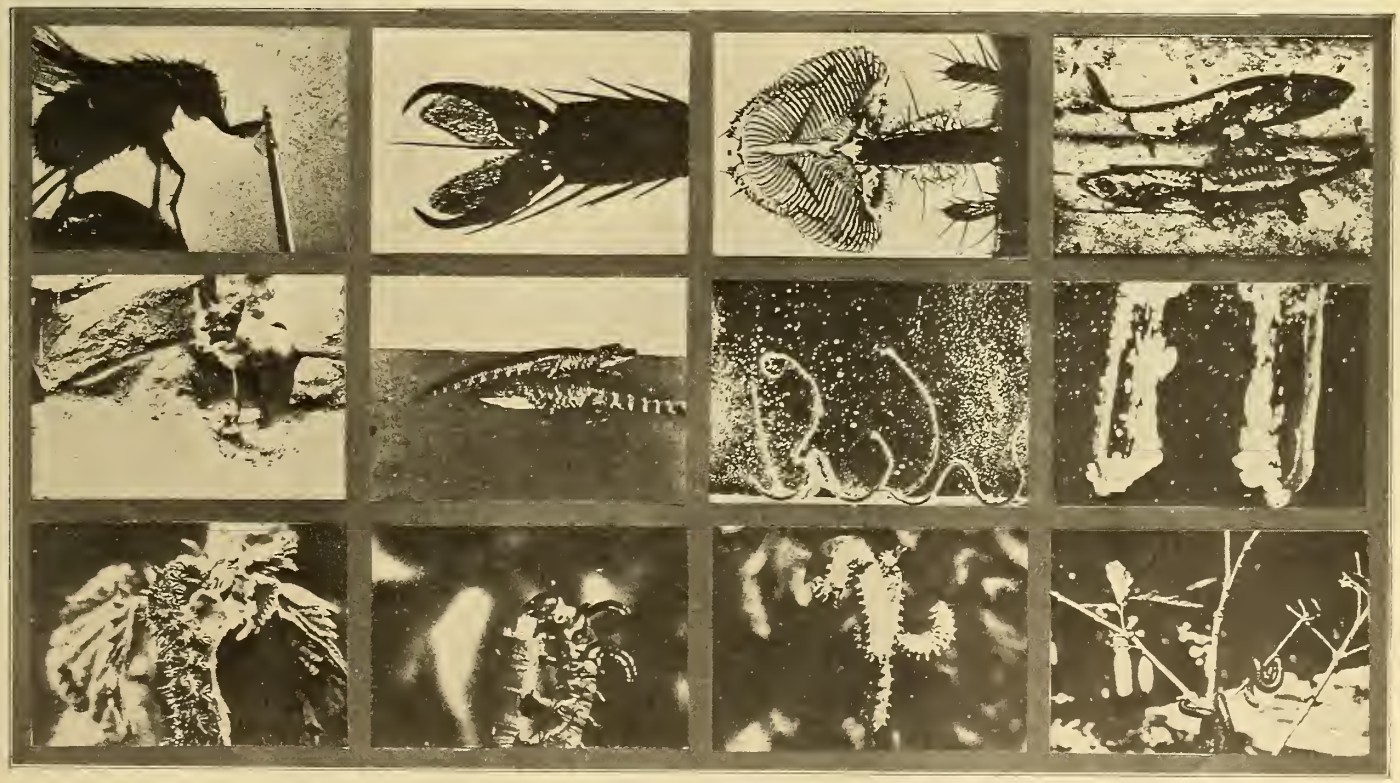


Fig. 34. An example of an "educational" series. The upper pictures in the center of the cut are microscopic views of the house fly showing its tongue and feet. The balance of the pictures were taken through the glass sides of an aquarium of different forms of marine life.

In commercial life he would be called a superintendent, and in the theater a stage manager. From the time that the scenario is first put to his attention until the negative has been delivered to the developing department, he is constantly on the job in directing the work of the players and scenic mechanics. On the receipt of the scenario, the producer, or director as he is sometimes called, makes such additions as he thinks necessary, and notes the details of the scenes and properties required for the play. After the list of scenes and properties has been made, orders are given to the scenic and property departments for the making of the various sets. Costumes are selected and in the case of an outdoor scene, the producer determines on the proper locality for the action. While this work is in progress, he selects the players and calls for a rehearsal.

If the scene to be rehearsed is a studio act, the stage is set completely, and the actors appear in full costume. The camera is set in position so that the operator may become familiar with the act, and the rehearsal proceeds. After a number of additions or subtractions made by the producer to improve the scene or to bring it into the time limits of the film, it finally receives his approval, and the camera is started. If any mistake is made during the filming of the play, the film is destroyed and the act is repeated until it meets the approval of the producer. In the case of films that are difficult to obtain, or expensive, two cameras or a double film camera are used, so that there will be no chance of losing the act through a light struck film or an accident in the developing process. When two films are taken by two independent cameras a choice may be had between the two films, one of which will undoubtedly be better than the other.

In the case of out of door scenes, the play is generally rehearsed in the studio before going into the field. This practice is always followed in the case of street scenes, where the throngs of spectators would interfere with a prolonged rehearsal. The time in the field is cut down to the lowest possible limit, for the weather is likely to change at any moment and the expense of maintaining the players in the field is much greater than in the studio.

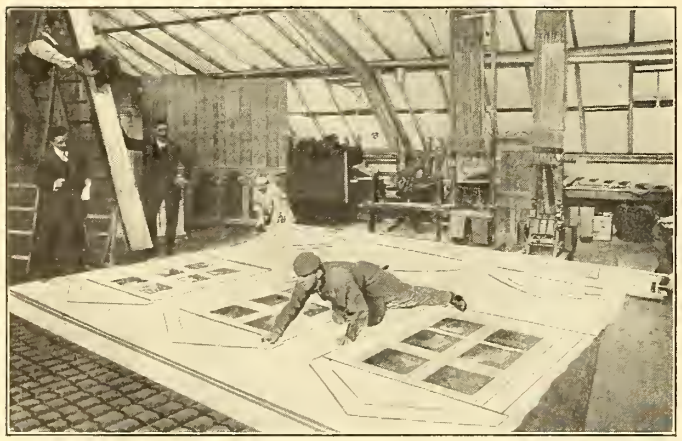


Fig. 35. One method of making a well known form of "trick" picture. By laying the scene flat on the studio floor, and taking the view from an elevated position, the man will appear to the audience as crawling up the side of the building.

THE PLAYERS.

The players are frequently recruited from the theaters, although there are many motion picture actors that have been developed in the studios simply through their association with that line of work. It is customary to hire some actors for a day at a time because of the fluctuations in the studio demands. One day, the producer may require as high as fifty players and on the next less than half that number, depending on the character of the play then being produced. For the leading parts, the producing company maintains a small body of players known as the "stock company," which are kept continuously in the service of the company at a fixed salary.

Fig. 36. "The Magic Coffee Pot" with the mystery removed. This is an example of that class of trick picture in which inanimate objects appear to go through various evolutions of their own accord. The coffee pot in this case is suspended by fine wires that are invisible in the finished picture.

The selection of the actors and actresses is by no means an easy task for they must not only be masters in the art of pantomime, but must look their part as well. The camera is a merciless critic, and exaggerates every awkward gesture or facial peculiarity of the player, and defects that would not be noticed on the stage are glaringly apparent on the screen. It is almost impossible to "doctor" up a character with grease paint, for the magnification of the projector would make such an attempt ridiculous. It is almost impossible for an old man to take the part of a young man, or vice versa, and deceive the audience. An old woman may assume the part of a girl in the legitimate drama and succeed, but never before the camera.

Stage make-up is out of the question in the motion picture studio for the pinks and yellows so commonly used in getting flesh tints are distorted in color value in the film. Any tint containing red is recorded on the film at least in three shades darker than the original color, for this color has practically no actinic value.

As the areas covered by the red undergo no changes due to the reduction of the silver in the emulsion, the positive is printed black under these transparent spots in the negative.

In nearly all cases the face is first thoroughly whitened and then tinted with yellow so that any subsequent color that may be applied will stand out in bold relief, and also for the reason that the face will appear white instead of grey, as would be the case with the natural color of the complexion. The lips and the area surrounding the eyes are tinted with a color having a bluish cast such as heliotrope or mauve. When seen in the sunlight, the make up of the motion picture actor presents a most ghastly appearance.

In spite of their extended experience on the stage, there are but few actors that have the faculty of expressing themselves in pantomime, even in the minor roles. When an actor is discovered that possesses this rare gift he is frequently put in the "stock company" maintained by the producing company at a fixed monthly salary. Should he have a specialty in which he appears to the best advantage, he is made the "star" in some series of films having the same title, such as the "Broncho Billy series" issued by the Essanay Company. In a film of this nature, the star is given a characteristic name which appears on all of the films in the series, each issue representing some episode in the life of the hero.

TAKING STUDIO PICTURES.

At the time arranged for the rehearsal, the company assembles on its allotted stage and receives specific instructions from the producer in regard to the "business" on the stage, how to make their entrance and exit, and also instructions regarding the dialogue. The producer usually goes through the principal parts of the play to convey a general idea of his requirements before the rehearsal. After this demonstration the players go through the play for the first time, the cues being given by the producer, and if the action seems to lag, he immediately jumps into the scene, assumes some part, and stirs things less, for it is exceedingly difficult to keep them within the field of the camera.

Time after time, the scene is rehearsed, little modifications and additions being made each time, until the show goes with the proper swing. Often the company is made to go through the action a dozen or more times before everything is satisfactory. When a scene requires animal actors, the rehearsals are almost numberless, for it is exceedingly difficult to keep within the field of the camera.

During the last rehearsals, when the action is nearly perfect and the rough edges are worn off of the work, the camera man and the producer start to take the time of the scenes. Watch in hand, they follow the work through from end to end, noting parts of the business that could be trimmed out, in the event of overtimed action. When the final rehearsal is completed, the camera man and the producer compare notes regarding the time taken, and the time allowed on the manuscript. Should the time be too long, the producer condenses the action by ordering the players to make quicker entries, or by cutting a dialogue a few seconds may be gained. When enough has been clipped, according to the judgment of the producer, the play is again rehearsed with the alterations, and is again timed. If the scene is still too long, further alterations and rehearsals are made until it is made within the limited time.

All is now ready for the filming of the scene. The players that are to be "discovered" at the opening of the picture take their places on the stage, and the camera man makes the necessary adjustments to his machine. As a guide to the limits of the camera, conspicuous "markers" are placed at the extreme edges of the scene to be covered by the camera. These enable the camera man to determine whether the players are "off" or "in" the scene.

At the word "Ready," given by the producer, the camera man starts cranking the machine and the actors stand alert for their cues to enter. An instant after follows the order, "Start your action." From this instant, the studio, or at least that part of it in the vicinity of the stage is a bedlam of noises. The players jabber their almost meaningless lines, the producer shouts his directions to the players in which he is accompanied by the camera man. "Your out, Kelly," "Faster-faster-faster," "Cheer up Miss Davis," "Up in front, you with the hoop skirts," "Not so far," "Roll your eyes," etc., etc. From the direction of the stage come the broken fragments of the dialogue, "I never never will leave you," "Ouch," "My boy," "I love you," and so forth. The players are worked up to an exciting pitch, and the play is at its height, when the eye of the producer catches an error in the action or an actor off stage. "Stop," he shouts. The camera immediately stops its purring, the offender is treated to some forcible remarks from the director, the spoiled film is thrown out, and the play is started all over again. This may happen several times before a perfect film is obtained.

Only persistence and patience on the part of the producer will obtain good results in a film play. The management of the actors before the camera is a far more exacting task than on the stage, for in the studio every second counts. Every second means a foot of film, and film costs money. Situations must be handled that occur in no other branch of the amusement field and require instant judgment on the part of the producer. The greater proportion of the actors employed are not thoroughly conversant with the requirements of the studio, and are not quick to adapt themselves to the new conditions under which they are working.

At the close of a successful scene, the producer shouts "stop," as a signal to the operator to cease his cranking.

"How many feet," asks the producer of the operator.

"One hundred and sixteen" is the answer.

If this is within the prescribed limits, the next scene is started, that is if it is a studio scene. If there are several intervening scenes that are exterior views, they are omitted for the time being and the next studio scene is undertaken. To economize in time, the next scene has, in all probability, been set up in the vicinity of the first, during the time in which the first was photographed. The players now move from the first to the second stage where the camera is again set up.

YARD PICTURES.

Nearly every firm has a fenced-in space in the vicinity of the studio where most of the outdoor scenes are taken that require special settings. In the "yard" will be found reproductions of foreign and historic buildings, mimic lakes, and miniature mountains, in fact, all scenic effects that are too large for the indoor studio. The architecture of the buildings in the yard is of the most varied description, ranging from Grecian temples to Esquimaux huts, and from old German castles to Chinese pagodas. By simply revolving the camera on its axis, the operator can cover a thousand years of architectural development.

Generally the construction of the yard scenes is sim-

ilar to that of those in the studio, except that they are of a sturdier and more permanent type. The majority of the buildings are provided with only two or three sides, as with the interior scenes of the studio, and are only high enough to cover the field of the camera, when taken from a comparatively short distance. Roof scenes extend only a few feet from the ground, so that the player in leaping from the roof of a building has only a short distance to fall. By directing the camera upwardly, so that the ground line is not shown on the film, it is possible to obtain some very realistic effects in fire scenes.

The tank, which is included in the yard equipment of every large plant, is one of the most useful of the properties. By suitably disposing the scenery around its edges, it can be made to represent any imaginable body of water from a brook to an ocean. The tank at the plant of the Selig Polyscope Company's plant contains about sixty thousand gallons with a depth of about three feet. It is supplied with row boats, small bridges, and at one end is provided with an extension that forms the mill race for a small mill that is built near the edge.

Near the center of the yard is a cylinder about thirty

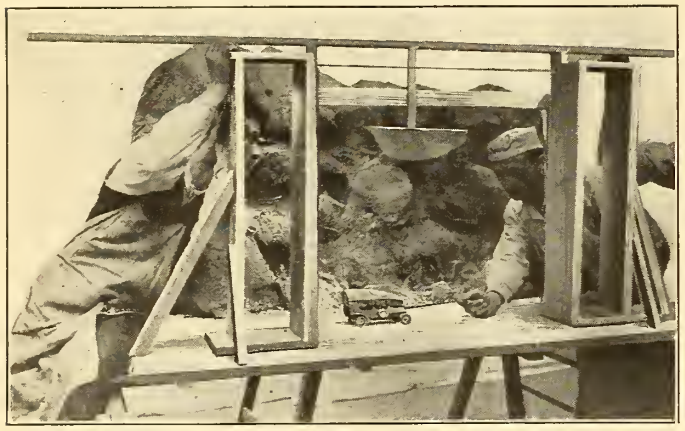


Fig. 37. A terrible automobile tragedy performed on a three foot stage with a toy automobile. Not all of the automobile accident films are taken in this way, however, for in a recent release a full sized machine was run over an embankment.

feet in diameter which is mounted on a turntable device so that it can be rotated rapidly in a horizontal plane. On the outer surface of the cylinder is stretched a canvas scene, usually of mountainous or broken country. When the camera is placed in front of the rotating cylinder, the speed of the screen gives an effect of traveling through the country displayed on the canvas. This effect is heightened by placing a car interior scene between the camera and the cylinder so that the latter may be seen through the car windows.

TAKING TOPICAL FILMS.

The topical films, in which the events of the day are shown, are fast becoming one of the most important mediums of distributing news items. There are but few theaters in the United States that do not display one of the numerous "weekly reviews." While the papers may print the news several days in advance of the release of the film, the items are never stale when projected on the screen, for the pictures impress the audience with entirely new ideas concerning the subject. To hear about an event is one thing, to see it is another.

The motion picture theater patron is kept in touch with the progress of the world through the medium of the topical film for there are motion picture operators in all countries whose sole duty is to keep informed as to the events taking place in their particular section of the map. Everything from a prize fight to the funeral services of a king are subjects for the topical, it being in fact an animated newspaper of which the camera man is the reporter.

The success of the film depends entirely upon the judgment and aggressiveness of the operator in overcoming the opposition usually raised by the police or persons in control of the proceedings. The camera man must be a diplomat, a photographer, and a producer rolled into one. He must be absolutely fearless, for his duties will take him from a shipwreck to a battle field or mine disaster, with little side trips in aeroplanes and balloons. Many a camera man has gone out on a job and never returned.

Speed is a most essential item in the production of a topical, for, as in newspaper work, one film company tries to beat the other to the screen, or to obtain a "scoop." Every minute that elapses between the taking of the picture and its delivery to the theater means money to the film manufacturer, for his efforts and expenditures will be in vain if his rival projects the picture before he gets it on the market. This adds another burden on the operator, for he must not only get a favorable position for the taking of the picture, but must also make arrangements for its prompt delivery. In the isolated parts of the world, where the topical operator performs most of his work, prompt delivery requires careful management and good judgment on the part of the camera man.

Another feature that adds to the difficulty of taking topicals is the fact that there can be no rehearsal of the action, and therefore the operator has to estimate the best camera positions and the length of the film. To be caught short of film in taking an important event is a calamity, for it is not easily procured at short notice, and if the home plant is at a considerable distance, it means failure.

An operator was sent to New York by a Chicago firm to obtain pictures at the terminus of the cross country flight made by the aviator Atwood. He was supplied with only two reels of film, for it was expected that there would only be a few hundred feet of film needed. On the day of his arrival, a fire broke out in a tailor shop that offered an opportunity for a thrilling picture. This placed the operator in an unfortunate position, for he had only enough film for one event, either that of the aeroplane or that of the fire. He chose the latter, and was rewarded by a most spectacular picture, in fact it was the best fire picture that any firm had ever had the opportunity to produce. He packed up immediately and started home, believing that he had chosen the best course, but was disagreeably surprised to find, after the development, that the board of censorship refused to sanction the film. His trip, of course, was a total loss, simply because of the lack of film.

PICTURES IN THE FIELD.

The out-door scenes that form a part of nearly every film story are the most realistic and interesting parts of the film. When properly selected they not only add to the atmosphere of the play, but have a certain educational value as well. Locating the scenes among the Atlantic fisheries or in the mining regions of the West, for example, carries the stay-at-home show patron into interesting and unfrequented places, and gives the film the value of an industrial or travelogue. Scenes laid in the streets of large cities are of great interest to the audience of rural theaters, and scenes of ranch life are of the same value to the city man.

(*To be continued.*)

Current Educational Releases

In the Forest of Cochin-China.—Patheplay. An interesting study of the gathering of lumber in Cochin-China, showing the antiquated methods by which the work is carried on.

Scenes in Manila.—Selig. A travelogue that takes you into the streets and homes of the interesting brown people and gives you a better insight into their life than any written historical sketch could possibly do.

Transportation Methods in Java.—Patheplay. A film that takes us to far-off Java there to witness the difficulties with which the Javanese have to contend in embarking and disembarking from the steamers; also the dangers of unloading cattle as there are no steamship docks in Java, and few modern conveniences.

"Women—Past and Present," June 4. Copyrighted 1913 by Selig Polyscope Co.

Mosques and Tombs of Caliphs and Mamelukes.—Eclair. This particularly entertaining and instructive film gives a very comprehensive idea of Arabian architecture, which is entirely different from all others. The mausoleums which the Arabians erect for their deported rulers are most beautiful. Each one of them is an everlasting monument to the Mohammedan belief of the immortality of the soul. Each stone used in the construction of these tombs is inscribed with extracts from the Koran, which is their Bible. It is in the Mosques that the peculiarity of their art of building is most forcibly portrayed. The roofs of these are huge domes, which resemble an enormous inverted bowl. Surrounding them are countless spires or minarets as they are called. From these the famous "call to prayer" is given by the priests. The glorious Arabian sunsets, which are almost sublime, gild the domes and minarets of the mosques until they look like huge balls and tongues of fire.

The Spider Which Lives in a Bubble.—Patheplay. The spider studied in this film is the only member of the spider family that takes to the water, its favorite haunts being stagnant pools or sluggish streams overgrown with reeds. The most remarkable thing about the water spider is its home as it lives in an air bubble. By gathering the tiny air bubbles that are constantly rising to the surface of the water, the spider, by slow degrees, builds a bubble large enough for itself to live in and enjoy the many insects on which it preys.

The Ailanthus Silkworm.—Patheplay. A study of the habits of the little worm that is responsible for the fabric that delights every woman's heart. It is interesting, it is instructive and it's new.

Manila Normal and Public Schools.—Selig. An educational picture showing the good work of our educational army of invasion.

Night Birds.—Patheplay. This film affords an opportunity to study them at close range and to understand why they are called wise. Forest owls, barn owls, white owls, young owls, and wise old owls; also there is a corking good fight between a forest owl and a rat. There are laughs in the picture, too, and the exhibitor who is a wise old owl will include this offering in his program.

The Valley of Albula (Switzerland).—Eclair. This film reproduces the beautiful landscape through which the railroad passes in the Valley of Albula. This road, built from 1897 to 1903, has opened the Haute Engadine to International service. It may be compared to that of St. Gothard, except that it is shorter. Following this road, we run along the mount, around the plain of Campi, through tunnels and over viaducts, all of which afford a splen-

did view of Albula and the picturesque country around it.

The City of Rouen, France (Colored).—Pathe-play. One of the oldest cities in France with a quaint charm that is all its own. The beautiful hand coloring of the film makes it truly a feast for the eye.

The Manufacture of Steel.—Eclair. The various processes in the manufacture of steel being very clearly and entertainingly shown. The scenes in the steel mills here shown are not only instructive, but very beautiful.

The Cuttlefish.—Eclair. It is from the cuttlefish that India ink is made by natives in certain sections. Some very unusual scenes are shown, in which this fish defends itself from enemies by throwing out this thick, inky substance.

A Powerful Story

Sacrifice and sorrow and the grim evil arising from the chance bite of a captive monkey are the primal elements of the tragedy "The Dread of Doom," released by the Itala company. How a man hides from those whom he loves, endeavoring to shield his sister from a horrifying suspicion, is the narrative. For twenty years, Ermete Zacconi, who with Novelli has shared the honors of being Italy's premier actor, has by his art been adding to his name and fame. In his portrayal of the part of Doctor Guido Altieri, he is shown in the quintessence of his consummate talents. His delineations of the death of a man under the effect of strychnine poisoning are histrionically masterful. Men of medicine agree that this depiction is graphically accurate. The element of suspense which keeps the spectator ever wondering what the next foot of film will reveal is skillfully sustained. It brings home to the mind of everybody who sees it the issue which confronts Doctor Guido. Is the man to be greater than the lover? The Christ long since said that there is no greater love than the love of a man who lays down his life for his friend. In this instance, Doctor Guido, on the eve of marrying the woman he loves, discovers that into his body there has been introduced accidentally the germs of a deadly disease. He cannot manfully go on with his marriage knowing the physical price of such a predestinely woeful alliance. It is for him to disappear and wait for the death soon to come. His lot would be alleviated if he could but tell his fiance why he could not marry her. But there is one reason why he must leave her unknowing that his reason for breaking off the match was because he loved her more than love itself. That reason is that his sister is betrothed to the brother of the doctor's bride-elect. If Doctor Guido lets it be known that he is consumptive, his sister's fiance may suspect that she too has tubercular tendencies, which suspicion might separate them. It is, therefore, necessary for him to seal his lips and go away under a cloud, leaving it to be thought that he had backed out of his prenuptial agreement.

Jack Kerrigan Makes Aeroplane Flight

Jack Kerrigan and Miss Vivian Rich, of the American Film Manufacturing Company, had a novel ride in an aeroplane at Ventura, California, last week. The flight occurred in connection with the making of a single reel subject. The famous Gilpatrick exhibition of flying at Ventura was utilized. This was Kerrigan's first flight.

Prominent Exhibitors

WILLIAM JOHN SWEENEY, better known to exhibitors the country over as "Big Bill" Sweeney, was born in Chicago, August 22, 1861. Probably being born in war times had something to do with his present ability to lead men, for that he is a born leader every one who knows him admits. Though aggressive and militant, when occasion warrants, he is as a rule extraordinarily genial and bubbling over with good humor. A chat with him will cheer the darkest day and his friendship is highly prized. After the usual schoolboy days, "Big Bill" took up his quarters in the City Hall and was probably the most popular incumbent of the particular office he held that the city building has ever housed. World's Fair days found the London Museum, a downtown amusement place, in charge of Manager Sweeney, and it was then that motion pictures first became known. A little later with a supply of film purchased (for this was before the days of exchanges) from Selig and Lubin, Mr. Sweeney began a series of shows at halls, schoolhouses, churches, and in "blacktops" erected at county fairs. Success crowned his efforts, and today finds him the proprietor of one of the most popular neighborhood theaters in Chicago's great South Side. Naturally, he was among the first to be interested in the Motion Picture Exhibitors League of America, and is not only a national vice-president of that organization but also treasurer of Illinois State Branch No. 2. He has always taken an active part in league affairs, both local and national, and Chicago will be much surprised if she doesn't eventually number among her citizens President William J. Sweeney of the M. P. E. L. of A.

BILOXI, MISSISSIPPI, was the birthplace of Fred Abbley, owner and manager of the New Dixie theater of Gulfport, Miss., and national vice-president of the Motion Picture Exhibitors' League. April 16, 1882, was the date. Before the fascination of motion pictures got into his blood Fred was chief oyster inspector for the state, but some seven years ago the flicker of the films grew too strong for him to resist and he became an exhibitor in Ocean Springs, Miss., then but a tiny village, and yet the enterprise was successful. Discovering the possibilities of the new occupation, Mr. Abbley secured a location in his home town of Biloxi, and there built a small but comfortable theater, which made him still more successful. Ever on the outlook for a still better location, he was quick to seize upon the opportunity which offered a little later at Gulfport. Encouraged by the growing demand for pictures and the financial returns of the business he erected in Gulfport the new Dixie, which cost twenty thousand dollars, is absolutely fireproof and seats four hundred persons. The dollars continued to roll in, and the name of Abbley became known far and wide among the exhibitors of the state. Reading of the various state leagues being organized by Mr. Neff, Fred mailed a letter asking that Mississippi exhibitors be similarly organized. The national president appointed him vice-president from his state and on March 28 a rousing convention of Bayou state exhibitors unanimously re-elected him to that office for the ensuing year. Gulfport Lodge No. 978, B. P. O. E., numbers him among its most popular members, while his careful attention to the comfort of his patrons is making him scores of new friends every day.

Scene from June 5 release, "The Wishing Seat." Copyrighted 1913 by American Film Manufacturing Co.

Of Interest to the Trade

McVickers and Colonial Sold

Jones, Linick & Schaefer, Chicago's best known picture theater and vaudeville magnates, have added two more houses to their string. Both new houses are located in the downtown loop district, and have a seating capacity running into the thousands. On Thursday, May 8, a long-time lease was signed for the historic old McVickers theater on Madison street, and two days thereafter, Saturday, May 10, the Colonial theater on Randolph street became a Jones, Linick & Schaefer house. Both theaters have a long and eventful history and it was long believed could never be acquired for pictures, but the offers made by Messrs. Jones, Linick & Schaefer were too tempting to be refused, and so a transfer took place. The Colonial will open under the new management on May 26, it is understood, and McVickers will be given over to vaudeville and Kinemacolor pictures immediately upon the conclusion of the present run of "Quo Vadis?" which is now being shown there under the management of Mr. George Kleine.

Flood Funds Distributed

The amount collected for the flood sufferers was $553.00. This sum was divided among Ohio and Indiana as follows; Indiana received $100.00, however, Indiana had received contributions direct for members of the League from Louisiana; Hamilton, O., received $40.00; Pomeroy, O., received $20.00; Middletown, O., received $10.00; Ironton, O., $20.00; Marietta, O., $10.00 and O. S. Finch an exhibitor in Omaha, Neb., whose theater was totally destroyed received $25.00. The balance, $328.00 was turned over to Dayton local number five, and will be distributed by them. The contributors were:

The Bill-Board	$100.00
O. B. Weaver	25.00
R. C. Davis	5.00
C. A. Hicks	10.00
F. J. Rembusch	50.00
Rudolph Wurlitzer Co.	20.00
Pastime Amusement Co.	1.00
Trevor Faulkner	1.00
Cincinnati Local, Branch No. 2	40.00
Washington, D. C., Ex. Local	105.00
General Film Co.	50.00
Louisiana State Branch	48.50
C. E. Price, Mt. Vernon	5.00
J. A. Maddox, Columbus	5.00
Belknap Bros., Columbus	5.00
Paul Stuffer, Columbus	5.00
W. R. Wilson, Columbus	5.00
Jos. Adorno, Columbus	1.00
F. E. Wiley, Columbus	1.00
C. C. Rector, Columbus	1.00
M. A. McGrath, Columbus	5.00
Max Stern, Columbus	5.00
John Swain, Columbus	5.00
John Pekras, Columbus	5.00
W. F. & J. Slimm, Cleveland	5.00
F. M. Kenny, Cleveland	5.00
Crouse & Kunz, Mansfield	5.00
W. H. Bailey, Mansfield	5.00
P. K. Peters, Mansfield	5.00

Wm. Georgian, Mansfield	5.00
E. W. Ramsey, Mansfield	5.00
F. H. Staup, Delphos	2.00
Bijou Theater, Lewiston, Mont.	7.50
Imperial Theater Co.	5.00

After the distribution committee had lunched at the Phillips House, they met at 2 o'clock at the headquarters of Dayton Local No. 5, in the Pruden building. Present at the meeting to distribute the fund were: O. B. Weaver, first vice president of Ohio State Branch No. 1; Herman Lehman, secretary of Dayton Local No. 5; W. Raynor, treasurer of Dayton Local No. 5, and R. J. Kastel, president of Dayton Local No. 5. When the contributions were first asked for, letters were sent out, asking the members in the flood and cyclone districts to advise Mr. Neff of those who were entitled to receive benefits and consideration. There was also a committee appointed to investigate, and reports were made and letters read in the presence of the officers of Dayton Local No. 5. There was not one hitch in the proceedings and the distribution of funds was satisfactory to everybody present. The committee desires to thank every contributor throughout the country and to assure them that their assistance was appreciated and that the funds were distributed to the best of the committee's ability and every one that received a penny was a member of the M. P. E. L. and deserving of assistance.

Defies Death in Daring Leap

Rodman Law, hero of a hundred hair-raising adventures, added another dare-devil feat to his record on May 14. With Miss Hazel Hall as a passenger, and going at a 65-mile an hour clip, he drove his motorcycle through the open draw of the bridge over the Shrewsbury river at Sea Bright, New Jersey, and plunged thirty-five feet into the waters beneath. The thrilling feat was an incident of the taking of the new Imp photoplay, "The Dare Devil Mountaineer," under the direction of George Hall of the Universal forces. The fact that four other young women had previously attempted the feat with Mr. Law only to be taken to hospitals without the scene being properly filmed, did not deter Miss Hall from attempting it, and this hardihood almost proved her undoing. The start was made a half mile from the river and before the police and bridgetenders were aware what was taking place, the motorcycle streaked by and leaped into space. A battery of moving picture cameras was trained from every angle, and all the details were filmed successfully. As the machine struck the water with a resounding splash Law disengaged himself and came to the surface. Miss Hall did not come up immediately, and when she did emerge she was motionless, although a good swimmer. Law and the director pulled her into the waiting rescue boat, and she was hurried to the office of Dr. Cobb of Sea Bright, where she was found to be suffering from nervous shock. A vigorous massage and stimulant speedily restored her and she returned to New York, none the worse for her thrilling experience.

Some Motiograph Installations

Bernard M. Corbett of the Enterprise Optical Manufacturing Company of Chicago reports the sale and installation of a 1913 model Motiograph motor-drive equipment at the United States Naval Prison at Portsmouth, N. H., through the R. D. Maison Moving Picture Company of Boston. Several other Motiograph sales reported by Mr. Corbett include the new Silvery theater at Edgerton, Mass., in which was installed a combination Motiograph picture machine and double dissolving stereopticon outfit, and similar equipment in the new Natick theater through the Boston branch of the General Film Company.

The Picture Show

By Alta May Coultas.

Cowboy girl in leather skirt,
Loves the rancher, but a flirt
Smiles at stranger in "biled" shirt;
Cattle round-up, bronchoes buck,
Stranger shows a lot of pluck,
Rancher jealous of his luck;
Horses stolen, villain's knife,
Rancher wounded in the strife;
Girl who finds him rides for life,
Brings the doctor; nurse, then wife.

Keep your seats, the picture man
Will unwind another can.

Dashing widow has a beau,
Wants to marry, son says "No,"
Bids her tell the beau to go;
Beau, a widower, has a girl
Son of widow thinks a pearl—
Planned elopement. Plot a-whirl.
Widow chases naughty son,
Father follows with a gun,
Reconcilement ends the run,
Parson makes the whole four one.

Those who came late see next show,
Move up front as others go.

Weekly review; Naval fleet,
Flower parade El Paso street,
Railroad wash-out; Yale track meet;
Statue, Wales, unveiled by king,
Aeroplane men practicing,
Battling Nelson in the ring;
Latest styles at race track, France,
Hopi Indians doing dance,
Auto road race, ambulance,
Baseball teams and Captain Chance.

Thursday, in three reels, "The Fight,
"Or Cris, the Black Hand Chief."
GOOD NIGHT.

S. S. Hutchinson Returns to Coast

S. S. Hutchinson, president of the American Film Manufacturing Company, has returned to the Santa Barbara producing headquarters after a brief stay in Chicago. Mr. Hutchinson expects to spend considerable time in California this summer, directing the production of some coming two and three-reel features.

Gertrude Robison's Life Endangered

Miss Gertrude Robinson, leading lady of the Victor Company, is receiving the congratulations of her friends upon her narrow escape from a peculiar accident that threatened to result seriously. An old sea captain, a friend of the Robinson family, in remembrance of the days when he dandled Gertrude on his knee as an infant, presented the popular little star with a small monkey. As it was of a cheerful disposition, with a full, round face, she christened it "Kelso" in honor of Mr. Kirkwood's assistant. Last week "Kelso" was taken to the wilds of New Jersey to be used in the picture, "A Fair Exchange," just released under the Victor brand. He behaved splendidly and seemed to enter into the spirit of the affair, being particularly interested in the chauffeur's manipulation of the brakes and the steering gear of the automobile. While a scene was being taken the chauffeur took a stroll to stretch his legs, leaving the car with power on, and Miss Robinson and "Kelso" as the sole

occupants. Miss Robinson, interested in watching the scene, forgot for the moment that "Kelso" was the one to be watched. "Kelso's" mind was intent upon the steering wheel and self-starting lever for the manipula- of the car. He proceeded to investigate, with the result that the auto gave a sudden start, and darted down the road. It was followed by the chauffeur and almost the entire company, bent upon rescue. Miss Robinson gave one scream, and then, too frightened to move, sank in the rear seat of the tonneau. "Kelso," in monkey glee, laughed and chattered, and clung for dear life to the steering wheel. Jim Kirkwood did some excellent sprinting after the car, with his assistant, Fred Kelsey, a close second. With "Kelso" at the helm, the auto darted from side to side of the road, until the monkey thought it would be a good trick to auto up the trunk of a large tree by the wayside. Needless to state the expected happened, and the automobile turned turtle, throwing Miss Robinson in a muddy ditch. and "Kelso" up a tree where he hung by his tail, screaming and chattering as the rescue party arrived.

Thomas Comerford Joins Essanay Company

Thomas Comerford, well known in motion pictures for his ability to handle the different characters assigned him, has joined the Essanay eastern stock company. Mr. Comerford, prior to his engagement with another film manufacturing company, played in Lincoln J. Carter productions for over a quarter of a century. Mr. Comerford will play heavy parts.

The Cobb Motion Picture Bureau

Offices of the Cobb Motion Picture Bureau have just been opened on the seventh floor of the Columbia Theater building at Seventh avenue and Forty-seventh street, New York City, with Agnes Egan Cobb in charge. The new concern, which has just entered the field and is now being incorporated, will handle feature films and serve as a general film brokerage concern. The stock of the company will be principally owned and controlled by C. Lang Cobb, Jr., and Mrs. Agnes Egan Cobb. Mr. Cobb, though president of the new bureau, will act only in an advisory capacity, and he will retain his position as manager of sales and publicity for Ramo films. Mrs. Cobb will act as manager and treasurer, being the active head of the new company.

Watch The Building Grow

Details in the construction of Machinery Hall at the Panama-Pacific Exposition are being recorded by a moving picture machine set to take a picture automatically every five minutes. The camera is placed upon the roof of the Service building, one of the completed exposition structures, and has an inclusive view of the new structure. Under the magic influence of the picture camera a full grown building will be conjured up, beginning with the bare ground, and finishing in eighty minutes with a structure completed to the topmost pinnacle. Like the Temple of Solomon it will be built without the sound of a hammer. The records will show ninety-six pictures for each working day or a total of 6,912 for the three

Scene from "The Accusing Hand," Lubin release of June 6.

months required for completing the building. When the pictures are reproduced the reel will be run at the rate of 864 pictures per minute, or more than a week's progress in that time. This is a new departure from the usual custom of taking photographs of buildings at different stages of construction, and aside from the interest of the picture it will furnish the exposition officials with a valuable record of the building operations as they expect to study the effectiveness of various methods of construction through the slower reviews of the films. Machinery Hall will be the largest wooden building in the world; more than seven million five hundred thousand feet of lumber will be used in its construction, and more than four carloads of nails; twelve hundred tons of steel and iron will be used. The dimensions of the building are 967 feet long, 367 feet wide, extreme height 135 feet, with three great naves running throughout its length.

New Concern Opens Offices

Offices of the Albert C. Derr Company, the first exclusively religious and educational motion picture concern to invade the field of pictures, have been opened at 20 West Jackson Boulevard, Chicago, with A. C. Derr, D. D., Ph. D., who is president and general manager, in charge. The new company, which is a $300,000 corporation, aims to supply pictures of a religious or educational nature to schools, colleges, churches and universities, and will also, upon request, provide a lecturer and a projection machine. Another feature of the new concern's business will be a training school for camera men, in which the student will be thoroughly instructed in photography, motography, and the construction and use of a motion picture machine. Still another department of the firm will undertake the manufacture of films to accompany the current Sunday School lessons, the pictures being taken in a studio that has just been acquired on Chicago's South Side, and developed and printed in the concern's own laboratories. Undoubtedly much of the success of the new enterprise will rest upon the shoulders of Mr. Derr, who is well known as an educator and doctor of divinity. He began teaching in the public schools in 1884, entered the ministry in 1890, and in 1893 began his lecture work which led to his interest in motion pictures. The vast possibilities of supplying the growing need for films of the right sort to colleges, schools and churches led Mr. Derr to organize the new company, and owing to his intimate knowledge of both the educational and religious fields, as well as the motion picture field in all its branches, success seems likely to crown his efforts.

Kinemacolor for Ladies Only

The Kinemacolor Company of America has arranged with Gimbel Brothers to photograph in natural colors "La Parisienne Elegante in Her Boudoir"—the demonstration for ladies only of the correct manner of wearing the latest styles of French lingerie. For this fashion display Paris has sent her loveliest and most novel specimens of under apparel. From boudoir caps to stays, from fichued "combinations" to hand embroidered "throws," everything appertaining to the fashionably dressed French woman is displayed and applied. Women are shown the correct method of donning a corset, while the putting on of vest, chemise and billows of fairy-like gauzes, laces and filmy stuffs, some of them duplex, some of them single, all of them a mass of mysterious ruffles and fluffles and foam, are shown by nearly a score of beautiful models. Naturally such intimate displays are not for the general public but these pictures will be supplied to theaters having the Kinemacolor fashion service, with the understanding that they are to be shown only at special morning matinee performances for ladies only. The popularity of the "Fashion Parade" in Kinemacolor proved to exhibitors that style shows are something new in filmdon, and such a decided innovation has already resulted in renewed demand for the Kinemacolor fashion service.

"Battle of Gettysburg" Shown

An audience of over a hundred Mutual exhibitors and exchangemen on Tuesday afternoon, May 20, witnessed the first semi-public showing in Chicago of the Kay-Bee war spectacle, "The Battle of Gettysburg," in five reels. The film was shown in the spacious projection room of E. E. Fulton, La Salle and Lake streets, and an orchestra of four "played the picture" to perfection. Practically every foot of the stupendous production is filled with action of the most vivid sort, and so much goes on that a description of the events recorded by the camera would be impossible. One stirring battle scene succeeds another, as we witness charge and countercharge, an artillery duel between the batteries of the opposing armies, and closeup fighting between the infantry. The closing scenes show the dedication of the monument erected on the battle field and we see Lincoln delivering the Gettysburg address. As the last picture faded from the screen the room rocked with applause, and exhibitors on all hands could be heard declaring it the greatest war picture ever attempted.

"The Final Judgment," Essanay release.

The best is none too good for Olive Skinner's famous dog "Shep." The collie was the center of an awe-struck crowd in front of a Los Angeles restaurant one recent night while he masticated a dollar and a half sirloin steak on the front seat of his mistress' automobile.

Brevities of the Business

PERSONAL NOTES.

Tom Carrigan shortly after rejoining the Chicago branch of the Selig company, in one mail received twenty letters, for the most part from fans congratulating him upon his return to the picture world. Twelve of the twenty letters bore the postmark of twelve different foreign countries. Carrigan says he will soon be able to rival "The Great Raymond" as an international correspondent.

Harrison Del Ruth, scenario writer for the Universal Film Manufacturing Company, died at the Los Angeles County Hospital on May 4 from a bullet wound received on April 17. The shooting was done by Jesse Jones, a druggist, who mistook Del Ruth for a burglar while the latter was peering into the shop window. Mr. Del Ruth was much beloved by his associates in the Universal West Coast organization, and his widow was the recipient of many beautiful floral offerings. Besides his widow, Mr. Del Ruth left a brother, Hampton Del Ruth, who played the part of "Pelleas" with Arthur Maude and Constance Crawley in the recent production of Maurice Maeterlinck's "Pelleas and Melisande," which Mr. Del Ruth adapted for use before the camera.

Frank Harris, manager of the Empress theater at Omaha, Neb., was elected president of the Nebraska Moving Picture Exhibitors' League.

Walter McNamara, author of many of the recent King Baggot successes under the Imp brand, including "The Rise of Officer 174" and "The Comedian's Mask," sailed for Europe on Wednesday, May 7, on a big business deal. Mr. McNamara leaves a fine record and a host of friends behind him, and carries with him the best wishes of the entire staff of the Universal. He was born at Lismore, County Waterford, Ireland, and educated at St. Peter's school, Cardiff, South Wales, and since then has played many parts, having been in turn a blacksmith, marine engineer, elevator constructor, actor, war correspondent and author of several successful comedies and dramas. He has also been impressario for some of the world's greatest stars, having built up a very successful business in this line in London.

Allen Hale has been engaged to appear exclusively in Reliance films, having recently returned from Jacksonville, Florida, where he was playing leading roles for the Majestic. Ethel Phillips, Runa Hodges, Clifford Saums and Harry Spingler have also been signed under the Reliance banner.

Theodore W. Wharton, producer with the Essanay eastern stock company, has gone to St. Louis to spend a few days with his folks, whom he has not seen for several years. Mr. Wharton will leave St. Louis for Ithaca, New York, where he will spend a week or so.

Hobart Bosworth is considered one of the most talented painters in the United States, and his oils are in great demand by art connoisseurs throughout the country. He only paints as a pastime, however, his real work being confined to portraying leading roles for the Los Angeles branch of the Selig Polyscope Company.

Director T. N. Heffron of the Thanhouser company at Los Angeles, Cal., has bestowed the title of "Mrs. Heffron" upon Emma Luzanne Butler of Long Beach, Cal.

Miss Vivian Rich, since the resignation of Miss Pauline Bush from the first "Flying A" company, has been playing leads opposite Jack Warren Kerrigan.

Miss Nance O'Neil, the dramatic star, posed for Herbert Brenon at the Imp studio in two chosen characterizations—the sleep-walking scene from "Macbeth," and the curse scene from "Leah the Forsaken." The evening of the taking of the scenes Miss O'Neil and a party of friends viewed the films at a private showing.

Miss Bille West, formerly of the Vitagraph and Pathe companies, is the new leading lady of the "Flying A" company, number two. Robert Gray, who played with Kalem, Edison and Pathe, is the new male lead in that company.

Irene Howley will be seen playing opposite Irving Cummings in "The Eastern Cracksman," released in two reels on May 31. Stephen Allen Reynolds is the author of the drama, which appeared as a magazine story before it was "picturized" under Oscar C. Apfel's direction.

Kessell and Bauman got off the train in New York just twelve days after they had left that city for the Pacific coast. They claim to have accomplished all they started out to in that short period, and left Fred Mace busily engaged in making a Majestic film for an early release.

Olive Skinner, who was away from Universal City for a fortnight, has resumed allegiance to the Nestor Company and will again appear before the camera under the direction of Milton H. Fahrney.

Grace Cunard, leading woman with Francis Ford in his pictures of Spanish-American life, was candidate for city assessor in the election in Universal City, held on May 20. Miss Cunard has even surprised her friends, who are appreciative of her versatility, by the vigor with which she entered upon her campaign. Miss Cunard spent a number of years on the stage, and has been in important roles in Dora Thorne, East Lynne, Princess of Patches and other productions.

William H. Hickey has come to New York from London, where he holds the responsible position of general manager of the Natural Color Kinematograph Company of England, and is the European representative of the Kinemacolor companies of Canada and America. When his business in New York is finished, Mr. Hickey will visit the Dominion of Canada.

R. C. "Doc" Travers has been signed by the Essanay stock company and will most likely sustain his reputation for performing dare-devil stunts in his famous automobile, as well as qualifying as an expert rider, swimmer and fencer. Travers formerly did all these things in his capacity of leading man with the Lubin company.

Gwendolen Brooks, who recently made her debut in moving pictures as a member of Lincoln J. Carter's company, has for the past few years been playing ingenue parts with Douglas Fairbanks, and under the Savage, Harris and Brady managements. Miss Brooks is a daring rider, a skillful swimmer, and an all-around athletic girl.

Gardner Clifford, the young heir of William Clifford, and the youngest moving picture actor in the world, was the recipient of a cradle from the boys of Troop A the other day at Universal City. Upon the birth of Master Clifford on March 17, J. A. Morante of the military company started a subscription to get the baby a suitable present, and the gift finally took the form of a cradle, which was accepted for the little fellow by his parents in a clever little poem. Little Gardner Clifford made his first appearance as a picture-actor in "The Last Roll Call," and like his daddy before him, under the direction of Milton J. Fahrney.

Director Bowman, who helped make history for the Kay-Bee company, has annexed himself to Rollin S. Sturgeon's company at the Western Vitagraph studio, Santa Monica, Cal. "The Yellow Streak" will be his first production.

William C. Hedwig, superintendent of the Imp factory, has acquired another responsibility—a two weeks' old son whom he has named Gorden Wilbur.

Loraine Raker has left the Wolfe stock company of Wichita, Kas., and his role there as juvenile character man, to play kid parts with the Selig company.

Miss Johnny Johnson, who has spent the greater part of her stage career in musical comedy, is at present a member of Phillips Smalley's company of the Universal. Miss Johnson has played some of the most important roles in "The Wizard of Oz," "Babes in Toyland," "King Dodo," and "The Prince of Pilsen." She recently appeared with Lois Weber and Mr. Smalley in their new picture, "The King Can Do No Wrong," and her acting won for her the praise of all who beheld her.

Director James Kirkwood of the Victor films had taken his company to Wharton, N. J., to complete one of the great scenes of his new photoplay, "The Plaything." Some of the supernumeraries that he had engaged failed to show up, and Jimmy was "up against it." While waiting to consider the situation, he "heard a noise a-comin'," and looking up the track he beheld a body of men, sixty strong, marching along in straggling lines. Inquiry elicited the information that the men were section men out on a strike. After negotiations, the strikers consented to appear before the camera. To add a touch of reality to another scene, Miss Gertrude Robinson, the Victor leading lady, induced the manager of the Wharton quarries to permit the use of sixteen of his men in their working environment.

Director Hale of the American Film Company is planning a two-reel French costume play to be produced in a couple of weeks, using some of the splendid Montecito estates for settings.

Irving Cummings has made his debut as an author, having written "Italian Love," the Reliance release of June 2, in which he also played the lead.

Major H. Stuart Raleigh, general manager of the Victor Company, has an honorable war record as surgeon-major of the United States Army. As a reminder of the Philippine campaign, he carries in his body two bullets received in warfare with Aguinaldo's forces. Major Raleigh for twenty-five years was

identified with the theatrical profession, as player, house manager and impressario, and is one of the pioneers in the motion-picture game. His special preference is for the scientific end of the business, and he is credited by motion-picture authorities with having constructed and conducted one of the best equipped motion-picture studios that American has ever seen.

Myrtle Stedman, leading woman of the Selig Arizona Company, now located at Prescott, Arizona, celebrated a birthday recently. The management of the St. Michaels Hotel, in Prescott, acted as hosts at a party given in honor of the popular photoplay star.

Frank Smith of the Imp stock company combines with his other accomplishments a gift for clay modeling and sculpture. Mr. Smith has successfully exhibited many of his works of art in New York City.

E. J. Hudson, advertising manager of the Universal Film Company, made the May issue of *The Candlestick* with an article on "Sheridan's Ride."

B. P. Schulberg, advertising manager for the Famous Players Film Company, is to marry Adeleine Jaffe on June 14.

Miss Maud Fealy, one of the latest stars recruited from the legitimate stage, has been the guest of her friend, Miss Louise Vale, of the Pilot company.

J. Searle Dawley, an Edison director for the last six years, is now under contract with the Famous Players Company.

Irving Cummings, leading man of the Reliance company, and author of the June 2 release, "Italian Love," obtained his costume for his part in that film in a very informal manner. While having his shoes polished he decided that the clothes of the bootblack would just fit the character he had in mind, and a bargain was made which allowed him to carry the man's complete outfit back to the studio under his arm. The young Italian still thinks that Irving Cummings is as crazy as a tumbler pigeon.

Joseph Murphy of the Universal was elected president, Horace Davey vice-president, Al Young scretary and Jack White treasurer of a club which has been formed in Los Angeles for the benefit of the assistant directors, the property men and the carpenters and scenic artists. It is called the Punch Club.

Lillian Hayward, character and heavy woman of the Pacific Coast stock branch of the Selig Company, has made four trips around the world during her career behind the footlights. No matter what character or nationality she is called upon to play, she knows just how to dress and portray it. This comes from a close study of the people of lands through which she has traveled.

Adele Ray, better known as Evelyn Provost, a real society bud and cousin to Mrs. John Jacob Astor, makes her Thanhouser debut in a picture called "His Sacrifice."

King Baggot, leading man in Imp pictures and president of the Screen Club, has gone to England to join Herbert Brenon, an Imp director, and together they will pick a company and make a series of pictures to be staged in England, Ireland, France, Italy, Spain and other countries they may choose to visit. It will be all of ten weeks before the popular King returns to New York.

Misses Pauline Bush, Jessalyn Von Trump, Director Allen Dwan, Wallace Reid and Marshall Neilan form a newly acquired quintette out at Universal City.

Harold M. Shaw, an Imp director, has accepted the lucrative position of head producer for the London Film Company of Margaretta Middlesex, England, and named May 31 as the date of his sailing.

Tom Evans of the Powers Photo Plays (Inc.) had a box at the Auditorium, Los Angeles, Saturday night when several stars of filmdom were asked to appear and when their pictures were shown on the screen of this large theater. Included in the party were Mrs. Tom Evans, Constance Crawley, Arthur Meade, Edith Bostwick, J. Farrell Macdonald, Joe Harris, Elsie Albert, Harry C. Matthews, Bob Ross and the Powers kids—Matty and Early. Spread across the box was a huge banner with the words "Powers Photo Plays, Inc."

Frank Montgomery, who was for so long associated with the "Bison" brand of the Universal in Los Angeles, is now producing independently. He is running a brand to be known as the Mona films. The "Mona" stands for Mona Darkfeather, of course, and it is at least clear that she is to be featured.

ROLL OF THE STATES.

ALABAMA.

R. H. Little will erect a $10,000 building at Tuscaloosa to be used as a picture show. W. E. Howell will operate the theater.

CALIFORNIA.

A picture theater will be built on Washington street near Arlington, Los Angeles, by David Fuiks. Plans for the building which will be a two-story brick, have been prepared by Architect F. L. Stiff.

Plans were filed for moving picture theater to be erected for F. A. Hollowbusk at San Diego. P. Hansen has been awarded the contract.

The Board of Works of San Francisco has recommended to the supervisors the passage of an ordinance drafted by the city attorney, which provides that theaters in course of construction or hereafter constructed, and all moving-picture houses with a seating capacity of 400 or more, including those existing, shall be class A structures.

Robert M. Woodley is having plans drawn for the early erection of a two-story store and picture theater to occupy a lot 60x150 feet on the east side of Broadway, 178 feet north of Ninth street, Los Angeles. Mr. Woodley recently secured a lease for the lot for a term of ninety-nine years for a consideration of $2,000,000. The cost of the proposed theater structure is $75,000.

Architect A. C. Martin has completed plans for a one-story brick moving-picture theater building to be erected on West Adams street between La Salle and Harvard boulevard, Los Angeles, for Mr. Haskell. It will be 50x150 feet.

DELAWARE.

Washington Motion Picture Company, Wilmington, Del., to manufacture and deal in moving-picture films and projecting machines; capital stock $200,000.

A permit has been issued to R. C. Tindall to erect a moving-picture theater at Nos. 834 and 836 Market street, Wilmington, for the Misses A. L. and F. M. Crawford, to cost $14,000.

The Phoenix Film Manufacturing Company, Limited, Wilmington, Del. Capital stock $500,000. To manufacture moving picture films for amusement and profit.

The Weiland Film Company, Wilmington; capital $100,000.

GEORGIA.

The interior of the Dixie picture theater at Moultrie was destroyed. Loss total, covered by insurance. Building saved.

IDAHO.

Columbia park at Boise has an additional attraction this summer in the way of a free moving picture show, which is conducted by Mr. Robinson, who secured the concession from Councilman Eichelberger, upon condition that only a good grade of pictures should be shown.

ILLINOIS.

New City Theater Company, Chicago; capital $10,000; conduct amusement enterprises; incorporators, Arthur Rosenthal, John A. Bussian, Joseph Strauss.

A branch studio and factory for a large motion picture concern may be established in Freeport. It is proposed to secure a tract of fifteen acres of land near Freeport. Upon this land will be erected the studio and plant for the making of moving-picture films.

The first moving picture show in the new playhouse at Danville which was recently completed in the building that replaces the one burned last winter, has been opened to the public. The playhouse is run by George Shof and will replace the old Airdome which was closed recently.

Gulf Educational Film Service Company, Chicago, $50,000; manufacturing moving picture supplies; A. E. Nelson, W. W. Mackay, R. P. Mitchell.

Pekin is to have another moving-picture show. J. Meyers of Peoria is arranging to occupy the old Post-Tribune building at the corner of Fifth and Court street. Mr. Meyers was formerly a member of the firm of Meyer Bros., dyers, at Peoria.

The opening of a modern moving-picture theater on Main street, in the south end of the business district of Manhattan, by F. M. Fehey, has rejuvenated that part of the business section of the town.

Photo Play Company, Chicago, $1,000; moving picture supplies; J. B. Brock, R. B. Barker, J. A. Verhoeven.

INDIANA.

Don Graffort of LaPorte has opened a first-class moving-picture show in the Stites building at New Carlisle.

The business men of Clay City give free motion pictures on the Knox corner every Saturday night.

Plans for the remodeling of the interior of the Colonial theater in Main street, Evansville, are being drawn by Architect Clifford Shopbell. The cost of the improvement will be about $5,000. The theater management wants to convert the amusement house into one of the most attractive picture houses in the state.

Guy Mote has purchased the Lyric moving-picture show of W. F. Nawtney at Muncie.

The Orpheum theater on East Fourth street, Marion, has changed hands again, Elmer E. Colby purchasing the theater of B. L. Lomax. Mr. Colby himself will be in charge of the theater.

IOWA.

Manager Hyatt of the Orpheum theater at Webster City has begun the construction of an airdome. The new house will be run in connection with the Orpheum.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
5-12	The Adventure of an Heiress	Kalem	1,000
5-13	The Prophecy	Edison	1,000
5-13	The Ranch Girl's Partner	Essanay	1,000
5-13	The Padre's Strategy	Lubin	1,000
5-13	A Woman of Impulse	Patheplay	1,000
5-13	Lieutenant Jones	Selig	1,000
5-14	The Will of Fate	Eclipse	1,000
5-14	The Two Merchants	Edison	1,000
5-14	Man's Greed for Gold	Kalem	1,000
5-14	A Redskin's Mercy	Patheplay	1,000
5-14	Her Masked Beauty	Patheplay	2,000
5-14	The Stolen Loaf	Biograph	1,000
5-14	Longing for a Mother	Lubin	1,000
5-14	The Black Trackers	Melies	1,000
5-14	A Soul in Bondage	Vitagraph	1,000
5-16	John Manley's Awakening	Edison	1,000
5-16	Two Social Calls	Essanay	1,000
5-16	Breed of the West	Lubin	1,000
5-16	A Daughter of the Confederacy	Selig	500
5-16	His Life for His Emperor	Vitagraph	1,000
5-16	The Vampire of the Desert	Vitagraph	2,000
5-17	The Yaqui Cur	Biograph	2,000
5-17	A Woman's Influence	Cines	500
5-17	A Concerto for the Violin	Edison	1,000
5-17	Broncho Billy's Grit	Essanay	1,000
5-17	The Poet and the Soldier	Kalem	1,000
5-17	The Battle for Freedom	Kalem	2,000
5-17	Retribution	Lubin	1,000
5-17	A Wrecked Life	Patheplay	1,000
5-19	Olaf—An Atom	Biograph	1,000
5-19	Into the North	Essanay	2,000
5-19	The Artist's Sacrifice	Kalem	1,000
5-19	Margaret's Painting	Lubin	1,000
5-19	His Father's Deputy	Selig	1,000
5-20	Red Wins	Cines	1,000
5-20	The Good in the Worst of Us	Edison	1,000
5-20	Kidnaping Father	Lubin	1,000
5-21	The Circle of Fate	Kalem	1,000
5-21	The District Attorney's Conscience	Lubin	2,000
5-21	The Price of Silence	Patheplay	1,000
5-21	The Stolen Melody	Selig	1,000
5-22	A Widow of Nevada	Essanay	1,000
5-22	A Perilous Ride	Lubin	1,000
5-22	Gold and the Gilded Way	Melies	1,000
5-22	The Right of Way	Patheplay	1,000
5-22	Indian Summer	Selig	1,000
5-23	A Race to New York	Edison	1,000
5-23	Jealousy	Essanay	1,000
5-23	The Open Secret	Patheplay	2,000
5-23	The Noisy Six	Selig	1,000
5-24	Just Gold	Biograph	1,000
5-24	The Translation of a Savage	Edison	1,000
5-24	Broncho Billy and the Express Driver	Essanay	1,000
5-24	The Infamous Don Miguel	Kalem	1,000
5-24	Brightened Sunsets	Lubin	1,000
5-24	A Woman Scorned	Patheplay	1,000
5-24	The Still Voice	Vitagraph	2,000
5-26	A Victim of Heredity	Kalem	1,000
5-26	The Reward of Service	Lubin	1,000
5-26	Wamba—A Child of the Jungle	Selig	2,000
5-26	Religion and Gun Practice	Selig	1,000
5-27	An Unwilling Separation	Edison	1,000
5-27	The New Sheriff	Essanay	1,000
5-27	The Girl and the Judge	Selig	1,000
5-28	The Indelible Stain	Eclipse	1,000
5-28	Captured by Strategy	Kalem	1,000
5-28	Love and War in Mexico	Lubin	2,000
5-28	The Fugitive	Patheplay	1,000
5-28	The Wordless Message	Selig	1,000
5-29	A Dangerous Foe	Biograph	1,000
5-29	The Romance of the Ozarks	Lubin	1,000
5-29	The Foster Brothers	Melies	500
5-29	White Lies	Patheplay	1,000
5-29	The Ex-Convict's Plunge	Selig	500
5-29	The Only Veterman in Town	Vitagraph	1,000
5-30	The Honor of a Soldier	Edison	1,000
5-30	Faith of a Girl	Lubin	1,000
5-30	The Woodfire at Martin's	Selig	1,000
5-30	The Human Vulture	Patheplay	2,000
5-31	His Mother's Son	Biograph	1,000
5-31	An Almond-Eyed Maid	Edison	1,000
5-31	John Burns of Gettysburg	Kalem	1,000
5-31	Lone Dog the Faithful	Lubin	1,000
5-31	The Squawman's Awakening	Patheplay	1,000
5-31	The White Slave	Vitagraph	2,000

COMEDY.

5-12	The Wrong Pair	Vitagraph	500
5-13	Willie's Alarm Clock	Cines	780
5-13	Horatio Sparkins	Vitagraph	1,000
5-14	The Same Old Story	Essanay	1,000
5-14	Buck Richard's Bride	Selig	1,000
5-14	Two Souls With But a Single Thought	Vitagraph	1,000
5-15	Boosting Business	Essanay	1,000
5-15	An Itinerant Wedding	Patheplay	1,000
5-15	In the Long Ago	Selig	1,000
5-16	Pat the Cowboy	Kalem	500
5-17	Bunny and the Bunny Hug	Vitagraph	1,000
5-19	By Mutual Agreement	Edison	1,000
5-19	Bunny's Birthday Surprise	Vitagraph	500
5-20	Buster Brown, Tige, and Their Creator, R. F. Outcault	Essanay	1,000
5-20	A Jockey for Love	Patheplay	500
5-20	The Tattle Battle	Selig	500
5-20	The Leopard Tamer	Selig	500
5-20	The Amateur Lion Tamer	Vitagraph	1,000
5-21	Bragg's New Suit	Edison	685
5-21	The Letter's Mission	Essanay	1,000
5-21	Counsellor Bobby	Vitagraph	1,000
5-22	The Kicksville Epicure	Biograph	500
5-22	Cinderella and the Boob	Biograph	500
5-22	A Lady and Her Maid	Vitagraph	1,000
5-23	The Black Hand	Kalem	500
5-23	The Egyptian Mummy	Kalem	500
5-23	Detective Dot	Lubin	400
5-23	His First Experience	Lubin	600
5-23	The Midget's Revenge	Vitagraph	500
5-23	Going to Meet Papa	Vitagraph	500
5-24	Exceeding the Time Limit	Cines	300
5-24	The Maid and the Yarn	Cines	300
5-24	Curing a Would-Be Aviator	Cines	400
5-24	Cupid Through the Keyhole	Vitagraph	1,000
5-26	Highbrow Love	Biograph	1,000
5-26	Up and Down the Ladder	Vitagraph	1,000
5-27	Borrowed Plumage	Cines	500
5-27	The Champion Fixer	Cines	350
5-27	Doing Like Daisy	Lubin	500
5-27	The Yarn of the Nancy Bell	Lubin	500
5-27	Tricks of the Trade	Vitagraph	1,000
5-28	Newcomb's Necktie	Edison	1,000
5-28	On the Job	Essanay	1,000
5-28	Cutey Plays Detective	Vitagraph	1,000
5-29	Their Baby	Essanay	1,000
5-30	The Widow from Winnipeg	Kalem	500
5-30	The Comedy Team's Strategy	Kalem	500
5-30	A Husband's Trick	Vitagraph	1,000
5-31	Alkali Ike's Misfortune	Essanay	1,000
5-31	One Can't Always Tell	Vitagraph	500
5-31	If Dreams Came True, or Who'd Thunk It?	Vitagraph	500

EDUCATIONAL.

5-6	The Ant-Lion	Patheplay	500
5-6	Hatching Chickens	Selig	500
5-16	The Jelly Fish	Patheplay	333
5-21	The Chicken Industry	Eclipse	400
5-21	Big Game	Eclipse	425
5-23	Night Birds	Patheplay	500
5-23	The Ailanthus Silkworm	Patheplay	500
5-26	Dances of the Ages	Edison	1,000
5-26	In the Forest of Cochin, China (Lumbering)	Patheplay	500
5-30	The Spider Which Lives in a Bubble	Patheplay	500
5-30	Transportation Methods in Java	Patheplay	500

SCENIC.

5-16	Along the Banks of the River Eure	Patheplay	333
5-16	Sargossa	Patheplay	333
5-17	Gulf of Togulio, Northern Italy	Cines	500
5-20	The City of Rouen, France	Patheplay	500
5-21	In the Tyrolese Alps	Eclipse	175
5-21	Glimpses of Colorado in Winter	Edison	315
5-27	In Somaliland	Cines	150
5-29	Tandjong Priok, the Harbor of Java's Capital, Batavia	Melies	500
5-29	Scenes in Manila	Selig	500
5-31	Interesting Scenes Abroad	Cines	1,000

TOPICAL.

5-16	With the Students of the North Dakota Agricultural College	Selig	500
5-19	Pathe's Weekly No. 21	Patheplay	1,000
5-19	Vitagraphers at Kama Kura	Vitagraph	500
5-26	Pathe's Weekly No. 22	Patheplay	1,000
5-27	Bullfight in France	Patheplay	500

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
5-18	The Three Comrades	Great Northern	1,017
5-18	Gold and Two Men	Rex	1,000
5-19	Her Innocent Marriage	American	1,000
5-19	The Sergeant's Daughter	Dragon	2,000
5-19	London Assurance	Reliance	1,000
5-19	The Leper	Champion	1,000
5-20	A Business Woman	Thanhouser	1,000
5-20	Eyes That Would Not Close (Hand colored)	Gaumont	1,000
5-20	Shep, the Hero	Majestic	1,000
5-20	Stars and Stripes Forever	Bison	3,000
5-21	The Sea Dog	Broncho	2,000
5-21	Early Oklahoma	Reliance	1,000
5-21	The Boy Scouts to the Rescue	Nestor	1,000
5-21	Thus Saith the Lord	Eclair	2,000
5-22	For Two Pins	Gaumont	1,000
5-22	In Slavery Days	Rex	2,000
5-22	She Never Knew	Imp	1,000
5-22	The Stage Driver's Chivalry	Frontier	1,000
5-23	The Miser	Kay-Bee	2,000
5-23	In Their Hour of Need	Thanhouser	1,000
5-23	Playing with Fire	Lux	1,000
5-23	The Man That Failed	Solax	1,000
5-23	A Mine and a Marathon	Nestor	1,000
5-23	Black Jack's Atonement	Powers	1,000
5-23	Good For Evil	Victor	1,000
5-24	Runa and the Black Hand	Reliance	1,000
5-24	The Modern Snare	American	1,000
5-24	The Three Comrades	Great Northern	1,000
5-24	Under Fire	Bison	2,000
5-25	Legally Right	Majestic	1,000
5-25	Hearts and Crosses	Eclair	500
5-25	The Trifler	Rex	1,000
5-26	Ashes of Three	American	2,000
5-26	Hearth's Lights	Reliance	1,000
5-26	Secret Service Sam	Imp	2,000
5-26	Love's Monogram	Dragon	1,000
5-27	Carmen	Thanhouser	3,000
5-27	The Light That Kills	Gaumont	1,000
5-27	Love, Life and Liberty	Bison	2,000
5-27	Where Charity Begins	Crystal	1,000
5-28	The Drummer of the 8th	Broncho	2,000
5-28	A Texas Feud	Reliance	1,000
5-28	A Double Sacrifice	Nestor	1,000
5-28	The Faith Healer	Eclair	2,000
5-29	A Problem in Reduction	Gaumont	1,000
5-29	On the Border	American	1,000
5-29	The Heart That Sees	Imp	1,000
5-29	The Tourist and the Flower Girl	Rex	1,000
5-29	A Romance of the Rails	Frontier	1,000
5-30	A Child of War	Kay-Bee	2,000
5-30	The King's Messenger	Solax	1,000
5-30	Be It Ever So Humble	Nestor	1,000
5-30	The End of the Trail	Powers	2,000
5-30	The Plaything	Victor	1,000
5-31	The Master Cracksman	Reliance	2,000
5-31	Her Big Story	American	1,000
5-31	The Honor of the Regiment	Bison	2,000
6-1	The Message of the Flowers	Majestic	1,000

COMEDY.

5-18	Homlock Shears	Crystal	500
5-18	Our Willie	Crystal	500
5-18	He Loves to Watch the Flight of Time	Eclair	500
5-19	Hubby's Job	Keystone	500
5-19	Twixt Love and Fire	Keystone	500
5-19	The Twins	Imp	1,000
5-19	Her Hero's Predicament	Nestor	1,000
5-20	Billy Plays Poker	Gem	1,000
5-21	The Amateur Highwayman	Solax	1,000
5-21	The Curate's Outing	Powers	1,000
5-22	The Foreman of the Jury	Keystone	1,000
5-22	Petronella Wins the Steeple Chase	Mutual	500
5-22	School Days	Pilot	1,000
5-22	Calamity Anne's Parcel Post	American	1,000
5-24	Just for Luck	Imp	500
5-24	Hy Myer—His Magic Hand	Imp	500
5-24	Where Wits Win	Frontier	1,000
5-25	A Pullman Nightmare	Thanhouser	1,000
5-25	Toodleums	Crystal	500
5-25	Supper for Three	Crystal	500
5-26	Toplitsky & Co.	Keystone	1,000
5-26	On Cupid's Highway	Nestor	1,000
5-27	Her Fairy Godfather	Majestic	500
5-27	Billy's Honeymoon	Gem	1,000
5-28	The Henpecked Burglar	Solax	1,000
5-28	Cheating	Powers	1,000

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Excelsior.
TUESDAY: Majestic, Thanhouser.
WEDNESDAY: Broncho, Mutual Weekly, Reliance.
THURSDAY: American, Mutual, Keystone.
FRIDAY: Kay-Bee, Thanhouser.
SATURDAY: American, Reliance.
SUNDAY: Majestic, Thanhouser.

Date	Title	Maker	Length
5-29	The Gangsters	Keystone	1,000
5-29	Gontran, Apostle of Peace	Mutual	500
5-30	The Dog and the Goat	Lux	500
5-30	Pat the Electrician	Lux	500
5-31	The Magnetic Maid	Imp	500
5-31	Hy Mayer, Topical Cartoons	Imp	500
5-31	Flossie Visits Bar U Ranch	Frontier	1,000
6-1	A Victim of Circumstances	Thanhouser	1,000

EDUCATIONAL.

5-18	Cuttlefish	Eclair	500
5-25	Anaradhapura	Eclair	500
5-27	Life Among the Navahoes	Majestic	500

SCENIC.

5-22	Rivers of Indo China	Mutual	500
5-29	Glimpses of Hawaii	Mutual	500

TOPICAL.

5-21	Animated Weekly No. 63	Universal	1,000
5-21	Mutual Weekly No. 21	Mutual	1,000
5-21	Gaumont's Weekly No. 63	Gaumont	1,000
5-28	Animated Weekly No. 64	Universal	1,000
5-28	Mutual Weekly No. 22	Mutual	1,000
5-28	Gaumont's Weekly No. 64	Gaumont	1,000

KINEMACOLOR

DRAMA.

The Scarlet Letter	Kinemacolor	4,460
The Sand Man	Kinemacolor	1,360
The Better Success	Kinemacolor	
Love in the Dark	Kinemacolor	1,720
Paying the Penalty	Kinemacolor	2,130
Pearls of the Madonna	Kinemacolor	2,600
Beyond Reproach	Kinemacolor	

COMEDY.

Mumps	Kinemacolor	
Mixed Signals	Kinemacolor	
Love and Laundry	Kinemacolor	1,460

EDUCATIONAL.

Reedham Drill	Kinemacolor	700

MISCELLANEOUS FEATURES.

Date.	Title.	Maker.		Length
12-15	A Living Tomb	Itala	Features	2,000
	Mona Lisa (hand colored)	Warner's	Features	2,000
	Saved in Midair	Warner's	Features	3,000
1-15	The Palace of Flames	Itala	Features	3,380
	A Traitor to His Country	Warner's	Features	3,000
	Rescued from the Burning Stake	Warner's	Features	3,000
2-15	The Great Aerial Disaster	Itala	Features	2,800
	A Daughter of the Confederacy (Gene Gauntier	Warner's	Features	3,000
3-15	The Shadow of Evil	Itala	Features	2,000
	Mystery of Pine Tree Camp (Gene Gauntier)	Warner's	Features	3,000
4-15	Tigres	Itala	Features	4,000
	Mexican Conspiracy Outgeneraled (Satax)	Warner's	Features	3,000
5-15	The Dread of Doom	Itala	Features	3,000
	Their Lives by a Thread (Satax)	Warner's	Features	3,000
	The Eye of a God (Pyramid)	Warner's	Features	3,000
6-15	The Fatal Grotto	Itala	Features	2,000

DAILY EXCLUSIVE RELEASES

(Independent)

MONDAY: Dragon.
TUESDAY: Gaumont.
WEDNESDAY: Solax, Gaumont.
THURSDAY: Gaumont.
FRIDAY: Solax, Lux.
SATURDAY: Great Northern.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Champion, Imp, Nestor.
TUESDAY: Bison, Gem.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Powers.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Imp, Bison, Mecca.
SUNDAY: Crystal, Eclair, Rex.

VOL. IX. JUNE 14, 1913. No. 12

MOTOGRAPHY

EXPLODING

MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

Coming—KLEINE-CINES Feature

Released June 16, 1913

IN TWO REELS

THE RIVAL ENGINEERS

(Copyright, 1913, by George Kleine)

A thrilling story of railroad life. Depicting a succession of sensational events which hold one in suspense to the very last.

A rival's jealousy is turned to bitterest hatred. A cowardly attempt is made to wreak vengeance. Foul play causes a terrible railroad accident, depicted in the film with wonderful realism.

The engineer is crazed by the horrors attending the catastrophe but later is restored to reason through the power of love.

USE one, three and six-sheet Posters for this feature!

ATTENTION—**POSTERS** guaranteed to be the best on the market, will be supplied by your exchange and by ourselves exclusively, commencing with the Kleine-Eclipse Special—"A Villain Unmasked," released June 27, 1913.

Send us your name to be placed upon our mailing list for advance advertising matter.

GEORGE KLEINE

166 N. State St.
CHICAGO, ILL.

A BROTHER'S LOYALTY

In Two Parts

Featuring Francis X. Bushman in the dual role of

Hal & Paul

A Photographic Masterpiece

"A BROTHER'S LOYALTY" tells a story of fraternal constancy, devotion and sacrifice that quivers with human appeal from start to finish. Its powerful portrayal of character and its masterly presentation of scenes from the criminal haunts of a great city play upon the heart strings of human emotions with an eloquence of appeal that rends the very soul. "A Brother's Loyalty" is a genuine motion picture masterpiece—a thrilling photoplay that throbs with strong sentiment and powerful pathos in every virile and vivid scene. **New Novel Descriptive Photo-Cards, $3 A Thousand. Beautiful One, Three and Six Sheet Posters Can Be Secured from Your Exchange or Direct from Us.**

RELEASED FRIDAY, JUNE 20th

ESSANAY FILM MANUFACTURING COMPANY

LUBIN·FILMS

2-Reel Special **"THE ACCUSING HAND"** **Released June 6th**

A powerful story of the terror induced by the Silent Third Degree, causing a confession without a word of accusation.

2-Reel Special **"THE WEAKER MIND"** **Released June 18th**

Bracey Curtis, an engineer and widower succeeds in reinstating Bob Glore, who had been discharged for drinking. Bob behaved well until one day he was enticed into a resort by Reina Loeb, a reckless girl. Mary, Bob's sister and Curtis rescued him and worked a lasting reformation. Reina Loeb's father, who was a drunkard fell and broke his neck and the girl was taken into the Curtis' home, when Mary, Bob's sister, later gave her hand to Bracey. It made a very happy home.

June 9th	"THE LEGEND OF LOVERS' LEAP" An intense Indian legend	June 16th	"BOB BUILDS A BOAT" Another of Bob Thompson's blunders.
June 10th	"VIOLET DARE, DETECTIVE" Clever work of a female Amateur Detective.	June 16th	"SILENCE FOR SILENCE" Clever farce on Sunday morality.
June 12th	"NEARLY IN MOURNING" A funny farce that will be a hit.	June 17th	"OUT OF THE BEAST A MAN WAS BORN" Beautiful physiological study of man.
June 12th	"THE PROFESSOR'S PREDICAMENT" A wonderful prohibition farce.	June 19th	"A FATHER'S LOVE" An intense Melodrama.
June 13th	"PAPITA'S DESTINY" A very dramatic story of the Mexican border line.	June 20th	"HIS REDEMPTION" The reward of regeneration.
June 14th	"THE WINE OF MADNESS" The effect of the deadly drug Loco.	June 21st	"FROM IGNORANCE TO LIGHT" Very pretty Florida romance

Beautiful one, three and six-sheet posters of our photo plays, in five colors, can be obtained from your exchange or the A. B. C. Company, Cleveland, Ohio. Photos by the Kraus Mfg. Co., 14 East 17th Street, New York.

LUBIN

LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A.

LUBIN

Top Picture—Scene from Essanay's "The Final Judgment," released June 9. Bottom Picture—Scene from "A Brother's Loyalty," in which Francis X. Bushman is featured.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, JUNE 14, 1913

PUBLISHED BI-WEEKLY BY

ELECTRICITY MAGAZINE CORPORATION
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NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York Draft or money order, in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order, or sent to our London Office.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

LONDON OFFICE .....36 Maiden Lane, Covent Garden
S. RENTELL & Co., Representatives

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CHICAGO, JUNE 14, 1913

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DUPLICATION OF TITLES.

AN argument one day last week between two men as to whether "The Good in the Worst of Us" was an Essanay or an Edison film, gave us food for thought. Each man was positive that he was right, though one maintained that the Edison company was the producer of the film under discussion, while the other was equally certain that the Essanay company was responsible for the drama he saw. Investigation disclosed the fact that both men were right. A film called "The Good in the Worst of Us" was released on May 20 by Edison, and a film with the same title was released on May 30 by Essanay; yet their subjects were widely different.

We had always supposed that the licensed manufacturers had some means of checking up titles among themselves, so that any duplication of film subjects would be impossible. Of course, the independents occasionally use the same name for a film as do the licensed manufacturers, because, so far as we know, the two factions never get together to compare notes. We could even understand how a manufacturer, releasing through the Mutual branch of the independents, might duplicate a title used by some manufacturer selling his film through the Universal, but that two licensed manufacturers should send out two different prints bearing the same title came as a decided surprise.

That this one instance is not the sole example of title duplication is shown by the fact that we find Edison and Essanay again clashing on the subject of titles, just a few weeks previous to the instance cited. On May 7 Essanay released a subject entitled "The Prophecy," while Edison followed on May 13 with a subject of the same time.

Not only is such a duplication of titles confusing to the exhibitor in booking his program, but far more confusing to the theater patron seeking an evening's amusement. Provided, as may easily be the case in any large city, the two films with the same title are exhibited in the same neighborhood, on the same evening, or even within the next week or ten days, the patron who has already seen a release with that title is very apt to pass by the second house announcing a film with the same name. While the real "film fan" will know that one film is an Essanay or a Kalem or a Selig, while the other is an Edison, a Lubin or a Cines, the great majority will not recall the maker's name, but merely observe, "Oh, I've seen that film; it was shown down at the Picture Palace last week," and pass by. A number of similar remarks by a number of regular patrons of any theater would soon lead to a decided effect upon the box office receipts of that theater, and in this case the exhibitor, not the careless manufacturer, would be the one to suffer.

It seems quite evident, therefore, that a title clearing house or bureau where titles could be recorded for the mutual protection of the various manufacturers would not only be a practical but a valuable asset to the film business. At a very slight cost to each manufacturer such a bureau could be created, we should imagine, and yet its effectiveness would be widespread.

Such a bureau could, no doubt, be made to serve not

only the licensed manufacturers, but also both factions of the independents, for while no glaring instances of title duplication are noted among recent independent subjects, there is no assurance that tomorrow or next week won't see as great a number as have already been chalked up against the licensed forces.

Perhaps a better solution of the difficulty can be suggested than the bureau hinted at above, but some check on the men responsible for the titles seems necessary and the sooner we have the means or method for putting a stop to the title duplication the sooner the confusion can be eliminated.

SELLING PATENTED ARTICLES.

THE fact that the Supreme Court has recently ruled that the retailer of a patented article is not restricted by the terms of his license from the owner of the patent has interested men in practically all branches of trade. The motion picture industry is no exception, for its commerce includes a number of patented manufactures, most important of which are the various models of projecting machines. These machines are retailed by film exchanges and supply houses, and an attempt is made to maintain a definite minimum price, yielding a fair profit to the retailer and avoiding the confusion and dissatisfaction consequent to price cutting.

In the particular case which developed this discussion, the retailer involved did not purchase directly from the owner of the patent. Whether this fact has any bearing on the significance of the decision is, of course, not known. If it has not, the principle is established that the owner of a patent cannot dictate the retail price of the article manufactured under that patent.

It is interesting, if immaterial, to note that this decision was rendered by the same court, with the addition of two members, that decided the famous Mimeograph case a year ago. That decision, it will be remembered, virtually was the reverse of the present one. In each case the decision rested upon a single member of the court. Seven judges decided the Mimeograph case by a vote of four to three. These three dissenting members, with two additional voices, decided the present case. The arithmetical inference is that the nine members who sat upon the present case, had all been present a year ago, might have reversed the Mimeograph decision.

The manufacturer's objection to retail price cutting is not that he suffers any direct loss, but that his agents who cannot afford to cut prices look to him for protection against agents who can afford to, and do, cut prices. A retailer who handles a large variety of goods can cut his selling price on one line to actual cost, calculating to make it up on other goods. This has been every-day practice with unpatented goods, and now threatens to become so with patented articles. It plainly puts the small retailer or the agent of a single line at a disadvantage, and it does not benefit the consumer in the end, because he cannot get something for nothing. If he pays less for one thing, he is bound to pay more for other things—or, what is equivalent, get poorer quality.

Unless manufacturers find and adopt some legal method of binding their agents to a definite retail price for their wares, chaotic conditions are bound to develop, from which the consumer may benefit temporarily but will suffer in the end through the inevitable increase of sharp practices, substitutions and diminutions in quality.

METHODISTS USING MOTION PICTURES.

Every day in Canada 615,000 people attend the motion picture theaters. Last year the Canadian people paid $18,450,000 to see motion pictures, about $60,000 a day. These figures show the importance and permanency of this business of commercialized amusement and instruction. Mr. John Collier, of the American National Board of Censorship, says: "A new kind of book has been produced and is being read by millions of people in America daily." The motion picture is a book, and an acted play, and a scenic wonder-world in one. It is more popular today than our public libraries and it should concern the religious and educational agencies of our country. An idea of their work can be conveyed more vividly through motion pictures than through printed books.

The Forward Movement Department of the Missionary Society of the Methodist Church in Canada has what is probably the finest set of missionary motion pictures in the world. These pictures were taken in China, Japan and the Canadian Northwest at a cost of several thousand dollars. They show all departments of Missionary Work, Medical, Evangelistic and Educational. Missionaries are seen preaching on the streets in far western China, distributing tracts to the crowds that gather, performing operations in the hospitals, etc., etc. This collection of pictures will be shown in a series of exhibits to be held in all the cities and larger towns from Newfoundland to British Columbia. The pictures will be shown for two or three days at each exhibit. This new department of missionary education is in charge of Mr. George W. Beck.

IS THE DAY OF SCENICS PAST?

A 9,500 mile trip for scenic subjects just completed by Carl Gregory for the Majestic Motion Picture Company is demonstration that the day of "the scenic" is by no means past. Gregory made the entire circuit of the western states in his search for material, and stopped to turn the wheel of his camera in Montana, Wyoming, Oregon, California, Arizona, New Mexico and Colorado —passing up their neighbors, principally because he struck them when the weather and lighting conditions were bad. He filmed Indian rain dances, Indian plain dances, and plain Indian village life, among the Navajos of Arizona. He snapped the little known Community Indians—the Hopi, the Havasupai, the Moquis and the Zunis—in their pueblos; filmed the ruins of the ancient cliff dwellers, too, and transported his camera and himself by pack train and buckboard to do it! The picture man stuck his machine on a precipitous crag 'longside the Grand Canyon of Colorado, and took some fine views of that; also of the Garden of the Gods and the Pikes Peak region, and of a mighty storm sweeping through the Rockies. To further show their faith in the strength of the scenic subject, the Majestic folks expect to send Gregory and his camera on a tour of South America in July.

PICTURES FOR PRISONERS.

Moving pictures once a week for the convicts is an innovation that will be introduced at San Quentin prison located at San Francisco, next week. From their toil in the jute mill and the stone quarry, the men serving time will troop once a week into the large dining room of the prison, where films depicting scenes of life that goes on outside the high gray walls that shut them in will be unreeled.

English Kinemacolor Studios

Described by Wm. H. Hickey

PLAYERS in the English Kinemacolor companies are soon to perform their daily tasks in the new studio located on the Charles Urban estate near London, and William H. Hickey, general manager of

Charles Urban's Estate at Teddington, London, England.

the Natural Color Kinematorgraph Company, Ltd. of England and European representatives of the American and Canadian Kinemacolor Companies, who is now in this country, gives the following interesting description of the new studios.

"Mr. Charles Urban, the leading figure in the motion picture business in England, whose name is associated with the famous Kinemacolor pictures in natural colors, has just acquired an estate at Teddington, near London, where motion picture production on a scale hitherto unattempted in Britain will be carried on," began Mr. Hickey. "The estate is just outside the gates

The Lodge.

of the Royal Park of Hampton and faces the renowned Chestnut Drive, Bushey Park, which is one of the show places in the vicinity of London. One portion of the grounds, which are over a mile in circumference, the area being thirty acres, is devoted to Mr. Urban's private residence, a handsome old house which has been very artistically brought up to date. Mr. Urban, as is well known, is American born, and evidence of his sympathy with American ideas is to be found in many of the conveniences added to the mansion, and not least in the beautiful gilded eagle that watches over the portals.

"On the south side, facing Bushey Park, the old back fence and high hedge behind it have given place to a red brick wall with stone coping. Double open iron gates, in green and gold, are provided at the entrances at each end, and a wide iron grill to correspond is placed in the center of the wall, giving a clear view of the chestnut avenue in the Park from the lower rooms of the mansion. A wide gravelled path for motor cars has also been made from the lodge along the front of the house to a garage at the other end of the grounds.

"The greater part of the grounds are to be devoted to the production of dramas and comedies in the beautiful Kinemacolor process and to this end has been erected the largest and most perfectly equipped studio, if not in

Campus of Charles Urban's Estate.

the world, at any rate, in Europe. Even the best of the London theaters have not the dressing room facilities of the Kinemacolor studios. The building that provides accommodation for moving picture actors and actresses, administration offices, producers' rooms, scenario editors' offices, wardrobes for the thousands of costumes required for production on a large scale, etc., etc., measures over 200 feet long and has been constructed with a view to being artistically introduced into picture stories when occasion requires. Included in the building is accommodation for painting scene canvasses; scenery, however, is stored in a separate building not far away.

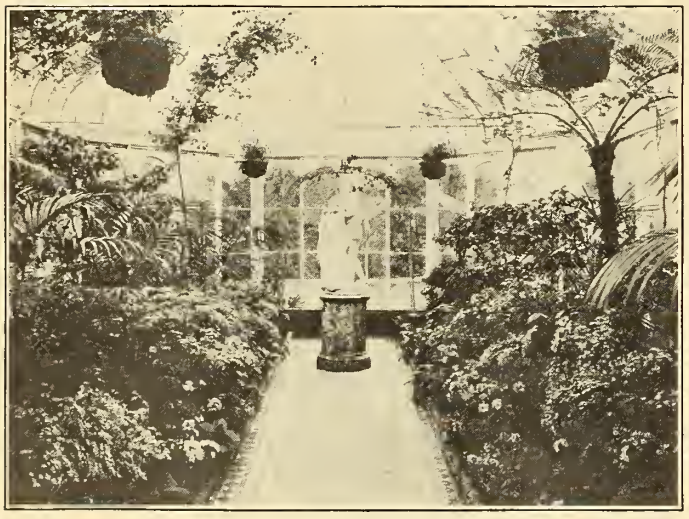
"There are in different portions of the studio handsome suites of rooms for the use of actors and actresses respectively; there is sufficint space for from three to four hundred persons to affect a change of attire at one time if required, and in the wardrobe rooms are stored thousands of costumes representing every period of history, both classic and modern.

"In front of the studio, at such a distance as to be

within easy call, is the stage on which, as a rule, 'interiors' will be produced. There is certainly no other moving picture stage like this in Europe. It is circular in form, is 40 feet in diameter and is constructed to revolve on an axis. The reason for this is that, Kinemacolor being a process which reproduces color by action of the rays of light only, the best results are obtained when no heavy shadows are present.

"Supposing a scene is set in the best light available at the time, but that clouds then obscure the sun for an hour or so, when the sun shines again part of the scene may be in shadow. With a revolving stage, however, all that has to be done is to move the whole erection a few feet, when everything is as perfectly placed as it was in the first instance. Provision of this kind, of course, is especially necessary in England where the climate is always more or less unsettled and days of continuous sunshine, enjoyed as a matter of course by producers elsewhere, are of infrequent occurence.

"Another advantage of the revolving stage is that a second scene can be set while action is taking place in one already arranged, the new scene being turned to the light when required. As a matter of fact on the stage at Teddington, four large scenes can be set at one time. There



The Conservatory.

are other little refinements in connection with this stage. One is a track with a substantial platform running upon it at right angles to the stage. The camera can be placed on this and advanced or withdrawn accordingly as close or distant views of the scene are required.

"There is also a pit at the edge of the revolving stage for the convenience of actors whose part requires them to make an exit either by going downstairs or by descending into a cellar, or ascending to roof tops, etc., exigencies which often occur.

"It will hardly be necessary to explain that although 'interiors' will be photographed on this stage, the stage itself is not under cover but is in the middle of an open space, unshadowed by trees or any obstructions. Beyond the revolving screen are grounds of considerable extent suitable for the production of plays on the very largest scale, feature films and so on. The scenic beauties of a lovely countryside have been considerably enhanced by artificial means, and there are within the estate ravines, mossy banks, lakes, rustic bridges, dells and waterfalls, which although not nature's own handiwork, are so beautifully contrived and are, many of them, of such standing that they have become part of the natural contour of the place. These improvements, by which infinite variety of setting is afforded, provide the most perfect backgrounds for motion picture stories that it is possible to conceive.

"Among other advantages of the estate are a private electricity supply, an artesian well and a water tower, decorated in a castellated fashion to be available if required for a picture story. Every detail of equipment on the estate, in fact, has been arranged with a view to being useful in this way. Thus one finds between two portions of the grounds a five-barred gate which will serve in some rural story, while the gates of the mansion itself will often be the scene of the departure or arrival of the characters in a story of society life. In accordance with this idea, also, sheds and outbuildings are beamed or thatched to serve as the exteriors of country cottages as well as for the more mundane purpose of holding stores. In addition to a garage, there is stabling for twenty horses with a full complement of saddles, harness, etc.

"The proximity of Mr. Urban's estate to London has special advantages which, in fact, had not a little to do with its choice. It is intended to use in the service of Kinemacolor the talents of the most accomplished and notable actors in London; these will be able to perform as usual in the dramatic theaters of the British metropolis in the evenings and spend a portion of each day at the Kinemacolor studios, being able easily to return to London in time for the evening theatrical performances. Many well known actors have promised their services; by the time these words are in print, production will have already begun.

"An important side of motion picture production, of which Mr. Urban has been the leading exponent for many years, is that of the application of kinematography to education and science. Every possible equipment for this purpose already exists at the Kinemacolor scientific laboratories at Southgate, on the other side of London from Teddington; nevertheless, while alterations were being made at the latter estate, the opportunity was taken to provide facilities for a new method of taking pictures devised by Mr. Urban's scientific department.

"This is the photographing of life under water, and for this purpose a chamber has been constructed under a lake in the Teddington estate from which the fish with which the lake is plentifully stocked, may be seen swimming to and fro. Such pictures as an otter catching fish under water, a snake being destroyed by the deadly water beetle, a trout fighting for its life when hooked by an angler, have already been secured by the new method of taking moving pictures, and the special facilities at Teddington will enable still more to be done in this direction.

"The estate has many advantages from the point of view of facilities for scientific film production. The farmyard will contain rare poultry, wild birds, horses and cattle of all countries; there will be a small private menagerie in which the animals will be housed as far as possible amid surroundings resembling their natural habitat.

"For more general purposes, also the Thames and especially the lovely reaches of the upper river, are easily accessible and parties of actors can readily be conveyed by automobile to the most suitable spots. There is also a lake twenty acres in extent within easy reach of the estate, and Hampton Court Palace and Bushey Park are in the immediate vicinity."

Lottie Pickford with Pilot

Lottie Pickford, sister of "Little Mary" Pickford will soon appear in a Pilot picture, entitled "For Old Time's Sake." Everyone will welcome Miss Pickford in the well known Pilot brand.

Motography's Gallery of Picture Players

CHESTER BARNETT is a fit partner for Pearl White and rollicks through thousands of feet of ribbon-like film straight into the fancy of Crystal film viewers. Such rollicking, however, is a new and recent departure for the good-looking Chester; for oft, and but recently, has he played the Shakesperian Bassanio, Laertes, Orsino and others of like generation for Ben Greet audiences. And before that the wavy-haired Chester appeared opposite Frances Starr in "The Rose of the Rancho." It was then that he became the "cynosure of admiring eyes," but as Mr. Barnett had always been admired, more or less (mostly more), the fact of his becoming a matinee idol affected him not any. After considerable experience with the Ben Greet Company, he essayed the role of Pedro, the musician, in "The Climax," which ran for two years in New York. Then his photo-play career began in Crystal pictures.

Chester Barnett.

PEARL WHITE is the leading lady in Crystal "pics" and has made herself universally known throughout filmdom by her prettiness and by her clever portrayal of whatever role she is cast for. Miss White and the stage have been close companions since the pretty star's earliest memory, which dates back not far at all, for Miss White is one of the very youngest leading ladies in pictures. Her father was a theatrical manager and Miss Pearl began her stage career when she was ten years old. She developed her great range of talent while working under many directors. Though Miss White is best known as a comedienne, possessing a natural tendency toward fun-making that brings a laugh every time, a big number of successes, both on the stage and in pictures, have been sensational roles in serious drama. Leading parts with the Powers and Pathe companies outlines Miss White's picture work before becoming a Crystalite.

Pearl White.

GERALDINE McCANN is quietly hewing a large niche for herself in the hall of popular photo-play ladies and when the niche is all ready popular favor will surely place her there with three cheers and an invitation to keep her good work up. For that's the instrument with which she is diligently hewing the niche, and because she is so very new to the world of pictures and so very capable of doing all things well, success awaits her as soon as the Crystal pictures, in which she appears, are shown to picture lovers. Though Miss McCann is the Crystal Company's latest addition, she comes not empty-handed, for her's has been the experience of a versatile legitimate actress. From Little Lord Fauntleroy to the blind Louise in "The Two Orphans," Miss McCann ascended by way of intervening roles that graduated her from "Two Orphans" into the Tremont Stock Company. Miss McCann is exceedingly youthful and pretty.

Geraldine McCann.

JOSEPH T. BELMONT is he of the aristocratic eyebrows, curly hair and firm chin who plays character parts and is chief comedian of the Crystal stock company. As soon as the Crystal powers took note of the Belmont chin they knew that its owner would be asking for a directorship in a short time, so they gave him that authority immediately, and in return Mr. Belmont turned out most satisfactory slap-stick comedies, with himself in them as the big fun-maker. He has made himself so well known that his appearance on the screen is greeted with an enthusiastic murmur, for Mr. Belmont never disappoints. Fifteen years of stage experience prepared him for the work he is now doing. He played juvenile leads in repertoire shows, began his character portrayal with that of Fagin in "Oliver Twist," played with Blanche Bates in "Darling of the Gods" and "Girl of the Golden West," and as comedian for Keith's Harlem Opera House.

Joseph T. Belmont.

Film Tells Unique Story

An intensely thrilling plot and one quite out of the ordinary run of photoplays forms the basis of "The Governor's Double," the Patheplay released on June 13. The story of this unique film runs as follows:

Governor Walter Garland, a conscientious executive, receives a complaint from a committee of reformers that the convicts in the state prison are subjected to inhuman treatment. The governor decides to investigate and accordingly goes to his friend, Judge Howe, requesting the latter to have him arrested under a fictitious name and sentenced to five years' imprisonment, then, after thirty days have passed, release him on a writ of habeas corpus; thus permitting the governor to investigate the prisons without the officials being aware of his presence.

The governor's last executive act is the pardoning of Pete Brown, a lifer, whose attorney, James McDonald, is the governor's personal friend. The plan works well, no one knowing of the arrangement except the judge and the governor himself. Within a short time the absence of Governor Garland creates a sensation. No one knows his whereabouts and the papers feature the fact that the twenty-fifth of June is the date set for Governor Garland's wedding with Miss King, who is also ignorant of her lover's whereabouts. After the thirty days have elapsed Judge Howe prepares to issue a writ that will free

Scene from "The Governor's Double."

the governor, but a sudden stroke of apoplexy paralyzes his heart and he dies almost instantly. The governor in his cell cannot understand the judge's silence after the thirty days have passed. Brown, the ex-convict, visits Albany to thank the governor for pardoning him. His facial characteristics are such that he is immediately shown into the governor's chamber and asked to explain his disappearance. Brown is mystified but soon decides that, if people believe him to be the governor he will not tell them the truth. He satisfactorily explains his absence and the papers are again full of news of the Garland-King wedding.

On the eve of the wedding Garland in his cell is almost frantic when he receives a newspaper that informs him of Judge Howe's death. He tells the warden that he is the governor. The warden smiled and orders him back to work with the gang. Desperate, Garland breaks for the open. He compels a passing chauffeur to hurry him to the city and storms into the church in his convict garb where, with a wild "I forbid," he halts the ceremony. When Garland tells his story, the best man, who is Attorney McDonald, recognizes his former client, Pete Brown, and the bride with the two men before her, quickly decides which man is her lover.

Just A Moment Please

While the question of censorship is keeping the film men excited, the Trenton theater of Lynchburg, Va., a vaudeville house, goes merrily on advertising in the *Daily Advance*, "Selected Photoplays Approved by the National Board of Censiors."

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SCENARIOS THAT ANYONE CAN WRITE.

Comedy: Railway depot. Young man waiting for train. Large lady carrying baby enters and asks young man to hold baby a moment. Train arrives, young man hands baby to spinster in nearby seat and rushes out. Large lady sees his exit—follows screaming. Flash telegram offering reward. Young man arrested as he arrives at sweetheart's home. Spurned. Taken back to city. Large lady and friends attack prisoner with umbrella. Young man explains and baby is found asleep on seat where left by spinster. Finale shows closeup view of baby.

—

SUGGESTIONS FOR TALKING PICTURES.

(Line-o-type column of Chicago Tribune).

Man in a hurry eating a bowl of soup.
Lady guarding a sacred confidence.
Pawnbroker losing a nickel.
Fat man taking a nap.
Fat lady taking a nap.
J. Ham Lewis' wardrobe.
Other suggestions gratefully received. Come on, lads.

—

PERSONAL. Attention, The Goat Man. Animated Weekly No. 64 is stealing your stuff. A sub-title reads "On the Outside Looking In." What'll we do about it?

—

OH, YOU ARTISTIC TEMPERAMENT!

The Austin *Daily Tribune* of Austin, Texas, devotes a half column on its front page to a story of how Martha Russell, leading lady of the Satex Film Company, swung her trusty right at the head of the president of that concern one day last week, but succeeded only in knocking his straw "lid" into the street. The Satex people are now looking for a new leading woman. A question of salary is said to have been the cause of the one-round battle.

—

This Al. Christie person, out at Universal City, seems to be some popular chap. At the recent election Al. polled a total of 324 votes, which is six more than any other candidate received, and the next closest to Christie was a suffragette. We'll bet right now a lot of these dark-horse, would-be presidential possibilities of the next political campaign are "viewing with alarm" the sudden rise of this Christie person to fame.

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WHY SCENARIO EDITORS GO INSANE.

"The enclosed scenario is my first attempt at play-writing but as I have seen hundreds of photoplays on the screen that were not half as good as this story I feel sure you will buy the enclosed play from me and pay me what it is worth."

"I have just finished a course in one of the schools of scenario writing and am now prepared to write photoplays for your company. Please tell me what you need and I will write it for you right away and get it back to you by the next mail."

"I writ to sea if I cudn't get a job in your offis as assistant to you. I hav bin manager of the Opra House here fur tu years and I hav seen a lot of shows and know the hole show bizness. I hav sum good ideas for motun piters and believ I wud be wortha grate deel to you. I will work comparativ cheap. Let me here from you soon."

—

The western press agent of the Universal Film Manufacturing Company bulletins us that "Lincoln J. Carter and Richard Willis have corroborated in a series of stories soon to be produced." What's the matter, old top, forget how to spell collaborate?

—

We knew it would happen again before long. G. E. Kann, secretary of Carl Laemmle, who pushed his hand through a glass door last week, the press agent tell us, "gamely resumed his duties, despite the fact that ten stitches had to be taken in his hand." Honest, fellows, that heroism stunt is getting stale. Think up a new one.

—

One of those Philadelphia convention photos that my friend Haase brought back with him from the East shows Al squeezing a lady's hand. Wonder what the missus will say when she lamps it?

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Maybe, though, Al won't take it home.

—

We know we wouldn't dare.

—

And we aren't henpecked, either. N. G. C.

"A Husband's Mistake"

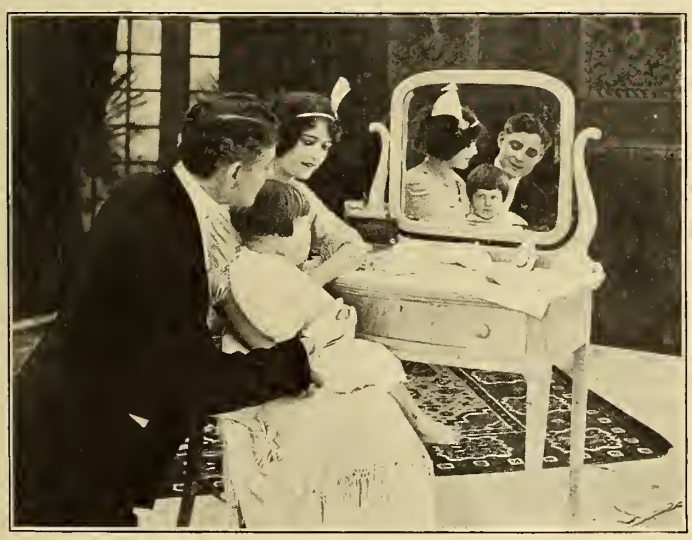
First Film of New Director

IF all the pictures produced by Director Hale of the American Film Manufacturing Company, can come up to the standard of his first one, "A Husband's Mistake," to be released on Monday, June 23, some excellent pictures are assured for the "Flying A" brand.

Excellent backgrounds, careful stage direction, clear, snappy photography and the usual good acting of American pictures make the release in which Mr. Hale makes his debut as an American director one long to be remembered, even though the story itself is nothing to brag about. The real test of directorship comes when one is expected to make a masterpiece out of an ordinary story, but Mr. Hale meets the test and can rest secure in the fact that the picture is fully up to the standard of release turned out by the American. With a better plot and more opportunities we expect to see him score some real triumphs.

Advantage was taken of the proximity of the famous Arlington Hotel of Santa Barbara to get some stunning views of a society tea, supposed to occur in a costly mansion. The director skillfully managed his lighting of some of these hotel scenes, and obtained some very pretty effects, though he was compelled to work on unfamiliar ground, instead of surrounded by all the paraphernalia of the studio. Though the American company has not been particularly noted in times past for its interior scenes, one notes with pleasure the remarkably pretty sets shown in this film and with stories of a broader sort, those which get away from the western character of the majority of former Americans, we may expect some striking interiors, particularly now that the new studio is nearly completed.

The story of "A Husband's Mistake" begins in the home of Jack and Evelyn Worthington, a young married couple of ordinary means, just as Mrs. Worthington receives a note from her recreant brother Dick, saying



Scene from a "Husband's Mistake.

that he has just lost an excellent position through his old failing—love of gambling, and begging her to come to his aid. The distracted Mrs. Worthington hastens to help her brother and, on her way to meet him, conceives the idea that her Uncle Dan may be in the mood to give Dick a job. A call at her uncle's office results in a place being created for Dick. Evelyn then goes happily on to inform her brother that she has found him a new position and to exact his promise not to ever play cards again. Dick, of course, cheerfully promises, really

Scene from a "Husband's Mistake.

intending to keep his word. Some months later we discover Dick, a trusted employee of Uncle Dan, busy about his duties in the latter's office. His uncle sends him to the bank with a large deposit, and on the way Dick encounters an old friend, who invites him to join in a little poker game just being started in a nearby club. Dick at first refuses to accompany his friend, pointing out that he has given up card playing, but the friend insists, and in a later scene we behold Dick industriously dealing the pasteboards, amid a group of old time acquaintances.

It being Mrs. Worthington's birthday, her husband brings home a little remembrance in the shape of a valuable rope of pearls. Naturally the wife is intensely delighted, and decides to wear the necklace to a fashionable reception and tea party that same afternoon. It is in this portion of the film that the beautiful interiors of the Arlington Hotel are used to advantage, as we accompany Mrs. Worthington to her friend's home and see her chatting with her wealthy hostess amid elaborate surroundings.

Dick, meanwhile, has lost all the money he was to have deposited in the bank and feels that he is again ruined unless by some miracle he can obtain funds with which to replace the sum he has gambled away. A remembrance of how his sister Evelyn saved him previously leads him to again seek her in his time of trouble, and he is directed to the home of the society woman where Evelyn is attending the reception. He sends in a note to Mrs. Worthington, asking her to meet him in the conservatory, which arrives just as her friends are admiring her new necklace and congratulating her on its beauty. Excusing herself for a moment, Mrs. Worthington makes her way to the conservatory and there meets Dick. His urgent demand for money nearly overwhelms his sister, who explains that she has done all that she well can do

for him, and that now he will have to get himself out of the trouble into which he has fallen. Dick pleads and argues that if only she will help him once more he will surely reform and never touch cards again. Mrs. Worthington points out that he made a similar promise on a

Scene from a "Husband's Mistake.

previous occasion, but now finds himself in a worse situation than ever.

To Evelyn's answer that she has no funds, Dick responds by an appeal for some jewelry or some trinket upon which he can raise some money. His eyes falling on the new necklace, he suggests that she let him take that. His sister explains how impossible it would be for her to part with her birthday present, but he shows her the desperate situation in which he is placed and she finally yields and gives him the necklace. In gratitude he takes her in his arms and kisses her, promising her once more to turn over a new leaf, and that she will never again find him in a similar predicament. Just at this moment the wealthy hostess, who is showing her spacious mansion to Mr. Worthington, opens the conservatory door, to disclose Mrs. Worthington in the arms of a man unknown to the husband. Hiding his embarassment, Worthington passes on and later, when his wife returns to the sunparlor, where the company are gathered, he suggests that they leave for their own home immediately, and clearly shows that he is upset about something.

Upon their return home, the quarrel that was begun at the teaparty has developed to a critical point. The husband will not believe the wife's story, that the man he saw in the conservatory was her brother, and the wife, indignant at her husband's suspicions, refuses to explain farther. The two part in an angry mood and the following morning separate, the wife taking the little daughter with her despite the husband's protests.

The months pass and Worthington grows more and more to regret his hasty separation and to long for the return of his wife and baby. Dick having meanwhile used the money he raised on the necklace to make good the sum he lost over the card table, by strict attention to business makes a decided success of his life and is at last able to redeem the necklace from the pawnshop where he had taken it. With the necklace regained, he calls to restore it to his sister, and discovers the separation of Mr. and Mrs. Worthington. A meeting between Dick and Worthington leads to an explanation which is more than satisfactory to the husband, and shows that impetuous young man the grave mistake he made in suspecting his wife. His heart torn with grief and anxiety, Worthington engages a detective to trace the former Mrs. Worthington and eventually she is discovered living in a tumbledown tenement eking out a bare living by sewing.

The husband hurries to her and begs to be forgiven. At first Evelyn thinks she has suffered too much to ever be able to forgive and forget, but the child, awaking from its sleep, finds "papa" there, and in her baby fashion brings about a reconciliation, so the picture ends most happily.

The cast is as follows:

Jack Worthington	Warren Kerrigan
Evelyn Worthington	Vivian Rich
Uncle Dan	George Periolat
Helen Worthington	"Baby" Helen
Dick	Jack Richardson
Dick's friend	Jim Harrison
Hostess at teaparty	Louise Lester

Graham Now With Universal

J. C. Graham, for several years prominently known as an exchange man, and identified with the Mutual Film Corporation since its organization, has accepted the business managership of the Universal Film Manufacturing Company. In his position with the Mutual Film Corporation, Mr. Graham was in active charge of the concern's exchanges and is widely known as one of the pioneer organizers of exchanges throughout the country. In his new office with the Universal Film Manufacturing Company he will have supervision over the various business departments of the organization, and his position will virtually include the general managership of the company. Mr. Graham, before entering the film business, was interested in a large central western lumber company, operating through Missouri and other southern states. Prior to the formation of the Motion Picture Patents Company he entered into a partnership with Mr. Aiken, now with the Mutual Film Corporation, and an exchange company was organized. Following the operations of the Motion Picture Patents Company, Mr. Graham relinquished his holdings in the St. Louis Exchange Company and joined the Mutual Films Corporation, as supervisor

Scene from "The Penalty of Jealousy," Lubin release of June 6.

of exchanges. He is thoroughly conversant with the technical departments of the industry, as well as the selling branches. His experience has been varied and broad in scope, taking in practically every angle of the manufacturing of pictures, their sale and exhibition.

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER III.—(CONTINUED.)

WHILE it is possible to make an acceptable street scene in the studio or yard, with painted scenery in which no foliage appears, no studio scene can be made of natural objects that will in the least deceive the audience. All hand-created scenes including trees or shrubbery lack entirely the detail and beauty of the original and in the majority of cases the studio canvases contain some incongruity that entirely dispels the illusion for which they were made.

The demand for natural settings has resulted in the establishment of branch studios all over the country, each branch maintaining a corps of competent players. By this means a single manufacturer can produce plays in any desired natural setting with a minimum of trouble or delay. "Westerns" are invariably taken in their proper locale, the "supes" usually being drawn from the ranches and towns surrounding the studio.

The great majority of the Western studios are located in California because of the great variations in scenic effects that can be obtained within a short radius. The Pacific Ocean affords opportunities for marine views, the Sierras and the Mojave Desert which are within a few hours of the principal studios, have formed the background for many historical and scenic films. The climatic conditions are ideal for motion picture photography, it being possible to obtain out-door views in semi-tropical settings during nearly every season of the year.

When the producer has selected a suitable site for the out-door scenes, and has rehearsed the act in the studio, the players are sent to the locality, costumed and made up. If it is to be a street scene, great secrecy is observed until the camera has been set up to prevent interference from the throngs of spectators that are sure to gather in the vicinity. The players are now put through their parts as rapidly as possible under the direction of the producer, the method of procedure being exactly the same as with the studio pictures. Street pictures require all of the resource of the producer in keeping the curiosity stricken spectators from getting into the field of the camera, or from confusing the players in their work. Often times a dummy camera with a fake show in front of it is used to draw the attention from the main event. The relief company making more noise than the one actually being filmed is usually successful in attracting the majority of the audience.

Many comical incidents, themselves being worthy of being filmed, are constantly encountered by the street scene producer. Police interference is one of the most common interruptions, especially with scenes of a highly dramatic nature in which the characters enter into a mimic combat. Attracted by the crowd and the uproar, and not noticing the camera, the unsuspecting policeman has often broken up the work and arrested the players on serious charges, in spite of the explanations of the producer. One company was held for several hours on a charge of attempted arson before the police judge could be convinced that he had broken up an exceedingly realistic photo-play.

Trick street scenes, commonly known as "stop" pictures, in which some extraordinary accident occurs, require a comparatively long time for their production and,

The Wreck of the "Limited."

therefore, must be taken on some quiet side street, or at a time when the street is practically deserted. Pictures that show a person being knocked down by an automobile or being run over by a street car, are really trick pictures, being obtained by several stoppages of the camera, during which time a dummy is substituted for the real player. By careful manipulation of the camera it is possible to

Fig. 38. Taking a trick aviation picture. The two toy aeroplanes suspended by cords are "crossing the channel" in which two miniature ships are floating. A rotating fan at the rear of the scene produces ripples on the water. At the present time the full sized aeroplanes are so common as to make this procedure unnecessary, it being an easier matter to take the real machine in flight

obtain very realistic illusions by taking the pictures and shifting the object alternately.

One picture of this class was very clever both in the conception of scheme and in its execution. At the opening of the film a man was shown lying on the street car tracks in the foreground. A car rushed pass, cut off both legs at the knee, and tossed them into the gutter. A number of people, horrified at the accident, rushed to his aid, but to their surprise the victim slowly raised himself from the track, smiled calmly upon his would-be rescuers, and beckoned to the severed members lying in the gutter. Finally one of the legs was seen to start in his direction, hesitate, and then attach itself to the stump in its former position. This having been accomplished, the other leg performed the same miracle, and to the amazement of the spectators, the supposed cripple picked up his hat and walked off the scene.

This illusion was obtained by using alternately a cripple, a straw-filled dummy, and a player with the usual number of legs. The dummy was placed on the track and a few feet of film were run off. A signal was then given to the street car and more pictures were taken while it passed over the dummy, the legs being jerked into the gutter by means of cords at the time that the car was in the picture. As soon as the car passed out of the picture the camera was stopped, the cripple was laid in the position formerly occupied by his straw counterpart, and the camera was restarted. By means of strings that extended to the opposite side of the street, one of the party pulled the legs up to the cripple. The camera was again stopped, the cripple was removed from the scene, and his able-bodied companion was put in his place. After a few feet of film had been run, the player rose and walked out of the picture.

Many of the train and automobile wrecks are not faked but are actual collisions between real machines, the occupants, of course, being removed at the moment of the catastrophe. Many thousands of dollars have been spent by the film companies in wrecking automobiles in front of the camera, and thrilling pictures have been obtained in this way. In one picture showing the results of a joy ride, a perfectly good fifteen hundred dollar car was run over the edge of a cliff and smashed on the rocks below. In this film a dummy was placed in the car before it was started on its way to destruction. In another film a locomotive and two freight cars were derailed and run over an embankment at a cost of about twenty-five hundred dollars.

Professional acrobats, high divers and aviators contribute their mite to the motion picture show in pursuit pictures, and in thrilling escapes and rescues. A recent film in which the hero escaped from his enemies by jumping off a ninety-foot embankment and into the river was a record of an actual leap by a well known high diver. The tumbling and grotesque feats of the "chase" pictures are always performed by professional acrobats, for no human being, without experience in this line, could survive the banging and whacking strenuosities of this class of film. The collisions are real collisions and the falls are real falls.

As the operation of an aeroplane requires considerable skill and practice, the real aviator is always substituted for the character in the play before the machine leaves the ground, although the passenger is usually one of the players. In some cases the aviator has been coached so that he carries the part through alone, from start to finish, without the aid of the players, and without substitution. When the pictures are to be obtained from above, the camera man accompanies the aviator.

TRICK PICTURES.

Motion pictures are particularly well adapted for creating illusions. Fairy stories in which the characters appear and disappear as by magic, lend themselves particularly well to the photographic process, and almost any nightmare, no matter how grotesque or weird, can be reproduced by a clever manipulation of the camera. The French producer, Melies, who was at one time a prestidigitateur, was among the first to take advantage of this property of the camera and to make trick pictures, his first productions being repetitions of the tricks performed by him on the stage.

After extensive experiments with the simpler subjects, he gradually evolved the well known type of picture in which tools and toy animals move about on the screen, as if endowed with life. These were followed by the vision scenes and spectral subjects that were produced by means of double exposures and double printing. As the art of motography developed the trick pictures became harder and harder to produce, for the stock of subjects was becoming scarce, and the audiences more sophisticated and critical. This, of course, resulted in a greatly increased cost of production, so that trick pictures are

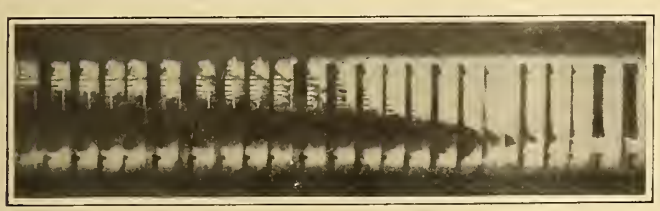
now seldom made unless some entirely and radically new idea has been received by the producer.

In a general way, there are three methods of obtaining illusion by means of the camera. First, by periodically starting and stopping the camera in such a way that certain acts are performed by the subject during the time that the camera is stopped. Second, by reversing the routine on certain portions of the film in regard to the remaining parts, and third, by making two superimposed impressions on a single film. While there are many variations in taking the pictures, nearly all of them depend primarily upon one or the other of the three principals, or upon the use of faked scenery or dummy figures.

"A stop" picture, in which dummy figures are substituted for the real actors while the camera is stopped, or in which inanimate objects are moved alternately with the exposures, are among the most commonly used of the effects. By this means it is possible to make toy animals perform circus feats without apparent aid, tools can be made to work without human supervision, or the actors can be made to go through the most impossible or dangerous feats without the least exertion or risk to themselves. An example of this class of picture is shown in the figure entitled "The Magic Coffee Pot," in which the man in the foreground moves the bottom of the coffee pot upwardly by a series of jerks, a picture being taken directly after each movement of the cords. If he raises the pot one-sixteenth of an inch for each picture there will be sixteen pictures taken for every inch of movement, which, at the ordinary rate of projection, will take one second to reproduce on the screen. Decreasing the movement per picture naturally increases the time of projection.

Practically the same method is used in pictures where a character in the picture is to go through some experience that would be impossible in real life. In this case, the action is carried along in the usual manner until the point is reached at which the accident is to occur, or the point where a dummy must be substituted for the real actor. The producer now shouts to the actors to "Hold it," whereupon all of the actors instantly stop their action and remain motionless, in the position in which they were caught, and the camera is stopped. The hero of the story

Cut *A* shows a strip of wood being crushed by a bullet issuing from the revolver at the right of the picture.



Cut *B* shows a bullet entering the end of a lead tube filled with water, the top of the tube being perforated with small holes from which the water may be seen to rise.

Fig. 39—Photographs of projectiles moving at high velocities are taken at the rate of 6,500 per second by means of an electric spark. When run through the projector at the ordinary rate the bullets pass very slowly across the screen so that every movement can be clearly seen.

is now removed from the scene and the dummy is substituted, arranged as nearly as possible in the original position of the player. Everyone now receives the signal to go ahead as usual with the play until the point is reached where the player is to reappear as in life, when the same plan of stopping the action is repeated.

Nearly everyone has seen the "reversal" pictures, in which objects in the picture suddenly reverse their usual

Fig. 40—Taking a scenic from the pilot of a locomotive, a rather disagreeable and dangerous task for the operator.

direction of progress, or in which the characters in the scene perform such feats as jumping over high walls or leaping from the water to a dock. In the former case, the motion is carried out in the usual way, but the relation between the motion and the order in which the pictures are taken is reversed by means of either a "reversing crank" on the camera, which changes the direction of the film, or by turning the camera upside down. In some cases a special printing machine feeds the negative film in a direction opposite to that of the positive during the process of printing, so that the relation of one portion of the film is reversed in regard to that portion that immediately precedes it.

Another interesting film of this class is that showing the complete erection of an office building during a few moments run of the film. The pictures in this case were actually taken of the building while it was being torn down, a few pictures being taken at short intervals from the time that the wreckers started until they completed the job. When this film is run through the projector in a reverse direction it gives one the impression that he is witnessing a record breaking building job, for, due to the reversal, the building line raises instead of falls.

(*To be continued.*)

Pilot Player in Jail

Herbert Barrington, one of the leading men of the Pilot Company, had to walk about four blocks in the makeup of a "hobo" last week. Barrington was very much chagrined when a policemen arrested him for vagrancy. After the police had communicated with the Pilot studio, Barrington was released.

Edison's "Mary Stuart"

The first multiple reel subject which the Edison studios have produced in a long time will be seen when "Mary Stuart" is released on June 21. The powerful and pathetic story of the unhappy queen, though familiar to

Darnley Resolves to Kill Rizzio.

every schoolboy in the land, may be briefly told as follows:

The beautiful and much loved Mary Stuart, Queen of Scotland, is one of the most unfortunate and pathetic characters in history. Born in Scotland, educated at the court of Francis II of France, whom she married at fifteen, queen of France at sixteen, a widow at seventeen, beginning her reign as Scotland's queen at eighteen, married to Darnley of the royal blood at nineteen—her life began amid turmoil and disaster.

Her husband, Lord Darnley, who after their marriage proves himself a vicious braggart and coxcomb, is intensely jealous of Rizzio, Mary's favorite singer and secretary. One night as Rizzio sings to the queen, Darnley and his band of night hawks wait at the foot of the narrow staircase for the singer. Down the staircase he

Unsuccessful Attempt to Kill Elizabeth.

comes, full of youth and love. Darnley's hand shoots out of the shadow and Darnley's dagger finds its rest in Rizzio's heart.

Such marital dissensions, together with political factions and religious contentions, cause Scotland to rise in arms, and the queen, in jeopardy of life and without followers, accepts the offered hospitality of England's queen, Elizabeth, who extends Mary an invitation to sojourn at Kennilworth castle, in Warmikshere, until the broils of Scottish clans subside and Mary can return to her throne. With gratitude and haste, the Stuart repairs to Kennilworth, only to find herself trapped, a prisoner, by Elizabeth, who really fears not only the Scottish queen's beauty and power, but her legal birthrights to the English crown. Elizabeth, not daring to openly execute her royal sister, tries secretly to affect her assassination, but in vain, owing to the loyalty of Mary's servitors.

A charge of treason is then brought against her by the English crown. She is found guilty and sentenced to the block. Pending the signing of the death warrant by Queen Elizabeth, attempts to rescue Mary are made, one by a gallant and loving Englishman, Sir Edward Mortimer, but these only result in failure of plans, frustrated attempts on Elizabeth's life, and deeper confinement and unhappiness for Mary. In a meeting between the two queens, effected after much planning, Elizabeth taunts Mary, whose proud spirit rebels and bursts forth in denunciations. After this disastrous interview and at the urging of Lord Burleigh, the lord treasurer, Elizabeth signs the death warrant and the martyr queen is led to

Mortimer Feigns Hatred of Mary in Elizabeth's Presence.

public execution. The Earl of Leicester has been secretly in love with Mary, but fearing for his safety, deserts her when the crisis comes.

There is a white haired old man who follows her, with breaking heart, to the scaffold, and a gray haired old woman bowed down by weeping—these, her nurse and her physician, the remnants of her faithful followers. She mounts the scaffold, the charges of treason are read to the curious, hungry crowd watching. Oh, the anguish on the queen's tired face at these false accusations. She forgives the headsman, offers a prayer for her too trusting soul, and bares her white neck to the axe. The film fades on Leicester bowed with grief and remorse on the stairs which Mary had just ascended on her way to the scaffold.

Edison Players In Georgia

Charles M. Seay has left the Edison studio for an extended trip through the south, where he will make his headquarters in Rome, Georgia. With the director are Mabel Tronnelle, Bliss Milford, Herbert Prior, Harry Beaumont and Arthur Housman. They will make a number of films, using places of historical interest as settings.

Remarkable Dual Role Drama

An Interesting Essanay

THAT popular actor, Francis X. Bushman, signalizes his return to the Essanay studio by appearing in a remarkable dual role, in a two-reel photodrama entitled "A Brother's Loyalty," which will be released on June 20.

Mr. Bushman has shown himself remarkably capable on many former occasions, but the reviewer doubts very much whether he has ever seen him to better advantage than in the double role of Paul and Hal, in this coming release. Not only does Mr. Bushman appear as the two separate characters but actually appears on the screen at the same time in the opposite characters. At one side of the set Bushman as Paul is seated in a big library chair talking to his twin brother Hal, also enacted by Mr. Bushman, who stands at the other side of the stage.

The remarkable timing of the scene, which enables the talented actor to appear as two different characters in the same identical scene, and to go through all the pantomine and "business" of the drama, as though he were playing opposite a real flesh and blood character who could respond to his actions, instead of playing to the empty air, first on one side of the scene and then on the other, makes "A Brother's Loyalty" a most fascinating photoplay to witness.

Unlimited praise is due to Director Theodore Wharton who is responsible for this production and whose careful timing of the scenes and skillful stage direction enabled Mr. Bushman to make so much of the dual roles he enacts. The writer has seen more than one of the featured dual-role dramas, but is quite sure than in naturalness of action, absolute accuracy of timing, and skillfulness of "business" he has never witnessed anything superior to this coming release of the Essanay company.

To make his impersonation of the two characters still more complicated, Mr. Bushman changes roles before one's very eyes. That is, in the make-up of Hal he shifts to the garb of Paul, Hal's brother, and while still made up as Hal, goes on to play the part of Paul, thus baffling the police. Of course, to carry out the necessary mixup in identities, he has to play the role of Hal while made up as Paul, though wearing Hal's clothing, and the way he makes each character stand out separate and distinct—the way he gets over the little characteristics of Hal while playing Paul, and of Paul while playing Hal, is nothing short of wonderful.

"A Brother's Loyalty," as its name indicates, is a story of brotherly devotion and sacrifice, in which one brother goes even to the penitentiary for the sake of the other brother, and to spare the wife and child of the other from disgrace.

The playlet opens in the happy home of Hal, the erring brother. Through the persuasion of a friend Hal is led to frequent a poolroom of questionable character and even to play for money. Paul, Hal's brother, who is a clergyman, is summoned by Hal's wife and told how Hal is taking the first steps on the downward path. Upon Hal's return, Paul cautions him against evil associates, but Hal disregards Paul's warning and revisits the poolroom. That day Hal plays pool with a young man, unknown to him, but who in reality is a counterfeiter, and in making change, in settlement of the bets on the game, is handed some of the "phoney" money.

Hal passes some of the "queer" upon a merchant of the neighborhood, who discovers that the money is counterfeit and summons the police. A description of Hal is given to a detective and the clues lead first to the poolroom and then to Hal's home. Meanwhile a friend of Hal's, who had been present in the poolroom when the detective called, warns him that an officer is on his trail. In fear Hal seeks the advice of Paul. Paul suggests that the two exchange identities—that Hal don the clergyman's dress and pretend to be Paul, while Paul himself shall assume the clothing of Hal and pose as the latter.

Hal, at first, is reluctant to allow his brother to assume his name and dress, but, believing that the latter can perhaps discover something that will aid him in proving his innocence, finally consents, and goes into an adjoining

Paul in the Prison Shop.

room to change his garb. Just as Hal returns, dressed as Paul, and Paul goes into the bedroom to assume Hal's clothing, the detective calls. Hal, disguised as Paul, meets him and at first denies that his brother is in the house. A moment later Paul, in the suit of Hal, steps into the room and is at once arrested by the officer. Paul is subsequently tried, convicted on circumstantial evidence, and sent to prison. Hal assumes the duties laid down by Paul and in the course of time stumbles upon a clue as to the hiding place of the counterfeiters. Seeing a poolroom lounger disappear in a small backroom he follows, and discovers a trapdoor leading into the basement.

Laying his suspicions before the police, Hal is given every assistance in running down the counterfeiters and

leads the police to the basement of the poolroom, where a complete counterfeiting plant is exposed. In the battle with the police the young man who had played pool with Hal and passed him the "queer" money in making change is badly wounded and, fearing that he is near death, confesses that it was he who gave Hal the counterfeit money. Hal tears off his clergyman's garb and stands forth as himself. The arrest and conviction of the real counterfeiters, of course, leads to Paul's being pardoned and to his resuming his old duties. The closing scenes of the picture show Paul preaching in the St. Francis Mission, with Hal and his family among those present. As the little throng kneel in prayer the films fades from the screen.

The cast is as follows:

Hal and Paul, twin brothers.....Francis X. Bushman
Hal's wife.....Miss Beverly Baine
A young counterfeiter.....Norman Fowler
Proprietor of poolroom.....Frank Dayton
Detective.....E. H. Calvert
Hal's child.....Margaret Stepplíng

As special advertising for "A Brother's Loyalty," Don Meaney, press agent of the Essanay Film Manufacturing Company, has issued a handsome two-color folder descriptive of the big scenes in the photoplay and calling attention to the clever manner in which Mr. Bushman assumes the dual roles. Inclosed in the folder, as it is mailed to the exhibitors of the country, is a photocard bearing on one side a splendid portrait of Francis X. Bushman, and on the opposite or reverse side, a short synopsis of the film and three small halftones of the principal scenes. Doubtless exhibitors will find these photocards very helpful in arousing interest among their patrons

The Raid on the Poolroom.

over the showing of "A Brother's Loyalty," owing to the fact that every dyed-in-the-wool film fan will want to take home so good a picture of Mr. Bushman and a little description of the feature in which they saw him.

Convict Ship In Pictures

While making a picture dramatization of "Half a Chance," the well-known novel by Frederick Isham, Producing Manager J. V. Ritchey of the Reliance found himself face to face with a difficulty that seemed impossible to overcome. The story deals with events that took place during the era when Great Britain was exiling prisoners to Australia and part of the action is on board one of the old convict ships of that period. Manager Ritchey was just about despairing of finding a ship that could be made to look like the genuine article when he located a real "hell-ship" at his very door. The "Success," which lies moored in the Hudson river, is an old convict ship which

The Convict Ship, "Success."

carried thousands of the one hundred and sixty-five thousand convicts that left English ports while that disgraceful system of transportation lasted, a ship which in the days of her activity carried eighty pairs of hand-cuffs and three hundred basils with chains to torture the miserable convicts who were forced to make the entire voyage in irons.

The convict ship "Success" is said to be one of the oldest boats afloat, as her timbers were laid down in Moulmain, British India, in 1790. She is built of teak wood throughout and, in spite of her 123 years of active service, made the voyage across the Atlantic last year—under her own canvas—a trip which took ninety-six days. The weird old hulk with its rows of gloomy dungeons and its paraphernalia of punishment and torture fitted into the Reliance dramatization of "Half a Chance" as if the book had been written with this very ship as a background. The picture will be presented in two reels on Saturday, June 14th.

New Player Is Engaged

Mrs. Clara Reynolds Smith began her public career as a reader, being well known on the Lyceum platform twenty years ago. She held the chair of oratory in Deland College, now Stetson University, Deland, Florida. She began her stage career in the Broadhurst farces, her first part being Mrs. Goodly in "What Happened to Jones." Since that time she has played a wide range of grande dame and character parts, thus proving her versatility. Her stock experience has been wide, she having played stock engagements in New York, Buffalo, Cleveland, Indianapolis, Minneapolis, St. Paul, Duluth and Denver. She has supported such stars as William Collier, Amelia Bingham, Victor Moore and others. For the last few years she has been identified with new productions in New York, her last part being the German mother in "When It Comes Home." At the close of the engagement of the last named play, she decided to enter the moving picture ranks, and has joined the forces of the Essanay eastern stock company at Chicago.

On the Outside Looking In

By the Goat Man

SAM TRIGGER, ten reels for ten cents Sam, resents the implication that the New York exhibitors are a bunch of roughnecks, or something akin to that. He resents it relentlessly and to the point of saying over his own signature that the Goat is a low-brow and stinks to heaven. He also intimates that Mayor Gaynor was terribly peeved about something or other that had been printed in this vicinity. Frank Tichenor is also nursing a grouch because we can't fall on the necks of New York exhibitors and call them blessed. When I was roaming among the rocky crags of Manhattan island there was a general complaint that the committee having charge of the flood benefit entertainment hadn't acted in good faith. No one, it was alleged, had seen a report of receipts and expenditures. The list of contributors was the sacred property of the committee. The howl that greeted my ears could not have been from a satisfied group. I would like to know why—not that it is any of my business, but if a thing doesn't appear to be regular, the exhibitors can correct the misapprehensions by making their balance sheet do the talking. How much did the New York theaters give up—that's the question.

* * *

We all know the sum given to Mayor Gaynor went through the regular relief channels. We also know that the amount raised through the New York exhibitors exceeded by hundreds of dollars the amount handled by the National League, which is easily explained by the timeliness of the New York effort. The National League got in too late. Everybody had given through other channels. It isn't creditable for the New York exhibitor to say, "Look what we did," unless they are ready to show where all the money came from and what became of it. This holier than thou attitude used to go in Gotham, but we live in a show me country.

* * *

Another thing Sam Trigger gave out that hasn't been down in the printed matter, to-wit: I can have every convenience at the third convention to be held in July. I can have a place to hang my hat and a desk and a stenog (when Alf Saunders gets through) and a cuspidore and an umbrella rack and extra pencils, paper, telegraph blanks, etc. And it won't cost me a cent! Why, New York exhibitors will take up a collection out of their own pockets rather than have me go without these privileges! *Konnen sie es uebertressen?* You can understand why I'm the goat, can't you, when I have to let Sam Trigger talk to me like that? And within the past week I got another circular letter, dated St. Patrick's day, asking me to help sell floor space. Sam Trigger says if I do it I will have the thanks of the New York State Branch No. 11, including W. B. F. Rogers, counsellor.

It has been known for a long time in inner picture circles that Maude Fealy, the stock star, had signed for motion pictures—not for a single special film, either, but a regular engagement. C. J. Hite, president of Thanhouser Film Corporation, confirms the report with the formal announcement that he holds a contract with Miss Fealy and that she will be seen in the coming Thanhouser production of "Iolanthe," a multiple-reeler. Maude Fealy, during her stage career has supported such stars as Sir Henry Irving, E. S. Willard, William Gillette, Richard Mansfield, William Collier, Nat C. Goodwin and Robert Hilliard.

* * *

I'm rather "het up" over this whole thing because the New York exhibitor is putting himself and his forthcoming show up front in the glow of the stage lights. He calls it the "First International Exposition of the Motion Picture Art." After all, it is the third annual convention of the M. P. E. L. of A. The convention will be held at the New Grand Central Palace and the dates will be July 7 to 12. After the show is over it will go down as a grand affair, no doubt, but it will still be the third annual convention and that is all. Then the lack of foresight, or the predominance of hindsight, or something, mixes us all up in one fine mess. This is unfortunate, because there should come a time when the men of the film industry will attend their own business and employ other men to do things for them. Pulling off a great convention isn't a showmen's job. There are men in New York who would do a specialist's job at a a price and they would do it with neatness and dispatch. Last year the Chicago exhibitors pulled off something of a convention and the committee having it in charge rose as one man and said, "Never again." That is the way it will end in New York. Film men haven't learned the art of hiring the other fellow to do it.

* * *

There is no doubt in my mind that the third annual convention of the M. P. E. L. of A. will be a whale of a show. If I didn't think that I wouldn't be shoving aside an occasional nickel or a dime to make the trip. I'll be there, but I won't promise to stop at the Victoria, because that special rate schedule is the regular rate—it isn't a concession. And because it isn't I can't take the Motion Picture Trades Exposition seriously.

* * *

In other words, soft soap don't grease the wheels of this publication. It has developed to the present point by the slower process of feeling its way, much as a blind man does. There are in this business hundreds of volunteers who tell me just how MOTOGRAPHY might become a veritable gold mine over night. I must do this and I must do that. I appreciate all of this friendly suggestion but a Goat is very apt to do as it pleases. If you have been following the career of this little journal to the trade you will have been impressed that it doesn't discriminate. It has never, even in a subtle way, tried to influence its readers except for the betterment of the

motion picture as an entertainer. It is the one journal that lets you run your business as you please. It never presumes to say a thing is so unless it can prove it. In no department do we practice commercialism in its nar-

Virginia Westbrook and Irving Cummings in "A Madcap of the Hills." Reliance release of June 7.

row sense. We do try to give our subscribers their money's worth and by the same practice we boost our advertising friends, because we believe in them as they believe in us. We are not playing favorites. I can shake Sam Trigger's hand without any malice, and when I meet this man Tichenor I will have him tell it to me instead of to Haase. Cheer up, you New Yorkers.

* * *

Billy Horne is angel to his son Pliny. Seltagraph Films belong to the Horne family. I always felt that Billy Horne would get in, eventually.

* * *

I saw another rotten one a few days ago—lots of gaudy paper and viciously suggestive stills in the lobby. It was worth a dime to me. for I caught it about two-thirds through the first reel, and stuck through the second and for five minutes of the third, by which you will know it was a feature. And all the time I looked I wondered what I would have done had I been the censor. For it is a pity that a film like this one ever gets going. Bad in its conception, it should have been stopped there, for it costs money to make 'em, no matter whether good or bad. They called this "Driven from Home, or the Wages of Sin." And they got away with every bit of it. The photography was as bad as the plot was old. There was papa, mamma and the five-year-old child and the villain. The villain was papa's friend; freedom of the home stuff; one of those friends we read about but never meet. This guy looked the part and he acted it from the jump. Papa had to know all the time that he was flirting with a snake; because the villain said so by the first shrug of the several hundred that was to come. Of course he made love to the missus; took her to the matinee on papa's tickets—papa being pressed at the office—one of those $8 desk offices with the hat rack outside. At the show the missus weeps and the villain sneers, but that was what those scenes were for, that and padding, and then these two go back home and are caught by the tired old hubby who had looked at his watch and told Dolly it was a day's work. I say, the loving father came home and found the friend-of-the-family embracing the mother of his heir. There was blood in his eye and vengeance in his heart. He fired his villainous friend and then, in spite of mamma's child, he fired the missus—Driven from Home—you get that? Mamma put on her furs and gathered up her purse and slushed out—to be met by the trouble-maker who had loitered outside. He takes the mamma to a hotel but she escapes from the room, locking up the bad man and her purse. It gave him a chance to shrug and sneer some more. But the missus goes to a restaurant and eats a big meal before she discovers her lack of funds. Nothing to it. The owner steps to a street door and calls a Bull who hikes the lady to the lock-up. The desk sergeant orders her to a dungeon, but in stalks old sneer-face. He explains and away they go. How wonderful are the works of the producer-man! Well, from that time on the thing gets worse. We see the lovely wife and mother hanging to a bottle of booze—her drunken consort as a yegg and the final killing by the missus. She goes to a hop joint and sees visions of her former happy home; her husband kissing her photograph; her baby girl. And then she staggers out into the street to find that same home and those old and happier scenes. Presumably she dies when she gets back. I didn't stay to the finish. I couldn't. I can't be made to believe such rot. I can't conceive why such films find a market or an audience. I don't know how the censor lets it get by. I know it is wicked to have a film like that for

Runa Hodges, Child Star of Reliance Company.

exhibition purposes. And if I should depend on such film filth as advertising substance I'd starve to death.

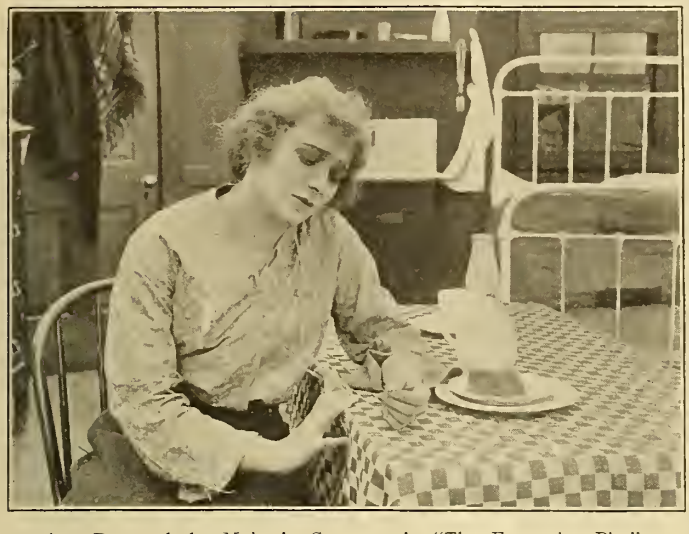
* * *

I have a nice long letter from Phillips Smalley. I

hope he sent a carbon copy of it to Carl Laemmle and Bill Swanson.

* * *

Allen Lee Haase came limping into Chicago the first of June, winding up a pilgrimage that has taken him



Ann Drew of the Majestic Company in "The Fraternity Pin."

all over eastern territory—representing MOTOGRAPHY. I guess he saw nearly everybody and told them there was another journal to the trade, that got its mail outside of New York. Al looks like he had seen hard service and lots of promises. In the meantime, here's another number of the book. If your advertisement isn't included, maybe you forgot to send your copy or make your peace with the bookkeeper. For around here we believe in keeping good company or none.

* * *

Haase tells me that Zukor was in, but he was too busy to see him. Adolph is a regular little joke-smith, don't you think? When he travels 2,000 miles to see me, I'll see him, don't you worry.

* * *

Every little while some one wants to know what I

The Submarine Studio for Kinemacolor in England.

know about the film business. Must I tell you again that I know nothing at all about the business? I'm going to have the Peerless Piano folks cut a record that will tell you that and then you can play it during intermissions. But at that, some of those weak-minded friends of mine tell me that they will never be happy till I do this thing for 'em every week. Patient, you fellows, the signs are brightening. I may be tempted to try it—maybe as soon as July.

* * *

Pop Rock doesn't like water. He went to Philadelphia, but it rained and he wouldn't go to Lubin's banquet.

* * *

If it cost my old friend Jules Brulatour four thousand dollars to run over Frank Smith, what will the rest of his grief cost him? A vegetable diet doesn't appear to pave the way with roses.

* * *

Another thing we do around here, by way of keeping out of mischief, is printing "MOTOGRAPHY'S Hand Book and Film Record." All of our subscribers have already been supplied with the newest edition of this book and we are sending them out at the rate of a thousand a day, every copy carrying a green certificate to pay the cartage. There are 96 pages and a cover. The record of the films grows with the ever increasing output. Forty-two manufacturers are listed, including their releases between April 1, 1912, and March 31, 1913. The exchanges are listed and there is much other informing matter for the exhibitor of films. We aim to supply every exhibitor in North America with a copy of this indispensable little booklet and at no cost to him. If he will need more than one copy it will be sent for ten cents. Got yours yet?

Charley Manley, the "Grand Old Man" of the film game. Now with Powers Photoplay, Inc.

* * *

Most of the state conventions are over. It is all up

Scene from "Marine Law," American release of June 21.

to New York to beat Chicago's effort of last year. Let us all pull for the big show.

* * *

And to think that not a whisper has followed Pat Powers getaway. There is always a calm before a storm. Keep your mufflers closed.

* * *

Herb Miles says it takes a wise one to get through these days, with enough extra for silk socks.

Universal City to Have Zoo

A new series of jungle pictures are to be filmed at Universal City, Cal., in the near future. This is made possible by the recent purchase by the Universal Film Manufacturing Company of a trainload of lions, tigers, bears, pumas, leopards, jaguars and other wild denizens of the tropical forests. The zoo arrived at the Providencia ranch on May 23 and was immediately installed in new quarters that had been prepared for it.

New Diffusion System

A new system of light diffusion for outdoor motion picture studios that is deemed revolutionary by experts has just been invented in the Universal City studios. It is the achievement of Edward Wortham, head stage carpenter of the Universal west coast studios. The process, it is said, eliminates entirely all shadows, and does away with the many posts used under the present system to hold up the diffusers. The Wortham device is worked with pulleys and rolllers the same as the present method, although in a different manner. On a stage forty feet square there are to be twenty diffusers, any number of which may be used as the scene requires. They will do away with the stationary cloth top of the studios, for there are always enough to cover the top entirely or in part as needed. They may be folded up at night, much as are the leaves of a book, when it is standing on its side. One diffuser can be lapped over another, making it absolutely impossible for the least ray of light to penetrate the scene.

Photoplay Magazine Revived

The *Photoplay Magazine,* the publication which was devoted to stories of the Independent films and portraits of the players in the Independent ranks, but which ceased publication some months ago, is shortly to again make its appearance on the news stands. The first issue of the new publication will be dated July, though it is understood copies may be obtained about the middle of June. Independent exhibitors will doubtless welcome the return of the magazine.

Marc Mac Dermott No Sailor

Marc MacDermott's first message after arriving in England is one of despair. Wonderful actor though he undoubtedly is, he is a rank failure as a sailor, for poor MacDermott was deathly sick. All went well the first day out, but then he "ate something that did not agree with him" (we have heard that one before, Marc), and prayed for sudden death all the rest of the way over. MacDermott wrote that he had always loved his native England but it never looked so good to him before.

The Motion Picture Exhibitors' League of American

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, Lock Box 15, Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Vice-Presidents, W. A. Pettis, Conneaut, O.; Wm. J. Sweeney, Chicago, Ill.; Ferd J. Herrington, Pittsburgh, Pa.; B. L. Converse, Owosso, Mich.; F. J. Rembusch, Shelbyville, Ind.; E. W. Waugh, Huntington, W. Va.; Orene Parker, Covington, Ky.; Geo. H. Wiley, Kansas City, Mo.; Chas. Rothschild, San Francisco, Cal.; Sidney Asber, New York, N. Y.; Fulton Brylawski, Washington, D. C.; L. F. Blumentbal, Jersey City, N. J.; H. C. Farley, Montgomery, Ala.; A. D. Saenger, Shreveport, La.; Thos. A. Brown, Iowa City, Ia.; W. H. Wasserman, Nashville, Tenn.; T. P. Finnegan, Dallas, Tex.; Carl Gregg, Tulsa, Okla.; Paul LeMarquard, Winnipeg, Can.; E. F. Tarbell, Tampa, Fla.; Geo. Osborn, St. Paul, Minn.; C. H. Phillips, Milwaukee, Wis.; Geo. F. Washburn, Boston, Mass.; Glenn D. Hurst, Reno, Nev.; E. Wayne Martin, Hutchinson, Kan.; J. E. Schlank, Omaha, Neb.; Julius Meyers, Charleston, S. C.; S. A. Arnold, Mena, Ark.; Hiram Abrams, Portland, Me.; O. T. Curtis, Pueblo, Colo.; Fred Abbley, Gulfport, Miss.; P. S. McMahon, New Britain, Conn.; S. Y. Merchant, Providence, R. I.; A. B. Campbell, Sedro Wooley, Wash.

Rousing Philadelphia Convention

You all remember the lines of the song which run "Sister got a job with a burlesque show. Sister couldn't sing or dance you know, but sister's there," and whether you spell Clem Kerr with a "C" or a "K" he's there. As a convention organizer Kerr is a wonder; he got donations from breweries for the up staters who would be in Philly, from the meat packers whose sales would increase for the two days, from the Central Market for the vegetarians who were coming, and from the manufacturers on account of the large number of film consumers who were expected, and that's what makes a convention a success. The second annual state convention of the Pennsylvania members of the Exhibitors' League of America was a success. Over 250 members from all parts of the state were present, serious and business-like.

The program for the two days was:

TUESDAY, MAY 27.

10:00 A. M. All exhibitors and families meet at the Continental Hotel to register. Short business session. Adjourn until 1 p. m.
1:00 P. M. Grand concert and Cinematograph Exposition Review.
1:30. Convention assembles. Address of welcome by the Honorable Rudolf Blankenburg. Response by President M. A Neff. Adjourn.
2:30. Visit to Lubin Manufacturing Company's studio.
7:00. Free Cinematograph, musical and cabaret entertainment at Continental Hotel Roof Garden.

WEDNESDAY, MAY 28.

9:00 A. M. Meet at the Continental Hotel. Parade up Market street, around City Hall, down Chestnut street to Sixth to Curtis Publishing Co.'s building, where a motion picture was taken of all exhibitors and their families.
10:00. Trip through Curtis Publishing Co.'s plant.
10:30. Convention called to order.
1:30 P. M. Convention reconvenes.
7:00. Banquet for members of league, wives, mothers, sisters and guests.

The convention committee, which consummated the arrangements for the convention, was composed of the following Philadelphia motion picture exhibitors: E. A. Jeffries, chairman; M. J. Walsh, first vice president; Charles Segall, second vice president; J. Hesser Walraven, secretary; J. W. Pierce, financial secretary, and George H. Roth, treasurer.

The entertainment committee consisted of J. Weinrich, chairman; A. R. Cavanaugh, John Smith, C. L. Bradfield, G. W. Pierce, Charles Buehler, of Philadelphia; C. E. Smith, Henry Poke and F. J. Herrington, of Pittsburgh; Benjamin Zerr, of Reading; L. Sablosky, of Norristown; George M. Kruppa, of Lancaster; C. B. Linck, of Williamsport; H. W. Musser, of York; W. L. W. Jones, of Coatesville; M. Krohn, of Easton; Harry Davis, of Milton; Louis Matule, of Carbondale; William Eyre, of Bangor; E. Super, of Bristol; I. Greenburg, of Chester; H. W. Shaeffer, of Columbia; C. R. Milliman, of East Stroudsburg, and G. C. Miller, of Plymouth.

The banquet committee was composed of the following: E. A. Jeffries, chairman; J. Hesser Walraven, Walter Steumpfig, Jay Emmanuel and Julius Hansen.

President M. A. Neff of the National League called the convention to order and delivered a strong apppeal to

Group of Exhibitors at Pennsylvania State Convention Held in Philadelphia May 27 and 28.

Banquet of Delegates to Pennsylvania State Convention, M. P. L. of A., Held in Continental Hotel, Philadelphia, Pa., May 28.

the exhibitors for harmony and co-operation. In part he said:

"What we want is for Congress to pass a bill creating a National Congress of Censors, this body to be composed of persons from all walks of life, the merchant, the manufacturer, the social reformer, newspaper men, patrons of the motion picture houses, and some of our own representatives.

"Then let this board, once provided for by Congressional legislation, be divided into small boards which are apportioned out to the various states, and let each state body be supreme in its decision as to what pictures may or may not be shown; and moreover if a picture is passed or discredited by any state board which is a member of the National Congress of Censors, let this decision be effective in all states.

"Now that the motion picture industry has grown to such an extent, and since there is apt to be so much criticism as to the nature of the plays produced, let us take that criticism out of the hands of a self-appointed board, which has not a clear grasp of the situation, let us prevent that censorship from getting into the hands of bickering politicians who will use it to foster their own selfish ends, and let us place it or cause it to be placed in the hands of a competent representative body of men who will conscientiously give their best judgment to the subject at hand."

Mr. Neff attacked the efforts of certain municipalities to legislate against the motion picture industry, and declared that there would be no objection to such legislation if it were not ultimately injurious to the industry, because of the ignorance of the legislators.

"This league," he said, "is trying to uplift the motion picture industry not only in Pennsylvania and other states, but throughout the world. We have never evaded the law, but we have protested against municipalities legislating against us, because they do not know anything about our business."

The assembled delegates were welcomed to the city in the absence of Mayor Blankenburg by Director of Supplies Herman Loeb, who praised the industry and cautioned the manufacturers to keep from evading the law for a paltry sum of money. He predicted that the time was coming when the public school systems all over would find it more profitable to discard certain text-books and replace them with moving pictures.

In the afternoon on Tuesday the exhibitors paid a visit to the Lubin Manufacturing Company's large factory and studio in North Philadelphia. They swarmed into the yard and corralled the entire staff of executive officers of the plant. Siegmund Lubin, Ira M. Lowry, Tom Cochrane, Tom Hopkins, H. A. D'Arcy and a dozen others were pressed into service to show the crowd the beauties and mysteries of the big film plant. All work was suspended for a couple of hours to make way for the throng who show pictures for five and ten cents and wanted to see how and why they cost from $5,000 to $25,000 to make. The directors were all alert, Arthur Hotaling and his company came up from Atlantic City to assist in entertaining. A score of photographs of the crowd were made in the plant yard, one of which we reproduce herewith. Among the visitors was W. T. (Pop) Rock, president of the Vitagraph Company of America.

The evening was devoted to the exhibition of various makes of films. A Biograph Famous Players and Ramo film being roundly applauded. A Universal film also received favorable comment, although rather long for an entertainment of this kind.

On Wednesday the parade was abandoned on account of the rain, but a photograph of the venturesome ones who visited the Curtis Printing Company plant was secured which we show elsewhere.

During the afternoon a spirited executive session was held, various party states being put forward, but an amicable termination was reached by the election of the following:

E. A. Jefferies, president; Walter Steumpfig, national vice president; A. C. Kleihm, first vice president; G. C. Miller, second vice president; Harry E. Reiff, secretary; Benjamin Zerr, treasurer.

Herrington, one of the defeated candidates, brought the exhibitors to their feet with a masterful address for which he was cheered to the echo.

The banquet in the evening is not very faithfully reproduced by the photograph which appears elsewhere. Over 200 exhibitors and guests attended. The meal itself was a revelation, being rather better than most banquets offer.

Thomas Cochrane of the Lubin Manufacturing Company introduced Clem Kerr, national organizer, as the toastmaster, who, in turn, called on H. Hoffman of the moving picture press for a short address. Mr. Hoffman

confined his talk to a complaint that the exhibitors' League of America was excluding reporters from their executive sessions. Inasmuch as reporters are never admitted to executive meetings of the League, the results always being given to the press by some authorized person, it was the consensus of opinion that the address was in bad form and ill timed.

F. J. Herrington, of Pittsburg, was requested to tell something about woman's suffrage. This was bait enough and Mr. Herrington rose to it like a hungry trout. For the next twenty minutes a most respectful quiet was the compliment offered to Mr. Herrington's elocution and his little side lights on and comparisons to American history brought him a tremendous ovation when he sat down.

Clay M. Greene, of the Lubin Manufacturing Company, gave a short address on the moving picture from the manufacturer's standpoint. Arthur Johnson, one of the most popular leads in moving pictures and a member of the Lubin stock company, was asked for a short talk from the player's viewpoint. Mr. Johnson graciously declined the honor in favor of Miss Lottie Briscoe, who was indisposed to further his remarks.

M. A. Neff closed the speechmaking with an address pointing out the importance of team work by the league members, which was well received. Another exhibition of popular Ramo, Universal and Lubin films was made, bringing the convention to an end.

Those who had exhibits at the Philadelphia convention were: Precision Machine Company, exhibiting Simplex projecting machines, in charge of J. E. Robin; Nicholas Power Company, exhibiting Power's No. 6A projectors, under care of Will C. Smith; Enterprise Optical Company, exhibiting Motiograph projectors, in charge of Fred A. Clark; Standard Motion Picture Machine Company, in charge of Eric Morison; Thos. A. Edison, Inc., exhibiting new model Edison projecting machine; Newman Manufacturing Company, exhibiting frames and lobby displays, booth in charge of W. J. Neman, manager of New York branch, and E. C. Newman, of Cincinnati; Manhattan Slide Company of New York, in charge of Frank Tichenor; Directors Film Corporation of New York, exhibiting Ramo films under direction of C. Lang Cobb, Jr., sales-manager; Cobb Motion Picture Bureau of New York, represented by the vice president, A. E. Cobb; Interstate Film Exchange of Philadelphia, represented by V. R. Carrick, showing Universal films; Universal Film Manufacturing Company of New York, represented by Joseph Brandt; The Ohio Blower Company, exhibiting theater ventilators, in charge of Amos P. Fisk; Westinghouse Electrical and Manufacturing Company, exhibiting Ozonizers, in charge of M. G. Vincent; Magnesia Covering Company, exhibiting theater curtains, fireproof booths, etc., in charge of Chas. H. Stringer; Scarlett Motion Picture Company of Philadelphia, exhibiting cameras, in charge of Mr. Jones; Aschenbach & Miller of Philadelphia; exhibiting Sanozone disseminators for perfuming air, exhibit in charge of Hugo Krause; G. W. Bradenburgh, exhibiting perforating machines, printers, etc., in charge of C. G. Meck; Globe Ticket Company, exhibiting ticket rolls, in charge of C. Elliott; Automatic Ticket and Vending Company of St. Louis, in charge of Mr. Moore, manager of the New York branch; General Electric Company, Schenectady, N. Y., exhibited a line of arc lamps and mercury rectifiers.

Those signing the register were Gilbert A. Miller, Lyric, Plymouth, Pa.; Jacob DuBois, Empire Palace, 2844 Frankford avenue, Philadelphia; Geo. H. Roth, Star theater, 2713 North Fifth, Philadelphia; R. Saunders, New York; A. A. Conn, Hudson Fulton theater, Broadway and 136th street, New York; Wm. Hilkemeier, Jefferson theater, 813 Myrtle avenue, Brooklyn, N. Y.; W. J. Smith, Union Amusement Co., 2711 Germantown avenue, Philadelphia, Pa.; Geo. M. Krupa, Hippodrome, Lancaster, Pa.; J. W. Emrig, Dreamland, 43 N. Queen street, Lancaster; H. B. Schroeder, Colonial, 5037 Baltimore avenue; Philadelphia; John Sewell Stewart, Grand, 508 Penn street, Huntingdon, Pa.; Al

A Group of Exhibitors Visiting the Lubin Plant in Philadelphia.

Lichtman, Famous Players Film Company, New York; J. Weinreich, Fairyland, 1319 Market, Philadelphia; J. J. Stevens, 1931 S. Third, Philadelphia; Jos. F. McCartney, Empire, 4804 Baltimore avenue, Philadelphia; Abraham Carlos, Savoy, 3425 Third avenue, New York; J. Lewis Breitger, 3531 N. Broad, Philadelphia; Geo. N. Wheeler, 49th and Cedar avenue; Heffinger, Leader theater, 4102 Lancaster avenue, Philadelphia; Jno. J. Mannix, Bijou Dream, Wilkesbarre, Pa.; W. S. Wilson, Hippodrome, Plymouth, Pa.; M. J. Stiefel, Crystal Palace, 2236 N. Front, Philadelphia; P. J. Demas, Minerva, 319 Fifth avenue, Pittsburg; Henry Poke, Shiloh theater, Shiloh street, Pittsburg, Pa.; Globe Ticket Co., Philadelphia; Jack Delman, Cayuga theater, 4400 Germantown avenue, Philadelphia; Lan O'Laughlin, Cayuga theater, 4400 Germantown avenue, Philadelphia; C. L. Bradfield, Philadelphia, Pa.; H. Schoenstadt, 1811 Marshall street, Philadelphia; Chas. Roth, Jr., 802 West Erie avenue, Philadelphia; A. L. Schulz, 2256 North Twenty-first street, Philadelphia; Siegmund Lubin, Philadelphia; W. M. Rock, New York; G. H. Lemhurby, Cincinnati, Ohio; C. G. Powell, Royal Palace, 935 Broadway, Camden, N. J.; C. R. Fischer, Colonial, 516 Market, Camden, N. J.; A. Guerby, Camden, N. J.; Arthur M. Taylor, Colonial, 5039 Baltimore avenue, Philadelphia; Wm. T. Stewart, American Seating Co., Philadelphia; John J. Flynn, Am. Seating Co., Philadelphia; Alfred H. Saunders, The Motorcycle; Carl R. Jones, Garrison & Forest, Baltimore, Md.; Arthur Hegman, Mirror Theater, 1332 South Fifth, Philadelphia; A. L. Haase, Motography, Chicago; V. R. Carrick, Interstate Film Co., Philadelphia; Jos. Brandt, Universal Film Co., New York; Eric Morrisohn, Standard Motion Picture Machine Co., New York; J. E. Robin, Precision Machine Co., New York; Will C. Smith, Powers Co., New York; G. H. Leathurby, Wurlitzer; W. S. Bond, Wurlitzer; F. J. Herrington, Pittsburgh; E. J. Kuhn, Kuhn Theater, 605 Main street, Lancaster, Pa.; Mrs. E. J. Kuhn, Seventh Ward Theater, Duke and Chester, Lancaster; Morris S. Piers, Royal Palace, 275 Girard avenue, Philadelphia; J. Hesser Walraven, Temple Theater, 1205 North Fifty-second, Philadelphia; Chas. F. Kear, Opera House, Sunbury street, Minesville, Pa.; Edw. A. Jefferies, Royal Theater, 5236 Ridge avenue, Philadelphia; D. Baylinson, Crystal Palace, 334 South street, Philadelphia; Walter Steumpfig, Germantown Theater, 619 Lincoln Drive, Germantown; Benj. Zerr, Schuylkill Avenue Picture House, 649 Schuylkill avenue, Reading; Frank A. Gould, Rex Theater, 1731 Cotton street, Reading; Wm. Schaefer, Lyric, Boyertown, Pa.; Agnes Egan Cobb, Cobb Motion Picture Bureau, New York; John S. Greenbaum, Philadelphia; Chas. Segall, Princess, 508 South street, Philadelphia; J. G. Hanson, Gem, Tenth and Spring, Reading; J. M. Pierce, Aurora and Norris Theaters, 2033 North Thirteenth, Philadelphia; A. G. Resnick, New Casino, 2033 Fernon, Philadelphia; Abraham H. Nace, Broad, Quakertown, Pa.; Wm. H. Rosenhagen, Theater, Seventh and Arch streets, Perkasie, Pa.; Algernon R. Cavenaugh, Lyceum Theater, 6053 Ridge avenue, Roxboro; M. J. Walsh, Iris, 3146 Kensington avenue, Philadelphia; E. A. Walsh, manager of Iris, 3146 Kensington avenue, Philadelphia; C. Lang Cobb, Ramo Film Co., New York; G. R. Thomas, Wheeling, W. Va.; Walter N. Jacobs, Broad Street Casino Theater, Philadelphia; Marcus A. Benn, Benn Theater, Sixty-fourth and Woodlawn, Philadelphia; John J. Connor, Erie Theater, Marshall and Erie avenue, Philadelphia; Clem Kerr, 644 Creighton avenue, Dayton, paid $2; Fred J. Herrington, 219 Southern Coliseum, Pittsburgh, Pa.; J. A. Nagle, Manor, Pa.; Frank A. Tichenor, Manhattan Slide Co., New York; Chas. H. Hicks, Baltimore, Md.; H. Moorhead, Grand Theater, Baltimore, Md.; Jos. Brodin, New Brodin Theater, Baltimore, Md.; J. J. Hartlove, Crescent Theater, 1110 St. Charles, Baltimore, Md.; Nat B. Keen, The Leader Theater, Baltimore, Md.; C. B. Cunningham, Mutual Film Corporation, Baltimore, Md.; O. J. Allenbaugh, 963 Frederick avenue, Baltimore; F. H. Drakee, Colonial and Palace Theaters, Baltimore, Md.; Geo. S. Benjamin, Jr., Alcazar, 121 North Howard, Baltimore, Md.; A. Anderson, Majestic, Baltimore, Md.; A. S. F. Barker, Casino, Frankford, Pa.; Bernard Depkin, New Pickwick, Baltimore, Md.; Harry Berman, Princess, 508 South street, Philadelphia; Geo. H. Chapman, Orthodox, 1616 Orthodox street, Philadelphia; Chas M. Ropopul, Grand, Seventh and Snyder, Philadelphia; Jay Emanuel, Ridge Avenue, 1734 Ridge avenue, Philadelphia; W. R. Fulghum, Camden, N. J., talking machine salesman; H. A. Victor, Savoy, McKeesport, Pa.; Thos. J. Barbin, Barbin Theater, 515 Grand avenue, Millvale, Pa.; H. C. Kliehan, Lawrence, 3407 Butler street, Pittsburgh; W. J. Newman, with Newman Manufacturing Co., New York; D. B. Wilson, General Electric Co., New York; W. A. Johnson, Exhibitors' Times, New York; Harry E. Rieff, Lyric, 21 Boggs avenue, Pittsburg and Chas. K. Campbell, Philadelphia.

Convention Notes

Why not take a moving talkie of Fred Herrington in action? His "Smoke and Grime" speech compares favorably with Grape Juice Willy's "Cross of Gold and Crown of Thorns" oratorical effort.

"Pop" Rock says to "Pop" Lubin, "You promised to stay out at the farm as long as I did, and not leave for anything." Says "Pop" Lubin, "I didn't leave; I had to come back on business."

Mr. and Mrs. C. Lang Cobb spent their honeymoon visiting the convention exhibits. Cobb insisted that the Ramo films shown were the best at the convention and we agreed, because Cobb is bigger'n us.

Weiland and Megowan of Pittsburg slipped your correspondent a two-spot, fearing to miss a single issue of this honorable magazine. They make smart men in Pittsburg and the aforesaid W. and M. are two good samples.

Al. Lichtman brought his wife the second day. Al. was passing out Zenda postcards and wanted the missus to help. Bet a cookie his expense account shows he employed high-class talent for distributing.

Joe Brandt had to leave before the blow-off. Another boy, Joe?

A quartette of boosters annoyed the meeting by shouting: "Who makes the best films? Ramo! Who makes the best machines? Simplex! What's the best moving picture magazine? Motography!"

Pop Lubin took us all out in his Packard when the streets weren't crowded. Thanks, Pop.

Vernon Carrick came to the eats in soup and fish clothes. Best looking man at the banquet 'cept one. That lets you out, don't it?

Old Miller, of Plymouth, wearing a chef's cap with Ramo on the band looked like a man-o'-war's man.

Eric Morison bought some flowers. I wish Eric would square me with the boss. How about it, Eric?

Billy Horne of L. A. and Bill Sweeney missed this one again. I always opined that bills were the chief part of any convention.

Pop Rock says he's going to sign a contract. It's in the mails, Pop. He's got a new scheme back of that Corona-Corona. He was lugging around the inventor of the monotype typesetting machine. Next thing you hear Pop Rock will be printing his positives on a dinky little typewriter with lead actors.

What is this thing about Saunders and a motorcycle, anyway?

Lottie Briscoe and Arthur Johnson graced the banquet with their presence.

Everyone forgot the ladies who favored the banquet. Here's a line for the girls. For the thin ones, may your shadow never grow less. For the stout ones, may your hopes materialize. For 'em all, God bless you.

Clem Kerr and Freddie H. slipped me two bucks each and I spent 'em. I didn't keep any notes on the convention. Now how'll they get their subscription, anyhow?

The Cobb Motion Picture Bureau had two slides that were novelties. One of their novelties was that they wouldn't go in the stereo-slide until Cobb's bay had been massaged down. The years add weight as well as dignity. Didn't Mrs. Cobb look fresh and bright?

Al. Lichtman had a nice collection of snakes to show us. The tinting was beautiful, the photography fine but I don't know anything about snakes. I drink shulkill—Skulekyl or Skukill when I'm in Philadelphia.

D'Arcy played host to me at Lubin's factory. First time I ever knew of a manufacturer that gave his employees free meals

Scene from "The Rival Engineers." Copyrighted 1913, by George Kleine.

but they tell me it's a regular thing at Lubin's. Is it any wonder the boys and girls have made Pop a regular cup defender?

Hotaling has a new yellow car just the color of Motography, which he reads regularly. Ain't it great to be popular?

W. J. Hanley is now with Kinemacolor. He slipped me his card for a line. Here's the line, W. J.

Walter Newman says it's a cinch to sell Newman lobby displays, but not to tell anyone, as he was going to hit for a raise on account of its being a hard job. Mum's the word, Walter.

The Wurlitzer people sold their entire exhibit. There ought to be enough profit for me to get an ad now. (Business of making a mental note.)

I thought that girls usually got married to get away from business, but our cute little correspondent at Pat Powers' old place proved an exception. She's bossing the sales-manager for Famous Players now. Am I right, Rose?

Smiling Coles of the Simplex didn't come down, but with two like the Robins on the job he felt sure he'd get the right kind of representation. They had a new model head to exhibit. One where the zincopete revolves around the duflicker. Do you follow me?

Virginia Exhibitors Organized

Kissing is an innocent diversion, and moving-picture reels in which kissing and similar scenes are shown should not be censored, except in extreme cases, according to M. A. Neff, president of the Motion Picture Exhibitors' League of America, who attended the organization of a Virginia branch at the Jefferson Hotel, Richmond, Va., on May 23. Mr. Neff strongly urged that if the moving picture is to retain its dramatic and educational value, it must show life as it is, and he believes that censorship should be neither prudish nor prejudiced.

The morning meeting of the delegates was open to the public. An address of welcome was made by Attorney D. C. O'Flaherty, and President Neff made the response. In the afternoon the meeting got down to business, and the Virginia branch of the national league was formally organized and officers elected. Delegates to the national convention to be held in New York July 15 and 16, and alternates, were also chosen.

In the evening a banquet was given at the Jefferson, when speeches were made by L. R. Thomas, organizer of the Virginia branch, President Neff, C. E. Tandy, W. C. Smith, M. L. Hofheimer and others.

President Neff spoke at some length upon the subject of the national board of censors, saying in substance, that it was ineffectual because it was self-constituted, and has no authority over local censorships, and that it is inefficient because most of its members know nothing about moving pictures. He unfolded a plan for a national congress of censors, in which all of the States were to have a part. He also attacked the injustice of high license for

Scene from "The King Can Do No Wrong," Rex release of June 12.

moving picture shows, asserting that they are placed on a par with whisky, as though they were merely a dissipation, their high educational and moral value being entirely overlooked.

H. C. Stradford was elected national vice-president, C. E. Tandy, of Richmond, was elected president of the state branch; C. A. Turner, of Portsmouth, first vice-president; A. H. Campbell, second vice-president; D. P. Wine, of Harrisonburg, treasurer; E. J. Sparks, secretary; and A. F. Parrish, of Richmond, sergeant-at-arms.

Delegates to the national convention are Mrs. A. E. Thorpe, of Richmond; C. E. Tandy, of Richmond; J. W. Myrtle, of Staunton; J. C. Boss, of Norfolk, and W. T. Crall, of Norfolk. The alternates are M. L. Hofheimer, of Richmond; J. Weinberg, of Lexington; D. P. Wine, of Harrisonburg; J. T. Hill and R. B. Holstein, of Petersburg.

Members of the grievance committee elected were J. T. Hill, C. A. Turner, Mrs. A. E. Thorp, M. L. Hofheimer and J. W. Myrtle.

The convention also adopted a constitution and by-laws and chose Norfolk as the place of the next convention.

Illinois Headquarters Open Daily

Sidney Smith, secretary of the Illinois Branch, No. 2, of the Motion Picture Exhibitors' League of America, advises that the new headquarters of the League of Illinois is located at Room 1422, Masonic Temple, Chicago, Ill., and the new meeting place Room 412 of the Royal League Hall. Meetings, as usual, will be held on the first and third Mondays of each month. A member of the executive committee as well as the secretary will be present at headquarters daily from 11 to 4, and exhibitors desiring to join the League will receive every courtesy.

Delaware Elects Officers

The convention of the Motion Picture Exhibitors' League of America was held at the Dupont Hotel, Wilmington, Del., at which officers were elected as follows: National vice-president from Delaware, James N. Ginn, Majestic theater, Wilmington; president of the Delaware league, Charles I. Beckett, Grand Opera House, Wilmington; first vice-president, David R. Sablosky, Pickwick theater, Wilmington; secretary, Mark E. Clune, Gem theater, Wilmington; treasurer, Nikolas A. Jones, Savoy theater, Wilmington.

L. R. Thomas was the national organizer and worked hard to make this convention a success and it is due primarily to his efforts that the meeting was held.

American Offers New Service

The American Film Manufacturing Company is now in a position to offer to exhibitors cuts of popular players, glass slides containing pictures of Kerrigan, Richardson and Miss Lester, handsome lithos of all players, a matrix service where desired, weekly press sheets, etc. Exhibitors are invited to take advantage of the service.

Selig Has Another Animal Picture

"Alone in the Jungle"

NO miracle apparently is beyond accomplishment for those engaged in filming the jungle series being produced by the Selig Polyscope Company. In times past it has seemed the acme of thrill and action had been reached in these jungle pictures. We have seen helpless heroines pursued through dense thickets by hungry man-eating beasts, we have witnessed thrilling encounters between the wild animals and the players whom they attacked, and have seen a rescue made just in the nick of time, but in "Alone in the Jungle," the latest animal picture to be made by the house of Selig and which is scheduled for release on June 14, all previous attempts are outdone. We, therefore, naturally hesitate to declare that the limit has yet been reached, for, perhaps, tomorrow may show us something even more thrilling and spectacular, though such a contingency seems, now, impossible.

Certainly we can't imagine Miss Bessie Eyton, the leading woman who has in times past taken her life in her hands on numberless occasions, or Wheeler Oakman being placed in any more dangerous situations than they voluntarily assume during the taking of this latest two-reel thriller. Both Miss Eyton and Mr. Oakman are clearly seen on the screen to be pursued by huge man-eating lions and each is, later, discovered to be lying, apparently helpless, in the very paws of the shaggy beasts, and yet our common sense tells us that even the wealth of Colonel Selig couldn't induce these players to actually play with death in the manner they seem to be doing. Though trick photography is doubtless resorted to in making these realistic films, we must give all praise to the skill and science which has made such clever trickery possible rather than blame the producer for fooling us.

The very knowledge that we are being fooled, but that the trick is so cleverly accomplished that we can't, though we watch ever so carefully, determine at just what point the realism ends and the trickery begins, tends to make us enjoy these two-reels of film even more than would be possible were we to believe that the players really were in the extreme peril in which they appear.

The plot of "Alone in the Jungle" was conceived by "Big" Otto Breitkreutz and produced by Director Colin Campbell, who was responsible for the other animal features released by the Selig company. It runs as follows:

The Browns are a prosperous family of refined English people who have settled on an isolated plantation in the jungles of South Africa. The family consists of the Hon. John Brown and his wife, two handsome, sturdy boys, Harold and Billy, and a beautiful daughter named Helen. Jack Arden, the son of another English planter living some miles distant from the Browns, frequently comes over to visit the boys and hunt with them. Jack and Helen fell deeply in love and as Jack is a successful construction engineer, with a bright future ahead of him, the match seems all that could be desired. But, Papa Brown, considering that Helen is too young to think of matrimony discourages the lovers very emphatically. The young engineer, with a true understanding of the parental objections, gracefully agrees to wait for Helen. This is satisfactory to Mr. and Mrs. Brown and Arden continues his visits.

The story

Thrilling Scene from "Alone in the Jungle." Copyrighted 1913 by Selig Polyscope Company.

opens with the receipt of a letter from Arden stating that he is about to forego the monotony of the railway construction camp for another week-end of jungle shooting with the Brown boys. Arden is received cordially by the men and Helen's shy delight is noticeable.

Rescued from the Jaws of Death.

On the afternoon of his arrival Arden sees Concho, a villainous half-breed overseer, in the act of horsewhipping one of the slaves. Arden takes a hand in the brutal proceeding and knocks the overseer down, taking away from him the snake-whip with which he is accustomed to assert his authority. When Jack informs the Browns of his action, it is heartily approved. This incurs Concho's enmity. Concho, for some time past, has been casting covetous eyes on Helen, although his daring inclinations are not suspected by any of the family, least of all Helen herself.

One of the most thrilling incidents in the entire story is the spectacular lion hunt organized in honor of Jack's visit. After a long and only fairly successful trip through the jungle, the party is returning homeward by the river route. Slowly polling their raft around a bend in the river they suddenly come upon a huge lioness drinking at the water's edge. The startled animal sees the approaching party and starts to bound into the jungle. While in mid-air Jack, with one well directed shot, brings the ferocious beast down. Another shot, a few quick strokes with the raft pole, and the huge animal is brought aboard the improvised hunting boat. The hunt over the party returns to the plantation with the trophy of the chase. That night Jack once more seeks Papa Brown's permission to marry his daughter but is again told to wait.

The next day Jack leaves for his own home, Helen, unbeknown to the rest, rides out a little way into the jungle with him in order to say the final farewells. Concho, who has been nursing his grudge in silence, oversees their departure and, hoping that this will offer an occasion for the revenge which he seeks, follows them. Helen accompanies Arden to the river, where Jack's raft and slaves are waiting. After saying good-bye she starts to return homeward leisurely. Noticing some wild flowers by the trail she dismounts from her horse and starts to pick them. While engaged in this occupation her attention is attracted by a little lion cub which scampers past and disappears in the dense growth of the brush beside the trail. She ties her horse to a tree and follows the lion cub into the jungle. She is followed and accosted by Concho. At the moment when she seems to be at the complete mercy of this half-breed brute, a leopard leaps from the undergrowth and attacks the villainous overseer.

While the half-breed fights desperately with the ferocious beast, Helen makes good her escape. She manages to make her way back to the spot where she left her horse but, upon reaching the edge of the clearing, discovers a huge lion devouring the mangled remains of her animal. Terror-stricken she runs aimlessly into the jungle where she is soon followed by the lion and its mate.

Concho, in the meantime, has managed to escape from the leopard. He crawls back to the plantation and accounts for his wounds by maliciously declaring that Jack Arden had abducted Helen and made off with her, despite his, Concho's, effort to save her. Brown and the boys are highly alarmed and start off in pursuit of the alleged kidnapper on horseback, carrying with them arms and ammunition. Mrs. Brown is left at home, terror-stricken.

The posse overtake Jack, only to discover that they had been tricked by the malicious half-breed. Jack, beside himself with a lover's grief, returns with the party to organize a searching expedition. In the meantime Helen has been chased to the banks of the river by the frenzied lions. In her mad flight she falls from a cliff into the stream below. She frantically swims through the turbulent waters to the opposite bank and once more rushes into the dense brush. The maddened lions follow her through the water toward the opposite shore. The searching party are coming down the river at this time on rafts. Jack Arden's raft rounds a bend in the stream just in time for him to see the lions plunge into thicket on the bank. Simultaneously he hears a scream and realizes that it eminates from Helen, who lies at the mercy of the blood-thirsty beasts. His rifle springs to his shoulder and two shots ring forth. Shots reach their mark and Helen is saved just before her life is crushed out by one of the wild beasts. When Jack reaches her side the huge lion is found dead, lying over the girl's writhing body. When the huge brute is dragged from her mangled form by the lover, it is found that Helen has, in reality, sustained but slight wounds.

The players are cast as follows:

Bob Arden, a young English plantation owner..Thomas Santschi
Hon. John S. Brown, another plantation owner....Frank Clarke
Mrs. Brown, his wife.....Lillian Hayward
Harold Brown..... } their sons { .....Eddie James
Billy Brown..... } their sons { .....Willie Scott
Helen Brown, their daughter.....Bessie Eyton
Concho, a half-breed negro overseer.....Wheeler Oakman
Sam, a half-breed negro.....Scott Dunlap

They Call Him "Thanhouser"

Theaters have been named "Thanhouser," so have Kids and Kidlets, but a Toledo, Ohio, bulldog of that name is indeed by way of novelty. The houn' is the property of Dorothy and Virginia Ashbrook, daughters of H. R. Ashbrook, manager of the Superior Film & Supply Company of Toledo, and may any day be heard barking like a two-reel feature at the Ashbrook home on Summit street. "Thanhouser" is a genuine English bull, but doesn't mind being named after an American film.

Kessel Buys a Yacht

Adam Kessel, Jr., president of the New York Motion Picture Corporation, has become a yachting devotee. He has purchased a veritable floating palace, named "Orson," and intends cruising with her up to his summer home on Lake Champlain this summer.

Current Educational Releases

Ice Skating at Murren, Switzerland.—Kinemacolor. Society assembled at Murren for the winter sports. Some notable figures are photographed, including Mrs. Asquith, the wife of the prime minister of the United Kingdom, and her children. In the opening picture a snow plough is seen clearing the ice ready for the skaters. A magnificent expanse of ice is revealed as the snow plough passes. Circling the ice is a lovely background of mountains and villas. The skaters adjust their skates and an exhibition of the art is given. Mrs. Asquith and her son take a ride in a chair, fitted with runners, and then we see the two children skating. Various displays of fancy skating are then given. A long line of people skate hand in hand, two people waltz, and two children in fancy costumes give a sprightly display. The film is notable for beautiful and perfectly realistic reproduction of the snow clad district, and also for the interesting presentation it gives of the graceful art of skating.

Grand Canyon of Arizona.—Edison. A splendid scenic subject. From the brink of the most famous chasm in the world, we gaze across thirteen miles of space to the giant walls opposite. Then descending 3,000 feet, we come to the turbulent river which has carved this mammoth bed out of solid rock. One of Mother Earth's great wonders superbly photographed.

Dredges and Farm Implements in the West.—Patheplay. In this film we see canals being dug by traveling dredges and engines. Also there is a dredge, conceived by a genius, which digs up the beds of dried up creeks, extracts whatever gold the dirt contains and drops the refuse behind it.

Gaya, Allahabad and Cawnpore.—Kinemacolor. This district of India, celebrated as the center of some of the most thrilling incidents of the Mutiny of 1857. Gaya is a city of 50,000 inhabitants, and contains many interesting and famous temples. The first ones shown in the film were erected in 500 B. C. Close views are given of the Hindu gods, Ganesh and Hanuman, who are represented in a collection of gods at the workshop of a native maker of images.

Market and street scenes in Allahabad are next given. This city is situated on the bank of the Jumma; on the wedge of land between it and the Ganges. The gateway of the city, here shown, is an ornate and handsome structure. A native school in progress is seen, and next is given a picture of the Queen Victoria memorial, in the form of a fountain.

Khusru Bagh is a notable mausoleum at Allahabad. The Roman Catholic Cathedral, is a building somewhat at variance from Indian styles of architecture; but nevertheless very imposing.

At Cawnpore, we are shown an impressive memorial of the mutiny. A beautiful canopy has been placed over the well in which a great many European women and children were consigned to death. The memorial is preserved with the utmost care and vigilance.

"A Rose of May." Selig.

A Market in Kabylia (Algeria).—Patheplay. A film that is a personally conducted tour through a far-off land, showing everything of interest therein.

Pyramids and the Sphinx, Egypt.—Edison. The works of man seem trivial and short lived until we see these great piles of rocks which have endured over 3,000 years. Glimpses of picturesque native life in the vicinity of the Pyramids add greatly to the interest of the film.

Tobogganing in Switzerland.—Kinemacolor. This is an interesting and exhilarating picture of the sport of tobogganing as practiced on the mountain slopes in Switzerland. The high speed rushes down precipitous inclines make the spectator catch his breath, so realistic is the impression conveyed by the film. In the opening scenes those taking part in the sport are journeying by funicular railway as far as that curious means will take them; the rest of the journey is made on foot. One of the first parties to make the descent has labeled itself "Rag-Time," a concession to the mountain craze. The toboggans dash past the camera at high speed, being kept to the track by the banks of snow which line the course.

Tananarive (Madagascar).—Patheplay. An old, old town in Madagascar showing the customs of the natives, their principal industries and some very exciting horse races held on a feast day.

The Fly, a Menace to Public Health.—Edison. A film that every person should see, for it shows in a striking and convincing way the dangers to which we are all exposed as long as the fly is permitted to pursue his filthy course undisturbed.

Tamil Types, Southern India.—Kinemacolor. The Tamil-speaking races inhabit the greater part of the southern portion of the Indian Empire. The higher castes amongst them are indicated by a "V" shaped mark on their foreheads, and this will be noticed in several sections of the film. The picture opens with a wonderfully clear and picturesque scene, in which native women are washing clothes in

a pool. A scene in a village market follows, and in the course of this close views are given of two attractive native girls. Native women are seen carrying water, and weavers are working at carpet making. A typical native bullock cart is photographed, and portrait groups of high caste native children show the caste marks on their foreheads.

Birds and Animals of Brazil.—Patheplay. The strange birds and animals that inhabit Brazil are the subject of this interesting film. Red and blue parrots are shown and then follow crocodiles, half a dozen of them in characteristic attitudes, a forty-foot boa constrictor, the largest and most powerful of the snake family, and specimens of the various monkeys that comprise the Cebu species.

Army and Navy Series.—Universal. Permission was granted by the secretaries of the Navy and War Departments at Washington, D. C., to the Universal Film Manufacturing Company to take moving pictures of the maneuvers of the Atlantic fleet and the evolutions of the United States Army on the Eastern coast. Carn Von Hoffman, a former lieutenant in the Russian army, an expert cameraman, was detailed to this duty. His first assignment was with the fleet at Guantanamo, Cuba, and on its return north to Hampton Roads. He obtained pictures of the fleet under full steam in column formation in the open sea, and engaged in target practice at Tangier Sound on the eastern shore of Virginia. Many of these films were of scenes that previously never have been taken. At the Plattsburgh Barracks, Von Hoffman took 1,000 feet of film, treating all phases of barrack life in the United States army, as posed by the Fifth infantry; and at Fort Ethan Allen he was given an opportunity to portray the cavalry evolutions, including equestrian feats of a startling nature performed by officers and men of Troop C. A sham battle between the Reds and the Blues, and some lively and intricate musical drills, marches and countermarches are also shown in this intensely interesting educational series.

Shooting the Rapids of the Pagsanjan River in the Philippine Islands.—Selig. A film showing one of the wonder spots of these interesting islands.

Man's Best Friend.—Kinemacolor. Here are some valuable prize dogs, rightly described as man's best friends. They are: The little Yorkshire terrier, whose value is in inverse ratio to his weight. The large St. Bernard perhaps deserves our title of Friend of Man more than any other dog, since he has earned his reputation for philanthropy by his prowess in saving human life in the snows of the Alps; for which purpose it is trained by the Monks of St. Bernard. A very fine specimen of a prize Collie. This golden coat and white ruff are marks of great beauty. The instinct of the Collie in retrieving sheep almost amounts to reason. The Yiourouk, a famous sporting dog bred by the peasants of Smyrna, and used in hunting the wild boar. Here are five little toy terriers, at present on their best behavior. Meal time is approaching and they know that if they are not good they will get no breakfast. One is a Pekingese terrier, one of those supercilious little animals who turn up their noses at everything. They have become permanently turned.

The new lighting plant of the Ramo studios consists of seven overhead Cooper-Hewitt banks of eight tubes each, diffused with three-quartz lamps, also five floor banks of eight tubes each.

Prominent Exhibitors

STOCKHOLM, SWEDEN, was the birthplace of Christian Marcus Christenson. The date was December 5, 1875. When but three years of age Christian Marcus brought his parents to this country and settled in Canton, Ohio, but a few years later moved to Akron, where he attended the public schools. After graduating from business college he took a position in the Jones railroad ticket office and afterwards worked in ticket offices in Akron, Pittsburgh and Cleveland. Finally he went into the ticket brokerage business for himself in Cleveland, so he comes quite naturally by his ability to sell tickets, be they railroad or theater tickets. Along in 1906 he entered into partnership with Eugene Cline of Chicago and opened a film exchange in Cleveland, which was the first one in Ohio. October of the same year saw Mr. Christenson the manager of the Broadway theater at Broadway and Fifty-fifth street. In 1908 in partnership with Edward Kohl, the United Film Exchange Company was formed, which in September, 1910, was sold to the General Film Company. At the first national convention of the M. P. E. L. of A. held in Cleveland in 1911, Mr. Christenson was chosen national secretary, which position he still holds. He is owner of the Broadway theater at 4628 Broadway, president of the Bronx Amusement Company, which owns and operates the Bronx theater on East Ninth street, secretary and treasurer of the Dreamland Amusement Company, which owns and operates the Dreamland theater on Euclid avenue, besides being on the board of directors of other concerns outside of the motion picture industry. His position as national secretary of the exhibitors' organization makes him one of the best known men in the game, but he keeps on adding new friends daily.

J. E. HIPPLE is a publisher as well as a theater magnate. He owns and edits the daily and weekly Capital Journal of Pierre, S. D., as well as operates the Bijou theater, Pierre's most popular playhouse. In between, he finds time to act as national vice-president of the Motion Picture Exhibitors' League. Born in Pennsylvania, July 20, 1865, he moved to South Dakota and soon became state auditor. About the time the Hipple Printing Company was formed, J. E. equipped the Bijou theater for a partner. That gentleman graduated into the legitimate show field and Mr. Hipple was forced to get into the picture game. He made good with a vengeance, though, and last fall made a successful fight for the opening of Sunday shows. The State law prohibits Sunday shows in which dramatic films are shown, but Mr. Hipple decided that the exhibition of scenic, educational or industrial pictures was not prohibited, and, after some controversy, the attorney-general of the state agreed with him. On January 30 at a meeting of exhibitors from all over the state he was chosen national vice-president of the state organization, then formed, and led the fight which resulted in the obnoxious bill then in the legislature being killed. Mr. Hipple is a member of the Pierre Blue Lodge, Chapter and Commandery, and a Past Grand High Priest of the Royal Arch Masons. He believes implicitly that the day will come when motion pictures can be made universally acceptable to all classes on all days, and owing to his popularity and high standing in his own community we judge the time is near at hand when he will make this possible.

Who's Who in the Film Game

Facts and Fancies About a Man You Know or Ought to Know

THIS, then, will be confined to the Ra in Ramo—Wray Bartlett Physioc. This young man was born down south on a bleak winter's day four years prior to Chicago's World's Fair. Considering his youth, his activities have been startling. Born at Columbia, S. C., his early education was acquired in the public schools of that city and this was followed up at the Washington-Lee University of Virginia. In 1905 he entered the Art Students' League of New York and shortly afterwards went abroad where he applied himself to art for two years in the more important schools of Europe.

While attending his studies in New York he painted all the scenery and settings for "The Lion and the Mouse." Henry B. Harris was so thoroughly pleased with this work that he urged young Physioc to confine his life work to art. And to encourage this spirit, he engaged the services of this new scenic star to take full charge of all his big production scenery. Physioc was seventeen when he received this assignment and he applied himself vigorously.

There Isn't a Lazy Bone in His Body.

But his schooling in Europe developed a new idea which he has employed consistently ever since. Film making in Paris was pretty well developed before Physioc left there, and the big film plants and the great opportunities they suggested to artists had a charm for him that could not be shaken. He returned to New York and engaged with Pathé Frères as technical director of production. He continued with this concern for two years before he accepted a similar position with Eclair.

In January, 1913, Mr. Physioc was successful in promoting his own company, the Directors' Film Corporation. He is the present vice-president and general manager, but he doesn't loll in a tufted chair and whisper into a dictograph, or anything like that. As a product of the south he had the true southern "raising," alright, a colored mammy to trundle him; but the environment was lost long ago. Physioc is tall and slender and dark-haired. There isn't a lazy bone in his body. He is vice-president but he is much more than that. His training in art and its technique has fitted him for more important things than lolling. His knowledge of the world and its people; his familiarity with amusement enterprises; his experience with the big makers; his tremendous energy and irresistible enthusiasm for the things he does or is doing, all lend value to his present occupation. Very few men in the film business write the scenario, paint the scenery, make the properties, direct the production, operate the camera, develop the negative, print the positive, cut and assemble, project and inspect. Physioc has done all these things—not with a single reel but time and again. Not that he does it all now, all the time, but under pressure he might do it, because he knows how.

There is much of sameness in the stories of film men. You will have discovered that they are extremely busy. None are idlers. The film business is a horse-race in the stretch. Railroad and newspaper men are not the only ones who vie with time. Release dates are imperative and expense never lets up. But at that W. B. Physioc is a fan on outdoor sports, excepting none and patronizing everything but the ball games in winter. Given his way he would own two or three Betzwoods—for the atmosphere for pictures! His baby days were spent on a tobacco plantation and he was nourished on goat's milk. Maybe that had something to do with it.

Wray Physioc is the kind that believes in his own success. He looks you straight in the eye and asks for your business on a strictly merit basis. If he can get your patronage at all, it will be on the presumption that you will get your money's worth. He won't offer you any apology—he hasn't the time and doesn't owe it. Not that he is of the over-cockedsure type, not that, but he won't start at all unless he can start square. The only buttons he wears are those utility contraptions that hold his clothes on or fastens his watch. He isn't a fraternity man or a society man. His endowment rests with his middle name—a heritage of the family. The rest is an inclination to toil and make himself useful to his associates.

But he is a "nut" for the great out-of-doors. He has run the whole gamut of open air sports from pulling his oar at skulls to holding down the bag at third. In tennis or yachting or skating on wood or ice, or swimming or flying, it's all the same. For you will please remember that W. B. Physioc is young yet—he will be twenty-four on the twenty-third of next November. It isn't so remarkable, after all, when you think of that. It is the stamp of early influence that you meet when you fetch up to this young man—right there and then.

"The Rival Engineers"

A Thrilling Kleine-Cines Drama

THRILLS seem to be what the people like and thrills in abundance are promised in the Kleine-Cines spesial feature, "The Rival Engineers," to be released on June 16. The film is a two-reeler, and as the title implies, deals with a story of railroad life. Joe Caletti and Pierre Brazon are engineers in the employ of the same railway company. While Pierre is a general favorite with both his fellow workmen and the officials, Caletti, on account of his surly manner, is unpopular. He is bitterly jealous of his more favored rival, and is determined to find some way of injuring him. One day an opportunity presents itself. While Pierre is under his engine in the act of cleaning it, in preparation for a run, Joe backs his engine, bumping it against Pierre's, causing it to run over the unfortunate driver. When dragged out, Pierre is found to be terribly injured and is carried to the hospital. Joe is caught in the act of running away and is at once taken off to prison, where he receives a sentence of six months for his crime. While serving his time Joe's hatred for Pierre grows more intense and when released he becomes more determined than ever to gain revenge upon the rival, whom he also blames for his punishment. About the time of Joe's release, Pierre recovers from his injuries and, amid the congratulations of his mates, resumes his duties.

One day Caletti visits the railway siding where he knows Pierre's engine will be standing, and finds no one about. Knowing that Pierre is just about to take the engine out, to be attached to a passenger train in the station, he creeps into the cab and files the handle of the brake in such a way that it will prove useless. Having finished his dastardly work, he hurries away unnoticed. Later Pierre drives his engine into the station. After being coupled to the crowded passenger train, the journey is begun. A few miles away a section gang are busy repairing the rails. As the train speeds along, Pierre, unsuspicious of danger, sees a flag warning him to slow down. He attempts to apply the brake, but to his horror it fails to act and the train dashes along with unabated speed right amid the imperiled workmen.

Some manage to save themselves but others are knocked down and two are apparently killed, while the train continues on its journey. This is a most astonishing and daring bit of realism. When the train is at last brought to a standstill Pierre is discovered in the cab in a state of utter collapse. The horror of his experience has driven him mad. The engine is examined and the damaged brake discovered, thus betraying the cause of the accident.

When Joe learns how well his nefarious scheme has worked, he is at first exultant, but the death of the workmen comes as a shock to him and, conscience-stricken, he seeks the first opportunity to end his existence. His natural instinct draws him to the railway, and mounting a bridge, he hurls himself in front of an approaching express train. Meanwhile, Pierre is placed in an asylum, where every scientific means is used to restore his reason but without avail. Finally a suggestion is made that as a last effort his wife and child be brought to him, in the hope that the power of love may drive away the demon of insanity. The plan works admirably and his mind slowly comes back to its normal state.

To Stage Another Thriller

Rodman Law is on his way to St. Johns, New Brunswick, where he will find the highest spot above the St. Johns' Falls from which he can slide down a rope and plunge into the raging waters as the hero of a coming Reliance drama. Edgar Lewis, with a company of Reliance players and four camera men, will join him there in the near future.

All Star Juvenile Cast

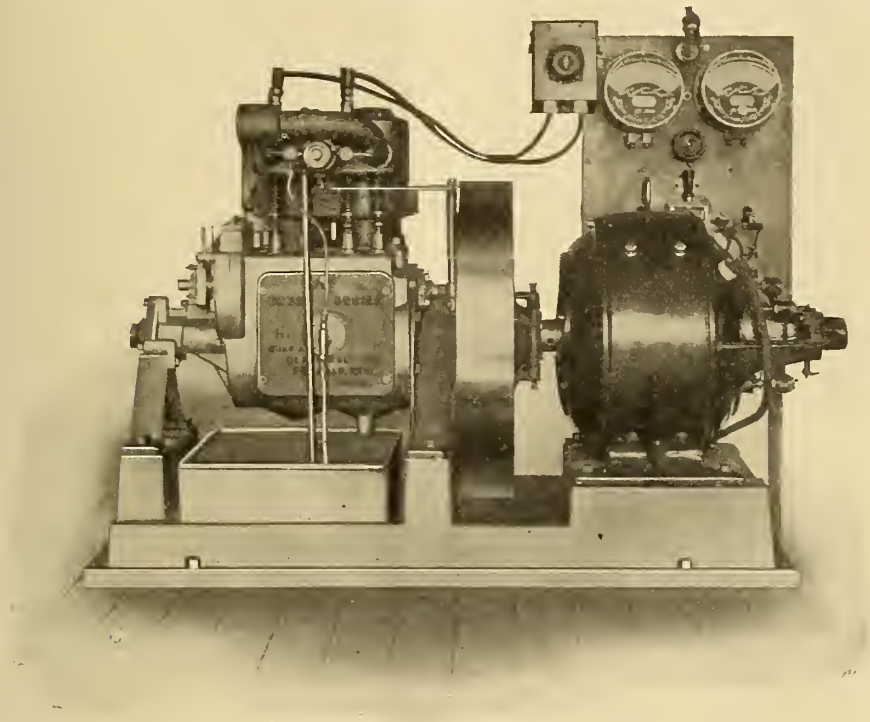
Director Lawrence McGill, of the Reliance Company, is making a specialty of children and dog stories. "The Dream Home," released on June 16, has the following interesting juvenile cast: Runa Hodges, Rosanna Logan, Clifford Perry, Viola Siddons, Helen Conelly, Gladys Eagan and Hasel and Alberta Perry, all well under the ten-year mark, with the two rival dog actors, Peggy Apfel (Rowdy) and Gypsy McGill, well in the foreground.

Scene from "The Rival Engineers." Copyrighted 1913 by George Kleine.

Of Interest to the Trade

Can Make Your Own "Juice"

Owners and managers of moving picture theaters have their share of tribulations, and the obtaining of suitable electric current at reasonable prices is not the least of their troubles. Alternating current is not well suited for moving picture work, and under many conditions is almost intolerable, especially in the lower cycles, with its ceaseless flicker, as well as in the large number of instances in which the regulation is poor. Direct current with good regulation, at the proper voltage, and at a reasonable price, is ideal, but almost never obtainable. In most of the smaller cities, and many of the large ones as well, the station equipment is inferior or poorly looked after, and the result is a variation of from 10 to 20 per cent in the voltage. This is particularly true of those stations which furnish electrical energy for street car and power service. So much for regulation. As to proper voltage, a moving picture lamp requires only forty to fifty volts at the arc. Allowing for resistance, an input of sixty volts is ample; but the current supplied by lighting companies is never under 110 volts, and from that up to 220 volts, so that from one-half to three-quarters of the current paid for is wasted in the rheostat. This is a serious question. One of the principal items of expense of a moving picture theater is the electric current. The attitude of lighting companies in most towns, both small and large, towards the moving picture theater is most aggravating. They figure, with much shrewdness, that the theater must have electric light, and usually push prices up to the last notch. It is not unusual to find a theater using 1,000 to 1,500 k. w. monthly, charged at the rate of 12 to 15 cents a k. w., while an auto garage, saloon, or butcher shop a few doors away is paying from 3 to 5 cents per k. w. on a consumption of one-tenth as much. In very many of the the inability to get current in the day time, which cuts into his possible revenue to the extent of 20 to 40 per cent. Revolting against these conditions, many owners smaller towns, a serious loss to the show owner lies in have within the past year or so put in their own electric light plant, thus cutting the cost of current materially; but, as most of the plants consist of the ordinary type of gas engine, the regulation is not improved, because the standard type of gas or gasoline engine is not suitable for this work, and will not regulate closely. Besides, these are usually put out with dynamos of 110 to 125 volts, so that half of the current is wasted in the arc lamp. Again, these equipments, consisting of a gasoline engine belted to a dynamo, require a great deal of floor space, which is not always convenient or obtainable. Further, if the show be a traveling one, the standard engine of even medium capacity weighs, with dynamo and equipment, from 2,500 to 6,000 pounds, invloving much extra labor in handling on cars, or expensive wagon and team equipment. In the Brush electric lighting set, all the difficulties referred to in the foregoing are overcome. The 100 page catalogue issued by The Charles A. Strelinger Company, Bates Street, Detroit, Mich., is undoubtedly the most complete work on small isolated electric lighting plant ever printed, and gives a mass of information of great value to users of electric light and power. This catalogue is sent free to any address, and will be found invaluable, even to those who do not remotely expect to make their own electricity.



Brush Electric Lighting Set.

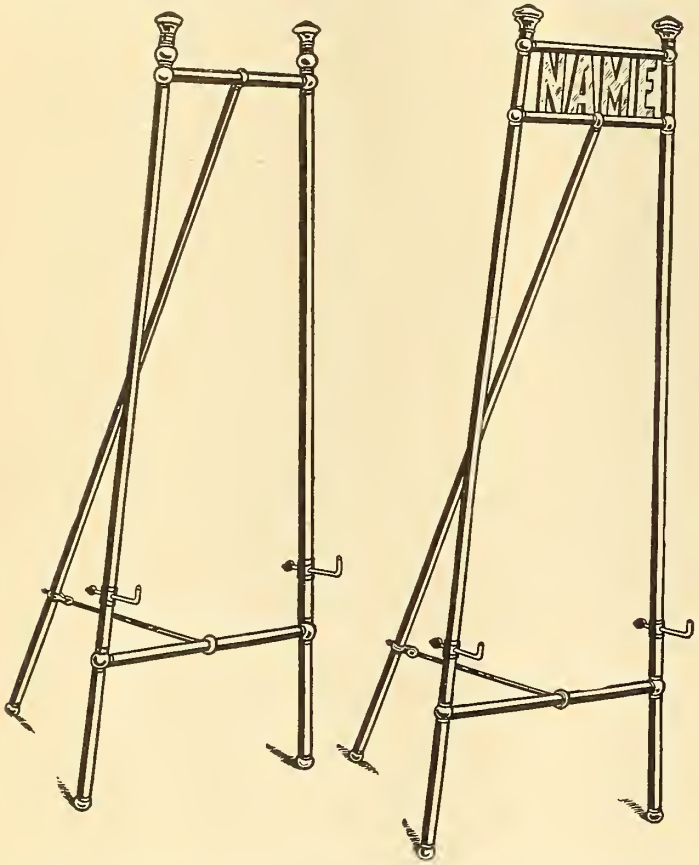
Lobbies Should Be Attractive

"I wonder how many theater managers can step on the outside of their theater, view the lobby critically, and be able to truthfully say, 'My lobby display is as attractive as it can possibly be made?'" queries S. J. Newman, secretary and treasurer of the Newman Manufacturing Company, of Cincinnati and New York. The lobby is a vital asset to every theater. From it is meted out success or failure. First of all, the lobby must be plain and neat, and above all, it must be utilized to the best advantage. It is a lamentable fact that the majority of theater managers little realize the great value of an attractive lobby display; but a new era is now presenting itself, and managers are awakening to the fact that their best asset—the lobby—has heretofore been abused instead of taken advantage of.

Live exhibitors do not slap up posters on the wall or in cheap wooden frames. For a very insignificant sum a very attractive display can be made in neat and inviting brass frames and easels. The accompanying illustrations show a few of the many designs of brass poster frames and easels which are now being used by thousands of theaters throughout the country. Six easels and six frames could be used by every theater having a lobby large enough to accommodate that many, as three posters

of photo-plays showing and three posters of plays coming might easily be displayed in the lobby. Displaying posters of coming reels is very necessary, as it keeps up the interest of the patrons and causes many of them to await with expectancy the picture plays coming. When the lobby is too shallow to accommodate six easels and frames, then brass frames hung up on the wall form attractive advertising mediums.

An interchangeable tile letter program sign for announcing today's and tomorrow's program is making a



hit with hundreds of exhibitors who realize that it pays to keep the public posted. Lost space within the lobby can be placed to an excellent advantage. For instance, pilasters or columns can be provided with either square or curved brass poster or photo frames at a small cost. Curved or straight three sheet size brass poster frames can be placed at each front corner of the lobby and make a good showing; especially for special features.

Frequently one sees disorderly crowds pushing, shoving and pulling in an effort to purchase tickets. There is nothing better than a brass railing in front of ticket office to keep them in line. Now, a little improvement of that kind will help the theater more than the manager realizes. There is no questioning the fact that considerable business is lost because many women will refuse to enter a throng which is disorderly, to purchase tickets, and many mothers undoubtedly refuse to permit their children to purchase tickets when there is such possibility of their becoming injured in the jam.

Zacconi's Artistic Thoroughness

Gruesome though his method, and gruesome the result as evidenced in the three-reel "Dread of Doom," chilling one's blood into rivers of red ice, most amazing is the artistic thoroughness of Ermente Zacconi in seeking to see for himself how men die from the effects of strychnine poisoning. An opportunity is not often afforded of seeing demonstrations by obliging persons, willing to take strychnine in order that an actor may take notes on their dying agonies for the benefit of art. Understanding this strange reticence of healthy people to stay on this side of the Styx, Zacconi, before the film was taken, spent several weeks with hospital physicians waiting for ambulance calls from persons who accidentally, or purposely, had taken strychnine. Not altogether did he gamble on the possibility of there not arising such emergency calls, he having learned that there existed in a minor Italian city a suicide club whose members seemed to dote on strychnine as a means of departing this life. Accordingly, during his several weeks' quest in this district of mortality, he twice was "in at the death," so to speak. A sense of delicacy refrained him from toting a motion picture camera and taking it down "throe by throe." Directors of hospitals, the nation over, astounded by Zacconi's remarkable acting, have made inquiries regarding showing this part of the film at clinics and at lectures on the subject of poisons.

State Rights Selling Fast

H. M. Russell, manager of the Golden State Moving Picture Company, is en route for New York and London for the purpose of selling the state and foreign rights to the six-reel feature film entitled "One Hundred Years of Mormonism," which has been made at a cost of approximately $50,000. Three companies operating in the states of California, Utah and Nevada have played to nearly one-half of this first cost, and are still doing business at the fifty-cent scale of prices. Contracts have been let with one of the eastern firms for a big edition of four-color work, and arrangements are under way for opening up a foreign office to exploit the European, Asiatic and Australian fields. Mr. Russell closed contracts in Chicago for a number of the Western states, operating from the Sherman Hotel, and will be registered at the Waldorf-Astoria in New York City.

No Transferring To Majestic

Because of the placing of "Billy" Garwood, long a Thanhouser player, with the California Majestic Company, by C. J. Hite, a rumor has been circulated that a general transfer of Thanhouser players to the Majestic banner was contemplated. As a matter of fact Thanhouser players remain Thanhouser players, and Majestic players were recruited from other sources. Besides Garwood there was just one other Thanhouserite who joined Majestic. This was Miss Ann Drew who, having interests in California, received Mr. Hite's permission to make the change. She made her Majestic debut in the leading role in "The Fraternity Pin," released Sunday, June 1.

Hudson Accepts New Position

E. J. Hudson, editor of the *Universal Weekly,* and one of the most popular of the eastern publicity men, has resigned his position with the Universal Film Manufacturing Company to assume a still more important position with a new educational concern which is dispatching expeditions to all parts of the world to secure negatives of a unique sort.

Prizes for Scenario Writers

A new idea of Don Meaney, the Essanay publicity man, is to offer two hundred dollars worth of prizes for scenarios written by amateur writers. This will be done through the columns of a Chicago daily newspaper. Further details will be given at an early date.

Brevities of the Business

PERSONAL NOTES.

Fritzi Brunette makes her debut in Reliance pictures in the film "Annie Laurie." Miss Brunette comes from the Victor studio, where she was Miss Lawrence's successor.

Crane Wilbur is another new and notable addition to the Reliance studio. He has been with the Pathe company for some time, having been featured in a number of splendid productions.

William H. Hickey of the Kinemacolor plant in England is in New York making himself heard in the interest of the color picture company.

Charles A. Pryor has returned from his two months' trip to the coast and brought back with him about 45,000 feet of film, part of which is devoted to the Marion Motor Car Company's plant, the Tonopah Mining Company and the Solona Irrigated Farms.

Frank Bates, of the Eclipse Film Company of London and Paris, is in New York making and renewing acquaintances.

F. F. Feist, of the advertising department of the Kinemacolor Company, is in Chicago and, judging from results, he is glad he came.

F. S. Converse is building a finely constructed photo-play house, to be opened July 15, at Nekoosa, Wis.

Miss Pearl White, the well-known star of Crystal films, has just concluded a trip through the east, appearing in theaters showing films in which she appears. Miss White was accorded a great reception at the Olympic Theater, Leominster, Mass., where she played an engagement of three days. An enormous crowd was at hand to greet the popular little star at every performance. Miss White will make another tour in the near future.

Mark Dintenfass has assumed supervision of the Coytesville studios of the Universal Film Manufacturing Company, with Philip Singer assisting him in looking after the details. Director Sidney Golden has assembled a company of eminent actors and actresses, taken directly from the legitimate stage, and is putting on a series of pictures dealing with Russian life. Among these are the features: "Nihilist Vengeance," a two-reel subject, and "The Sorrows of Israel," a three-reel feature.

Joe Brandt, of the World's Best Film Company, upon his return from the Des Moines Exhibitors' convention, brought the Gay White Way a tender and unsophisticated Iowa duck. The bird was the Universal mascot at the Hawkeye gathering, and is temporarily ensconced in the Mecca Exchange, where it is performing similar service. "Raspberry Sprig," the duck, adjusts himself easily to any environment in which he is placed, and it is "dollars to doughnuts" that New York will assimilate him soon.

Lois Howard and Harry Fisher, after a two weeks' vacation, are again back in harness under Director Curtis. Both say they enjoyed their rest and are ready for any sort of picture, from drama to farce comedy. Harry spent most of his time at the beaches, while Miss Howard took advantage of the fine weather for motoring.

Clara Williams, native daughter of golden California, and former leading woman for the Lubin Company, is now a fixture with the Universal Company in pictures depicting western life. Miss Williams in addition to being a clever rider, is also an enthusiastic motorist, swimmer and tennis player.

Joseph Singleton, author, lecturer, traveler, actor and all round good fellow, is at present doing character leads for Director Otis Turner in pictures of the famous Rex brand. Mr. Singleton's first appearance in moving pictures was in the role of the American engineer in "The Tarantula," with Miss Jeanie Macpherson. Mr. Singleton, before joining the ranks of the moving picture stars, was well known on the stage in England, Australia and America.

William J. Cavanaugh, of the Imp studio, has acquired a new title since May 17. It is that of "Papa," conferred upon him by the advent of a lusty heir at his home.

General Manager A. M. Kennedy, mayor-elect of Universal City, was given a warm welcome by his many friends at the Photoplayers' club on election night. Instead of "Hello, Kennedy," it was "Hello, Mayor."

R. C. Smallwood, expert cameraman of the Universal west coast organization, and his wife, who in the world of motion pictures is known as Ethel Grandon, have arrived in New York City, having been called East by the very serious illness of Mrs. Smallwood's mother, Mrs. Edward S. Grandon, who has rallied wonderfully since her daughter's return. Both Mr. Smallwood and Miss Grandon expect to work around New York this summer for one of the Universal eastern companies.

G. E. Kann, confidential secretary to Carl Laemmle, and newly elected member of the board of directors of the Universal Film Manufacturing Company, celebrated his advent to the new dignities by severely lacerating his left hand. The accident occurred when Mr. Kann pushed his hand through a glass door, thinking it unlocked.

Lincoln J. Carter, who has been producing some of his dramas in picture form at the Universal, was in Chicago last week, where he joined Mrs. Carter, who had been visiting in that city for several weeks. They have both returned to California.

Miss Constance Crawley has taken a cottage at Hollywood. Miss Crawley is enthusiastic about it and says that it reminds her of an old English vicarage and that there is a gorgeous place on top where one can lie around and look at the sky and things. There is a garden for Mike, too, and some real nice trees for Mike to climb about in. Mike is Miss Crawley's pet monkey and about as intelligent a monkey as ever lived.

Director Harry Matthews of the Powers Photo Plays, Incorporated, has finished his productaion of "Sleeping Beauty," in three reels and a fine picture it is, too. This, with the pictures which precede it, stamp Mr. Matthews as probably the best producer of fairy stories in the business.

Eddie Lyons, the Nestor's clever juvenile comedy man, soon will be back in New York to greet his many friends. He left Universal City for Beardstown, Ill., his boyhood home, where he will visit his mother for a period before going east. This is his first vacation since he came to the Universal west coast studios sixteen months ago.

Miss Rose Evans, character woman of the Chicago studios of the Selig Polyscope Company, is an author of note, having more than a score of special published essays and short stories to her credit.

"Baby" Lillian Wade plays the principal role in a juvenile comedy drama entitled "When Lillian was Little Red Riding Hood."

Phillips Smalley, the Rex Company's director, was absent from work for a week recently, by his physician's orders.

James Gordon, actor and director, late of the Edison Company, will support Mrs. Fiske before the Famous Players' camera in "Tess of the D'Urbervilles."

Charles M. Seay has taken a group of Edison players south to make their headquarters in Rome, Ga. Mabel Trunnelle, Herbert Prior, Bliss Milford, Harry Beaumont and Arthur Houseman comprise the caste which will make a number of films with historical settings.

Margaret Steppling, the four-year-old daughter of John Steppling, of the eastern Essanay company, is making her name and face pleasantly familiar to the picture world. For so young an actress, her work is exceptionally good.

Lottie Pickford, sister of "Little" Mary Pickford, has signed with the Pilot company. She has had several years of stage experience and is especially capable in pictures, the work she claims to have permanently adopted.

General Manager W. H. Bell, of the J. D. Williams Film Exchange, Australia, has arrived in San Francisco for a stay of indefinite length.

J. Stuart Blackton, secretary of the Vitagraph company, and commodore of the Atlantic Yacht Club, has returned from a sketching tour through Europe, in company with Carl J. Blenner.

Harold M. Shaw and W. Arthur Northam have sailed for England to put into active being the London Film Company, which will produce pictures at their studio at Margaretta, Middlesex. Mr. Shaw is to be chief producer.

John Arthur, who has had an honorable career on the legitimate stage, is a member of Director Sidney Golden's company at Coytesville. He recently took part in the forthcoming picture, "The Sorrows of Israel," assuming the part of the Russian police spy, who, disguised as a Greek archbishop, incites the ignorant peasants to massacre the Jews.

Herbert Blache announces that he has severed all connection with the Gaumont Company, and that hereafter he will have no connection with that corporation.

J. D. Tippetts, manager of the Union Feature department of Edison films. She has had much previous experience on the legitimate stage.

Miss May Abbey is a new personage to delight lovers of the Eclair Film Company, resigned on June 1.

Thomas Comerford, who played in Lincoln J. Carter's play for more than twenty-five years, has become a member of the Essanay eastern company.

ROLL OF THE STATES.

ARKANSAS.

Verner Story will shortly leave for Malvern, where he will become manager for a motion picture theater. He formerly was connected with the Colonial theater in Argenta.

Manager Saul S. Harris, of the Gem and Royal theaters, Little Rock, announces that he and another Little Rock man have purchased the interests of Abe Stiewel in the two moving picture theaters. Mr. Harris said that neither he nor his associate are interested in any local motion picture theater or proposed theater.

CALIFORNIA.

The Grand theater at Visalia will be remodeled at a cost of $3,000. Thompson Brothers are the managers.

ILLINOIS.

It is probable that Minonk will have a new picture show, as J. E. Williams is considering starting one if a large building be erected by Isaac Wright, of Peoria.

Brott & Heppa have opened up a new theater on the site formerly occupied by the West Chicago theater at West Chicago.

J. B. Stine has opened his moving picture show on East Main street, Hoopeston. This makes two picture shows for Hoopeston with a Watseka man looking over the ground with the eye on a piece of property on which to erect another theater.

Rex Brown and B. B. Horton have ordered a moving picture machine and will open a moving picture theater in the new opera house at Rockford.

INDIANA.

A motion picture theater is to be built at London and Thirtieth streeets, Indianapolis, by W. S. Barrett, who has submitted plans for the building to T. A. Winterrowd, city building inspector, for approval. The building will be 50x110 feet and one-story high. Exterior walls will be of dark, hard burned brick and the floor of cement. Charles E. Bates is the architect.

IOWA.

Weber & Sanders, of Vinton, recently closed a deal by which they become the owners of all three Maquoketa picture shows and took immediate possession. They expect to run the Pastime strictly as a picture show house. At the Lyric they will run pictures and vaudeville and the opera house will be used mostly for theatrical attractions.

J. C. Innes of Sutherland has made arrangements for opening a moving-picture theater at Orange City.

William Ritter of the Majestic motion-picture theater at DeWitt has rented an airdome and will operate same during the summer.

The Grand theater was sold recently by J. D. Banning to E. P. Shipley of Corydon, who took immediate possession. Mr. Shipley expects to make some improvements and will conduct an up-to-date moving-picture show and theater.

The plans and specifications for the new picture house which Butterfield & Heiman, the proprietors of the Majestic theater, will erect across the mill race on Bridge street, Waterloo, are nearing completion and the announcement was made that actual building operations will be started June 1.

The Columbia theater at Waterloo after being closed for about one week, has reopened, and with the many improvements and changes which have been made, it presents a most attractive interior. Manager Jergerson is now in charge of one of the finest theaters in this section.

Wilson Bender has opened his new picture theater at Ida Grove.

Toronto is having moving pictures again this summer. R. H. Stoecker of Lowden, who has a new machine, arranged with the management to put on a first-class show of four reels of moving pictures every Sunday night.

Parties from Ravenna, who have been operating a picture show there, will operate a show at Cairo this summer, putting on shows three evenings each week. They have installed an electric plant in the basement of the opera house for use in running the machine.

KANSAS.

Excavation has been commenced at Waterville for a new building 28x89 feet, to be used by I. L. Miller's moving-picture show.

Clark McConaughey is fitting up the airdome at Concordia and will open it in the near future for a motion picture show.

Walter Bell of Wichita, who is connected with the Interstate Amusement Company, with headquarters in Chicago, has made arrangements for the establishment of another electric theater at McPherson.

A fire caused by the burning of two reels of pictures in the operator's booth at the Majestic theater at Hutchinson scorched the machine and destroyed two feature films valued at $70 each.

The Oread nickel theater opened some months ago by Nelson Stephens at Lawrence is now being operated by E. E. Plank as manager for Guth & Ohlfest of Topeka, who have a string of theaters. It is the expectation to make the Oread second to none.

The new Martin theater, just north of First avenue in Main street, Hutchinson, is the prettiest motion-picture house in the city. It seats more than 800 people, having a balcony, and it is fine in appearance inside.

KENTUCKY.

M. Switow is building an addition to the rear of the Crystal motion-picture theater in Pearl street, Louisville, and is also arranging to build an addition to the Grand theater in Market street. The New Albany Amusement Company is arranging to remodel the large building in High street, between Pearl and State, recently purchased for a motion-picture theater.

LOUISIANA.

Another motion-picture theater, The Orpheum, probably the largest in the city, has been opened in New Orleans, to remain open only during the summer months. Manager Jules F. Bistes stated that it would be the policy of the theater to offer a high-class program, consisting of the latest motion pictures and one or two subjects of the Edison talking pictures, with a good orchestra.

Attending the picture show in the open air under the arms of giant oaks promises to become a fad this summer for the Audubon Park Association at New Orleans, which is staging free moving pictures in the park every Tuesday, Thursday, Saturday and Sunday nights.

MASSACHUSETTS.

Plans are being drawn for a new theater for moving pictures to be erected by John R. Graham, president of the Bangor Railway & Electric Co., at Bangor. The site will be on an interior plot owned by Mr. Graham bounded by buildings on Central, Harlow and Franklin streets and Kendusleafi Stream. The new building will be of concrete, fireproof and will cost about $30,000. Mr. Graham will probably lease it. Bangor now has three motion-picture theaters, two vaudeville houses and a large motion-picture house in course of construction.

MICHIGAN.

Negotiations are under way for the sale of the Star theater, at 1110 Ludington street, Escanaba, to a Chicago moving-picture concern. Only high-class pictures will be shown at the new house, giving the people at all times a show with nothing lacking.

Battle Creek is to have another moving-picture theater. It is to be located at 97 West Main street, a district that has not been invaded by amusements of this class.

B. C. Whitney has taken a lease of the Avenue theater, 80 Woodward avenue, Detroit, from Drew & Campbell for two years and 11 months, dating from June 1, next. Mr. Whitney takes the lease as an investment and may use the theater as a motion picture house.

MINNESOTA.

Contrary to recommendations of both eighth ward aldermen and the license committee, a motion-picture theater license was granted Green & Agnew for the Lake theater, Minneapolis, by a narrow margin of two votes.

MISSOURI.

J. B. Rice, who has been conducting the moving-picture show at Clarence for several months, has sold out to Charlie Culver.

The management of the opera house at Rock Port has changed moving-picture machines, having secured a man and outfit from Omaha. Pete Ames, who has been putting on the pictures at the opera house, will have a show elsewhere in town. So there will be two motion-picture shows hereafter.

NEBRASKA.

Another convention has been secured for Grand Island for the coming year, that of the Nebraska Moving Picture Exhibitors' League, and which will insure at least the attendance of 200 delegates for a two or three days' session.

Harry Spirk and Chas Tinker of Crete are putting into shape the Doede Smith building on South Main street for the purpose of installing a new and strictly-up-to-date picture show.

The Orpheum at Omaha has become a moving picture house for the summer. The pictures, which will include Edison's new talking movies, will be shown from noon till 11 p. m.

NEW YORK.

Wedepict Motion Picture Corporation, Manhattan—Motion picture business; capital, $115,000. Incorporators: W. Dinwiddie. W. Schultes, C. W. Bliss, New York City.

Mrs. Margaret McCoy, of Oswego, who recently leased the Betts Opera House at Pulaski and rechristened it the Majestic theater, has subleased it to Arthur C. Williams, of Oswego, who will continue it as a moving picture show.

Present plans materializing, Fulton will soon have another moving picture theater. Thomas Lewis, of New York, who spends several months each year in Fulton, is planning to erect a brick structure on the site of the old Garrett livery stables.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
5-26	A Victim of Heredity	Kalem	1,000
5-26	The Reward of Service	Lubin	1,000
5-26	Wamba—A Child of the Jungle	Selig	2,000
5-26	Religion and Gun Practice	Selig	1,000
5-27	An Unwilling Separation	Edison	1,000
5-27	The New Sheriff	Essanay	1,000
5-27	The Girl and the Judge	Selig	1,000
5-28	The Indelible Stain	Eclipse	1,000
5-28	Captured by Strategy	Kalem	1,000
5-28	Love and War in Mexico	Lubin	2,000
5-28	The Fugitive	Patheplay	1,000
5-28	The Wordless Message	Selig	1,000
5-29	A Dangerous Foe	Biograph	1,000
5-29	The Romance of the Ozarks	Lubin	1,000
5-29	The Foster Brothers	Melies	500
5-29	White Lies	Patheplay	1,000
5-29	The Ex-Convict's Plunge	Selig	500
5-29	The Only Veterman in Town	Vitagraph	1,000
5-30	The Honor of a Soldier	Edison	1,000
5-30	Faith of a Girl	Lubin	1,000
5-30	The Woodfire at Martin's	Selig	1,000
5-30	The Human Vulture	Patheplay	2,000
5-31	His Mother's Son	Biograph	1,000
5-31	An Almond-Eyed Maid	Edison	1,000
5-31	John Burns of Gettysburg	Kalem	1,000
5-31	Lone Dog the Faithful	Lubin	1,000
5-31	The Squawman's Awakening	Patheplay	1,000
5-31	The White Slave	Vitagraph	2,000
6-2	The Ranchero's Revenge	Biograph	1,000
6-2	The Bandit's Child	Kalem	1,000
6-2	A Woman's Heart	Lubin	1,000
6-2	What God Hath Joined	Vitagraph	1,000
6-2	When a Woman Loves	Cines	2,500
6-3	The Irony of Fate	Cines	1,000
6-3	Right for Right's Sake	Edison	1,000
6-3	Let No Man Put Asunder	Essanay	1,000
6-3	A Jealous Husband	Lubin	1,000
6-3	The Flag of Two Wars	Selig	1,000
6-4	When Fate Decrees	Kalem	1,000
6-4	The Savong Lie	Patheplay	1,000
6-4	The Law and the Outlaw	Selig	2,000
6-4	Woman—Past and Present	Selig	1,000
6-4	A Modern Psyche	Vitagraph	1,000
6-5	The Last Shot	Essanay	1,000
6-5	What the Good Book Taught	Patheplay	1,000
6-5	The Suwanee River	Selig	1,000
6-6	Mercy Merrick	Edison	1,000
6-6	The Terror of Conscience	Kalem	1,000
6-6	The Penalty of Jealousy	Lubin	1,000
6-6	The Accusing Hand	Lubin	2,000
6-6	The Butler's Secret	Vitagraph	1,000
6-7	A Timely Interception	Biograph	1,000
6-7	The Ring	Cines	750
6-7	When John Bolt Slept	Edison	1,000
6-7	Broncho Billy's Capture	Essanay	1,000
6-7	The Tragedy of Big Eagle Mine	Kalem	2,000
6-7	The Great Pearl	Lubin	1,000
6-9	The Final Judgment	Essanay	2,000
6-9	The Legend of Lover's Leap	Lubin	1,000
6-9	The Bachelor's Baby	Vitagraph	1,000
6-10	Two Little Kittens	Edison	1,000
6-10	The Shadowgraph Message	Essanay	1,000
6-10	Violet Dare, Detective	Lubin	1,000
6-10	Dad's Little Girl	Selig	1,000
6-11	The Pawnbroker's Daughter	Kalem	1,000
6-11	The Rose of May	Selig	1,000
6-11	His House in Order	Vitagraph	1,000
6-12	The Well	Biograph	1,000
6-12	The Stolen Chain	Melies	500
6-13	Brought to Bay	Kalem	1,000
6-13	Papita's Destiny	Lubin	1,000
6-13	The Governor's Double	Patheplay	2,000
6-13	The Jealousy of Miguel and Isabella	Selig	1,000
6-13	An Infernal Tangle	Vitagraph	1,000
6-14	Death's Marathon	Biograph	1,000
6-14	Apples of Sodom	Edison	1,000
6-14	The Ranch Fued	Essanay	1,000
6-14	The Gypsy's Brand	Kalem	1,000
6-14	The Wine of Madness	Lubin	1,000
6-14	Alone in the Jungle	Selig	2,000

COMEDY.

5-27	Borrowed Plumage	Cines	500
5-27	The Champion Fixer	Cines	350
5-27	Doing Like Daisy	Lubin	500
5-27	The Yarn of the Nancy Bell	Lubin	500
5-27	Tricks of the Trade	Vitagraph	1,000
5-28	Newcomb's Necktie	Edison	1,000
5-28	On the Job	Essanay	1,000
5-28	Cutey Plays Detective	Vitagraph	1,000
5-29	Their Baby	Essanay	1,000
5-30	The Widow from Winnipeg	Kalem	500
5-30	The Comedy Team's Strategy	Kalem	500
5-30	A Husband's Trick	Vitagraph	1,000
5-31	Alkali Ike's Misfortune	Essanay	1,000
5-31	One Can't Always Tell	Vitagraph	500
5-31	If Dreams Came True, or Who'd Thunk It?	Vitagraph	500
6-2	Professor William Nutt	Edison	1,000
6-2	When the Circus Comes to Town	Selig	1,000
6-3	Bunny As a Reporter	Vitagraph	500
6-3	Three to One	Vitagraph	500
6-4	Delivering the Goods	Eclipse	500
6-4	Don't Worry	Edison	640
6-4	The Value of Mothers-in-law	Essanay	1,000
6-5	Slippery Sam Repents	Biograph	500
6-5	Just Kids	Biograph	500
6-5	Bob Builds a Chicken House	Lubin	500
6-5	Kate, the Cop	Lubin	500
6-5	The Heart of Mrs. Robins	Vitagraph	1,000
6-6	Phillip March's Engagement	Essanay	1,000
6-6	An Embarrassed Bridegroom	Selig	500
6-7	When Women Are Police	Kalem	500
6-7	Percy's Wooing	Kalem	500
6-7	Get-Rich-Quick Billington	Patheplay	1,000
6-7	The Forgotten Latchkey	Vitagraph	1,000
6-9	Jenks Becomes a Desperate Character	Biograph	500
6-9	Red Hicks Defies the World	Biograph	500
6-9	Othello in Jonesville	Edison	1,000
6-9	The Rube and the Booh	Kalem	500
6-9	The Scheme of Shiftless Sam Smith	Kalem	500
6-9	Sweeney and the Fairy	Selig	1,000
6-10	Max's First Job	Pathe	700
6-10	Cutey Tries Reporting	Vitagraph	1,000
6-11	Beau Crummel and His Bride	Edison	1,000
6-11	The Star	Essanay	1,000
6-11	His Lordship's Romance	Patheplay	1,000
6-11	A Regiment of Two	Vitagraph	2,000
6-12	Cinderella's Gloves	Essanay	1,000
6-12	Nearly in Mourning	Lubin	500
6-12	The Professor's Predicament	Lubin	500
6-12	The Artist's Dream	Patheplay	1,000
6-12	The Fate of Elizabeth	Selig	500
6-12	His Tired Uncle	Vitagraph	500
6-12	Capers of Cupid	Vitagraph	500
6-13	The Mysterious Stranger	Essanay	1,000
6-14	For Mayor—Bess Smith	Patheplay	1,000
6-14	Does Advertising Pay	Vitagraph	1,000

EDUCATIONAL.

5-23	Night Birds	Patheplay	500
5-23	The Ailanthus Silkworm	Patheplay	500
5-26	Dances of the Ages	Edison	1,000
5-26	In the Forest of Cochin, China (Lumbering)	Patheplay	500
5-30	The Spider Which Lives in a Bubble	Patheplay	500
5-30	Transportation Methods in Java	Patheplay	500
6-3	Dredges and Farm Implements in the West	Patheplay	500
6-3	A Market in Kabylia, Algeria	Patheplay	500
6-4	The Armadillo	Eclipse	500
6-5	Native Industries of Java	Melies	1,000
6-6	Birds and Animals of Brazil	Patheplay	500
6-6	Manila Normal and Public Schools	Selig	500
6-12	The Birth of a Butterfly	Selig	500

SCENIC.

5-21	In the Tyrolese Alps	Eclipse	175
5-21	Glimpses of Colorado in Winter	Edison	315
5-27	In Somaliland	Cines	150
5-29	Tandjong Priok, the Harbor of Java's Capital, Batavia	Melies	500
5-29	Scenes in Manila	Selig	500
5-31	Interesting Scenes Abroad	Cines	1,000
6-4	Some Spots In and Around Los Angeles, Cal	Edison	350
6-6	Tananarive, Madagascar	Patheplay	500
6-7	Orbetello and Environs	Cines	250
6-10	The Chateau of Chenonceau, France	Patheplay	300
6-12	Views of Samarang	Melies	500
6-13	Along the Nile	Edison	1,000
6-13	Athletics in France	Patheplay	500
6-13	Places of Interest in Colorado	Patheplay	500

TOPICAL.

5-19	Vitagraphers at Kama Kura	Vitagraph	500
6-2	Pathe's Weekly No. 23	Patheplay	1,000
6-9	Pathe's Weekly No. 24	Patheplay	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.

TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Pathe, Selig, Vitagraph.

WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Pathe, Selig, Vitagraph.

THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
6-1	The Fraternity Pin	Majestic	1,000
6-2	Italian Love	Reliance	1,000
6-2	When Luck Changes	American	1,000
6-2	Comrades	Dragon	1,000
6-3	The Battle of San Juan Hill	Bison	3,000
6-3	Mary's Romance	Crystal	1,000
6-3	The Caged Bird	Thanhouser	1,000
6-3	Queen of the Sea Nymphs	Majestic	1,000
6-4	The Idol of Bonanza Camp	Nestor	1,000
6-4	Why?	Eclair	3,000
6-4	A Dixie Mother	Broncho	2,000
6-4	Faithful Shep	Reliance	1,000
6-4	Blood and Water	Solax	2,000
6-5	Self Accused	Imp	1,000
6-5	The World at Large	Rex	1,000
6-5	The Pillar of Peril	Frontier	1,000
6-5	A Passing Cloud	Gaumont	1,000
6-5	The Wishing Seat	American	1,000
6-5	The Power of the Sea	Pilot	1,000
6-6	Owana, the Devil Woman	Nestor	1,000
6-6	The Kidnapped Train	Victor	1,000
6-6	A True Believer	Kay Bee	2,000
6-6	The Runaway	Thanhouser	1,000
6-6	By the Aid of Wireless	Lux	1,000
6-7	The Spirit of the Flag	Bison	2,000
6-7	Via Cabaret	American	1,000
6-7	The Madcap of the Hills	Reliance	1,000
6-8	The Shadow	Rex	1,000
6-9	His Uncle's Heir	Reliance	1,000
6-9	The Ace of Hearts	Dragon	1,000
6-9	The Comedian's Mask	Imp	2,000
6-9	The Spring in the Desert	Nestor	1,000
6-9	Hearts and Flowers	Gem	1,000
6-10	While Her Baby Slept	Thanhouser	1,000
6-10	The Message of the Flowers	Majestic	1,000
6-10	The Honor of Lucrece	Gaumont	1,000
6-10	The Grand Old Flag	Bison	2,000
6-10	False Love and True	Crystal	1,000
6-11	An Indian's Gratitude	Broncho	1,000
6-11	The Helping Hand	Ramo	1,000
6-11	Gregory's Shadow	Solax	1,000
6-11	The Man Who Tried to Forget	Nestor	1,000
6-11	When Light Came Back	Eclair	2,000
6-12	Men Were Deceivers Ever	Gaumont	1,000
6-12	When a Girl Loves	Pilot	1,000
6-12	Hearts and Horses	American	1,000
6-12	The Higher Law	Imp	1,000
6-12	The King Can Do No Wrong	Rex	3,000
6-12	The Call of the Angelus	Frontier	1,000
6-13	The Boomerang	Kay Bee	3,000
6-13	His Sacrifice	Thanhouser	1,000
6-13	Engulfed	Lux	1,000
6-13	Mother's Picture	Solax	1,000
6-13	The Strength of the Weak	Powers	1,000
6-13	Sincerity	Victor	1,000
6-14	Half a Chance	Reliance	2,000
6-14	The Reward of Courage	American	1,000
6-14	The Capture of Aguinaldo	Bison	2,000

COMEDY.

5-31	Where Is Doggy	Great Northern	759
6-1	Clancy, the Model	Crystal	500
6-1	Hooked	Crystal	500
6-1	He Ruins His Family's Reputation	Eclair	500
6-1	All on Account of An Egg	Eclair	500
6-1	The Boob	Rex	1,000
6-2	Just a Fire Fighter	Imp	1,000
6-2	A Mix-up in Bandits	Nestor	1,000
6-2	Billy in Armor	Gem	1,000
6-2	Barney Oldfield's Race for Life	Keystone	1,000
6-3	When the Leopard Laughed	Gaumont	500
6-4	Dolly and the Burglar	Powers	1,000
6-5	Passions He Had Three	Keystone	500
6-5	Help! Help! Hydrophobia	Keystone	500
6-5	Willy and the Captain's Horse	Mutual	500
6-6	Why Grand-Daddy Went to Sea	Powers	1,000
6-6	The Hopes of Belinda	Solax	1,000
6-7	Pen Talks by Hy Mayer	Imp	500
6-7	The Count Retires	Imp	500
6-7	The Ranch Girl and the Sky Pilot	Frontier	1,000
6-7	The Suffragettes	Great Northern	787
6-8	Miss Mischief	Thanhouser	1,000
6-8	Mimosa's Sweetheart	Majestic	1,000
6-8	The New Typist	Crystal	500
6-8	Black and White	Crystal	500
6-8	He Could Not Lose	Eclair	500
6-9	The Hansom Driver	Keystone	800
6-11	Mrs. Lacey's Legacy	Powers	1,000
6-12	The Speed Queen	Keystone	1,000

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Excelsior.
TUESDAY: Majestic, Thanhouser.
WEDNESDAY: Broncho, Mutual Weekly, Reliance.
THURSDAY: American, Mutual, Keystone.
FRIDAY: Kay-Bee, Thanhouser.
SATURDAY: American, Reliance.
SUNDAY: Majestic, Thanhouser.

Date	Title	Maker	Length
6-12	Gontran, Snake Charmer	Mutual	500
6-13	The Knight of Her Dreams	Nestor	1,000
6-14	An Unwelcome Wedding Gift	Great Northern	953
6-14	Hy Mayer's Cartoons	Imp	500
6-14	The Twins of Double X Ranch	Frontier	1,000
6-15	The Head of the Ribbon Counter	Thanhouser	1,000
6-15	The Pen Mark	Majestic	1,000

EDUCATIONAL.

6-3	The Problem of Aviation	Gaumont	500
6-5	A Child's Day	Mutual	500
6-8	The Spider	Eclair	500
6-9	California Poultry	American	1,000
6-9	Feeding Time	Keystone	200
6-12	Gathering Tea in Indo-China	Mutual	500
6-14	The War of the Beetles	Imp	500

SCENIC.

5-31	Loch Lomand, Scotland	Great Northern	243

TOPICAL.

6-4	Animated Weekly No. 65	Universal	1,000
6-4	Mutual Weekly No. 23	Mutual	1,000
6-4	Gaumont's Weekly No. 64	Gaumont	1,000
6-11	Animated Weekly No. 66	Universal	1,000
6-11	Mutual Weekly No. 24	Mutual	1,000
6-11	Gaumont's Weekly No. 65	Gaumont	1,000

KINEMACOLOR

DRAMA.

Parson Jim's Baby	Kinemacolor	2,570
Dr. Jekyll and Mr. Hyde	Kinemacolor	

COMEDY.

The Carbon Copy	Kinemacolor	1,450
His Wife's Birthday Present	Kinemacolor	1,350

EDUCATIONAL.

Tamil Types, Southern India	Kinemacolor	690
Man's Best Friend	Kinemacolor	525

SCENIC.

Ice Skating at Murren, Switzerland	Kinemacolor	685
Gaya, Allahabad and Cawnpore	Kinemacolor	750
Tobogganing in Switzerland	Kinemacolor	

MISCELLANEOUS FEATURES.

Date	Title	Maker	Length
2-15	The Great Aerial Disaster	Itala Features	2,800
	Sarah Bernhardt in Queen Elizabeth	Famous Players	4,000
	A Daughter of the Confederacy (Gene Gauntier	Warner's Features	3,000
	The Kentucky Feud (Satax)	Warner's Features	3,000
3-15	The Shadow of Evil	Itala Features	2,000
	Mystery of Pine Tree Camp (Gene Gauntier)	Warner's Features	3,000
	The Wife of Cain	Helen Gardner Features	
	The Mystery of the Corner House	Great Northern Special	3,000
4-15	Tigres	Itala Features	4,000
	Mexican Conspiracy Outgeneraled (Satax)	Warner's Features	3,000
5-15	The Dread of Doom	Itala Features	3,000
	Their Lives by a Thread (Satax)	Warner's Features	3,000
	The Eye of a God (Pyramid)	Warner's Features	3,000
6-15	The Fatal Grotto	Itala Features	2,000
	James K. Hackett in Prisoner of Zenda	Famous Players	4,000
	The Man in the White Cloak	Great Northern Special	3,000
	Zingomar III	Union Features	3,000
	Cleopatra	Helen Gardner Features	5,000
	Satan	Ambrosio Feature	3,000
	When Men Hate (Gene Gautier)	Warner's Features	3,000
	In the Claws of the Vulture	Ambrosio Feature	3,000

DAILY EXCLUSIVE RELEASES

(Independent)

MONDAY: Dragon.
TUESDAY: Gaumont.
WEDNESDAY: Solax, Gaumont.
THURSDAY: Gaumont.
FRIDAY: Solax, Lux.
SATURDAY: Great Northern.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Champion, Imp, Nestor.
TUESDAY: Bison, Gem.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Powers.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Imp, Bison, Mecca.
SUNDAY: Crystal, Eclair, Rex.

VOL. IX JUNE 28, 1913. No. 13

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

LIBRARY OF CONGRESS RECEIVED JUN 30 1913

LEAH GIUNCHI
KLEINE-CINES

The KLEINE-ECLIPSE Feature

(IN 2 REELS)

A VILLAIN UNMASKED

RELEASED JUNE 27

A charming story with a "kick." You will like it—and, what's more to the point—so will your audience.

The Son objects to his mother's choice for a second marriage. Strange actions on the part of the would-be groom excite his suspicions. How he follows a clew through the devious paths of the story—how he untangles the skein of destiny and works the links of evidence into a chain of guilt—makes a delightful tale of love and adventure.

THE SETTINGS ARE TYPICALLY **"ECLIPSE"**—and that means a succession of the broadest vistas—the daintiest bits of landscape in all beautiful France—mighty valuable "touches" to the exhibitor awake to the sense of a critical public! Splendid photography and convincing acting help to make **"A Villain Unmasked"** the vast exception in multiple reel subjects.

1, 3 and 6-sheet POSTERS with this subject

George Kleine

166 N. State St. CHICAGO

"The Worth of Man" Released June 25

RAMO

THE NEW FILM OF QUALITY

STUDIOS
102 West 101st St.
New York City

COMING RELEASES

June 25—"THE WORTH OF MAN" - - - Drama
July 2—"I'M NO COUNTERFEITER" - - Comedy
July 9—"MAN *and* WOMAN" (2-reel) - Drama
July 16—"A DOG-GONE BARON" - - - Comedy
July 23—"THE SILENT HOUSE" - - - - Drama

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LUBIN·FILMS

2-Reel Special **"THE PENALTY OF CRIME"** **Released June 30th**

A powerful melodrama in which an attractive girl influenced by a couple of crooks engages in a job to rob a jewelry trunk on the train, but falls in love with the victim. She however, is forced by her companions to continue the plot, but it turns out to be a failure. The robbers' auto is pursued by the jeweler and others and chased down the embankment of a river. Fielding, the jeweler, rescues the girl, one of the crooks is instantly killed and the other confesses the whole plot, also tells of the girl's opposition to the job, and her love for the jeweler. Who in turn forgives and makes her happy.

2-Reel Special **"A HERO AMONG MEN"** **Released July 9th**

A powerful melodramatic picture telling a story of cross purposes at love and the terrors of a strike at a big Ammunition Plant. Many realistic and exciting scenes of the madness of the strikers are enacted including the burning and blowing up of the executive building of the corporation. Thrilling rescues are made and deeds of heroism bring out the better nature of the men, whose passions had overruled judgment. In the end both masters and men realize their wrong and a beautiful betrothal end the dramatic story.

June 23rd "RUSTIC HEARTS"
A false marriage and sad consequence, with eventual reward.

June 24th "AT THE TELEPHONE"
Two men try to work the phone and get in a mixup.

June 24th "THE ZULU KING"
The awful experience of a henpecked husband.

June 26th "THE OTHER WOMAN"
A good lesson to an extravagant wife.

June 27th "BOB BUYS AN AUTO"
Another good Bob Thompson's job.

June 27th "THE BEAUT FROM BUTTE"
A picturesque cowboy is unmasked.

June 28th "THE LOVE TEST"
A very dramatic Western story.

June 30th "HER ATONEMENT"
A pathetic story of squaw love.

July 1st "HER HUSBAND'S PICTURE"
A tale of the Studio, very pretty.

July 3rd "THE ANGEL OF THE SLUMS"
A lovely girl finds her right affinity.

July 4th "THE WAITER'S STRATEGY"
The waiter does a clever piece of work.

July 4th "THE WRONG HAND BAG"
Two handbags cause an unfortunate complication.

July 5th "HIS NIECE FROM IRELAND"
The lucky outcome of a big mistake.

Beautiful one, three and six-sheet posters of our photo plays, in five colors, can be obtained from your exchange or the A. B. C. Company, Cleveland, Ohio. Photos by the Kraus Mfg. Co., 14 East 17th Street, New York.

LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A.

Scene from Essanay's Two-Reel Feature, "The Forbidden Way."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, JUNE 28, 1913

PUBLISHED BI-WEEKLY BY

ELECTRICITY MAGAZINE CORPORATION
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S. RENTELL & Co., Representatives

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CHICAGO, JUNE 28, 1913

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THE THREE-REEL PROBLEM.

AT the second annual convention of the Illinois State Branch No. 2, of the Motion Picture Exhibitors' League of America, held in Chicago on Thursday, June 12, a resolution was passed to bring to the attention of the national convention of the League, when it meets in New York, the second week in July, the three-reel problem.

The wording of that resolution is simplicity itself, yet it means a whole lot. It means that the members of the Illinois branch have seen the handwriting on the wall—that they can already dimly foresee what will happen to the exhibition end of the motion-picture industry if present conditions continue, and Illinois exhibitors in their eagerness to fight their competitors keep adding first one and then another reel to their already long programs.

For months the length of programs has been slowly but surely increased in Chicago, although things in the great metropolis of the Middle West have not even yet reached the sad state known to exist in certain other portions of the United States, in some at least of which it is said exhibitors are so shortsighted as to be running as high as ten reels for ten cents.

The program of three reels for five cents, which used to be the standard show in Chicago, and which seemingly was perfectly satisfactory to the patrons of the various picture houses, is now the exception and not the rule, for gradually another reel has been added, and then another, until many of the local exhibitors find themselves booking as high as five reels for a single evening's program, and still the admission price remains at five cents.

The first man who added the extra reel thought that it was necessary for him to do so in order to compete with the man across the street, who had a house with a larger seating capacity and so was able at all times to care for the throngs who dropped in for an hour's amusement. The man with the big house discovered that the man across the street was showing four reels, instead of three, for five cents, and, instead of relying upon the quality of his program and trying to raise his entertainment to such a high level that the other fellow couldn't hope to equal it, he went downtown, talked things over with the manager of the exchange and arranged to book five reels a night instead of three. The exchange was foolish enough to permit this exhibitor to cut his own throat and go a long way toward bankrupting himself, merely because it meant a few more dollars per week to it.

The man with the small house naturally found himself in a pretty bad way when the exhibitor with the larger seating capacity not only met his competition of four reels for five cents, but even went him one better by offering five reels for five cents. Since he couldn't stand the added expense of putting on more reels of film than the other fellow, and since he had to, or at least thought he had to, meet the length of his competitor's program, he began to book films of older release dates,

and it wasn't long before the larger part of his entertainment consisted of "junk" reels.

Business naturally began to drop off when the quality of the program was allowed to suffer, for in these days of much film publicity the public is wise enough to know when films are below a certain standard. Many theater patrons can even tell whether a film is first, second or third run, and they quickly cease to attend the theater which runs "commercials." Then, too, the public only seeks about so many minutes of entertainment and then is anxious to again be on the move. People will sit quietly through and thoroughly enjoy a high-class three-reel program, but when they are invited to witness five reels, and as is usually the case under such conditions, run the chances of seeing films repeated which they have seen several weeks before at another house, they quickly tire, and the lure of the pictures ceases to attract them. After such an overdose of pictures as some houses are nightly offering it may be weeks before the patron again feels the irresistible desire to enter a picture theater, and if again compelled to sit through a long and wearisome program, it may hazily occur to him that pictures are getting rather tiresome, anyway, and that "they don't seem to be as good as they used to be."

Hence, we find that the foolish exhibitors have been responsible for "killing the goose which laid the golden eggs"—that they have turned former friends of the pictures into enemies instead of making new ones for the silent drama. The harm that thus results cannot be directly estimated in dollars and cents, but that it is alarmingly large and steadily increasing is clearly shown by the comments one overhears among spectators at one of these film orgies, where a program of five or six reels is offered.

As time passes and both the exhibitors we have already referred to begin to feel the strain of the bitter competition, the fellow with the smaller house probably decides he can only lose money by longer continuing the fight, and so begins to look about for a possible buyer for his house. At last he finds a man who will purchase. To be sure, the man has never managed a theater before, but then it looks easy, and his friends all have assured him that exhibitors of pictures get rich easily and quickly.

The small house changes hands, therefore, and the new manager assumes control. He is surprised to find the box office receipts below his anticipations, but decides it is probably due to the fact that he isn't offering more pictures than the man across the way, so he adds another reel to his program—this last one necessarily a little older and more nearly "junk" than any of the others.

Grown desperate over the sad state of affairs and feeling sure that there is no chance of a return to former conditions, the fellow with the big house decides that he, too, will sell out. He knows that it is going to be hard to find a buyer when the box office nightly shows a loss, but he hopes to temporarily stimulate business by adding a cheap vaudeville act to his already long program. In that way, perhaps, he can for a few nights anyway pack his house to the doors and so hoodwink a prospective buyer into believing that business is prosperous.

The vaudeville act is staged and the crowds arrive, even as the exhibitor had foreseen. When the sale was finally made, however, he discovered that the long continued losses had been so heavy that he was retiring with a loss despite the sale of the house.

Meanwhile the man across the way and the new manager of the big house go merrily along the road which leads to ruin, and at last, both bankrupt, closed the theaters for good and all. The owner of the building remodels the theater for store purposes, and a temple of the silent drama in that neighborhood ceases to exist.

Perhaps the above illustration seems overdrawn and exaggerated, but alas, it is all too true. Similar incidents are frequently happening and will surely grow more and more frequent, unless a halt is called by the wise exhibitors who are working with might and main to uplift, instead of degrade, the film business. How different might conditions have been had each exhibitor been satisfied to give but three reels of pictures to his patrons, and striven to make those three reels the best that could be obtained. Had each striven to make his house cleaner, better ventilated, better lighted, and more comfortable, his music of a higher grade and his pictures real films de luxe, they both could have made money. New patrons would have naturally been attracted, learned to appreciate the pictures and become steady patrons instead of infrequent or chance visitors.

LATEST WONDERS OF GAUMONT STUDIOS.

On June 5 there was given in the Thirty-ninth Street Theater in New York City, by arrangement with Mr. Frederick C. Beach of the Scientific American, two demonstration performances of talking pictures and moving pictures in natural colors as perfected by M. Leon Gaumont of Paris, France. As early as November 17, 1902, M. Gaumont gave a demonstration before the French Photographic Society of talking moving pictures, in which there was complete synchronism between the phonograph and the cinematograph. These records were made simultaneously. Besides talking pictures, M. Gaumont has been working for some time at the problem of producing moving pictures in natural colors. About a year ago he succeeded in accomplishing this in a simple and direct manner.

The method of obtaining these pictures is that used in the well-known three-color process, viz., the making of three separate negatives through transparent color filters of the three primary colors and the projecting of the corresponding positives through their three respective color filters in superposition and accurate register upon the screen. The rate of projection of the pictures is as usual sixteen per second, they being arranged in groups of three on the film, which is moved far enough each time to bring another group before the triple lenses.

The last issue of the Scientific American says:—The exhibition was opened with chronochrome pictures of flowers in vases on a revolving table, followed by outdoor scenes. The first picture showed the flowers in black and white, but with a remarkable stereoscopic effect, the result of there being three distinct pictures superposed on the screen instead of but one. The second picture showed the same flowers in all their natural beauty, while the views that followed, depicting farm scenes in the south of France and glimpses along the Riviera, were entrancing in their naturalness. A photo play taken under artificial light was shown, in which the colors of the costumes and decorations were perfectly rendered. The facial expression of the actors was reproduced with a naturalness and softness that was wonderfully lifelike, and there was nothing lacking in detail. There followed beautiful studies in nature of mounted specimens of butterflies in which the varying sheen on the wings when viewed from different angles was extremely beautiful. Words can hardly express, too, the magnificent nacreous luster on some specimens of sea shells that were shown.

"Quicksands" Is Scenically Beautiful

Backgrounds All Well Chosen

SCENIC backgrounds of wondrous beauty, clever work by the principals, skillful stage direction, clear cut photography and an interesting story, all go to make "Quicksands," the American two reel subject to be released on June 30, one to long be remembered.

In this feature one is taken from the offices and home of a wealthy stock broker, in a big city, to a tropical

Scene from "Quicksands," American two reel feature.

island and the humble home of a missionary, in a distant land. Warren Kerrigan is seen both in the rags and tatters of a listless, indolent resident of the tropics, and in a modern business suit, while both Charlotte Burton and Vivian Rich are given an opportunity of playing leading roles opposite him.

Though striking and beautiful views are scattered throughout the two thousand feet of film, the closing scene, in which Kerrigan returns to his tropical paradise and is seen rejoining his island sweetheart, against a background of dashing waves, is as magnificent as anything recently shown in motion pictures. The big rollers come dashing in across the broad Pacific and break in a spectacular fashion against the rock-bound coast, making a background for the love scene that is seldom equaled.

The story tells how Frank, who is employed in the Hubbard brokerage offices, is in love with his employer's daughter, Helen, and in order to present her with costly gifts and entertain her in the style to which she is accustomed, is living far beyond his means. A letter from his own father advises Frank that money is badly needed at home, if a financial disaster is to be avoided, and the son sends his father every penny he has about him and then decides to play the market to recoup his own fortunes. Unfortunately, however, Frank, through a mistake of his own, gets the wrong "tip" on the market and loses instead of wins. In order to raise money with which to speculate, Frank has stolen funds of his employer and, when he learns of his loss, writes Helen that he is going away to a distant land to begin life anew, but that, some day, he hopes to return.

Making his way to the seafront, Frank secures work on a schooner sailing for the South Pacific. During the voyage a mutiny breaks out, and, though Frank and the captain resist the mutineers valiantly, they are, at last, overpowered and marooned in a small boat. After some days of hardship, the captain expires, leaving Frank, alone, in the little boat, adrift upon the broad Pacific. Some hours afterwards, the boat grounds upon the shores of a tropical island and Frank is found and cared for by a missionary and his daughter, Ruth.

A man, plus a girl, plus a tropical paradise, usually equals love, and such is the result in Frank's case. Meanwhile Helen has been grieved and shocked when she learned of her sweetheart's departure, but is even more humiliated when she learns that he has stolen from her father. In order to clear his name, the girl pawns the valuable presents which Frank had given her in times past, and, with the money, makes good the sum Frank had stolen from her father. She still eagerly awaits Frank's return, though Warren, Frank's successor at the office, is making violent love to her.

A year passes, and Frank has begun to weary of the exotic life of the tropics. Ruth, who has never known any other life, can scarcely understand Frank's longing for home. The semi-annual visit of the trading schooner makes Frank more than ever eager to return to his home, especially, in view of the fact that, by trading in pearls, he has now raised a sum sufficient to make good the amount he stole. Ruth, finally, overcomes her love for him to the extent that she urges him to go back, if such is his desire, telling him that she will be happy in his happiness and that, perhaps, some day he will wish to return to her.

Frank leaves, though it breaks Ruth's heart, and finds his debt paid and Helen engaged to Warren. Broken in spirit and, now, as homesick for his island, as he was, when there, for his home, Frank wanders about the city till nightfall. Passing the Hubbard offices, he chances to see a man enter the building in a stealthy manner and follows. Tracing the intruder upstairs, he watches him

Scene from "Quicksands," American two reel feature.

enter the Hubbard offices, and later sees him open the safe and take out a package of money.

Springing into the room with a drawn revolver, Frank captures the supposed burglar and, keeping his man covered with the weapon, telephones for both the police and Mr. Hubbard. After the alarm has been given, Frank notes that the burglar's hat has slipped back from his face and, for the first time he recognizes the

man as Warren. The latter explains that he has been stealing from the firm in little driblets, for months past, and has been losing the money in unlucky speculations.

Realizing that Helen will again be broken hearted, should she discover that her second lover, like her first, is a thief, Frank tells Warren to take the revolver and

Scene from Quicksands, American two-reel feature.

that the two will change places—that Warren is to pretend to have captured him instead of it being the other way around. Warren, reluctantly consents to this deception, just as the police and Mr. Hubbard arrive. Frank has made up the deficit in the safe with the money which he raised by his pearl investments, so Hubbard never suspects Warren of having taken any of the firm's cash.

Helen's pleadings—for she suspects that Warren and not Frank is the guilty man—lead Hubbard to send the police away and later to order Frank out of his sight forever. Frank goes—back to his tropic paradise and Ruth—and there we see him being warmly welcomed upon his return, as the last scene fades from the screen.

The picture was produced by Director Hale and the cast is as follows:

Frank, in love with Helen.....Warren Kerrigan
Helen, in love with Frank.....Charlotte Burton
Ruth, missionary's daughter.....Vivian Rich
Warren, employed by Hubbard.....Jack Richardson
Hubbard, Helen's father.....George Periolat
Sea Captain.....Chas. Morrison
Gus, a seaman.....James Harrison

American Secures New Director

Lorimer Johnston, the new director of the first company, has arrived from Los Angeles and will immediately assume charge of the department. Mr. Johnston was for six years in the American diplomatic service at various foreign ports. Later he engaged in the regular theatrical field, and had direction of some very big productions. A year and a half ago he decided that the moving picture field was very promising. In order to acquaint himself with the best methods he went abroad and studied with the Pathe Freres in Paris, the Itala at Rome and later with the Great Northern in Copenhagen. He returned to this country and for nine months was with Selig in Chicago. He came West four weeks ago. Mr. Johnston enjoys an excellent reputation as producer and with the splendid opportunities that Santa Barbara affords, it is safe to say that the American productions will be placed on the top notch.

Mr. Johnston is a southerner, a native of Kentucky. He is a grand nephew of General Albert Sidney Johnston, the Confederate commander who was killed the second day of the battle at Shiloh. He is specially enthusiastic over the Mountain Drive and its possibilities in moving pictures.

"There is no kind of a picture story that cannot be made in Santa Barbara," he declares. "Every known period of the world can be shown. I even found a location today I shall use for a Druid story. I have been especially pleased with the class of people Mr. Hutchinson has surrounded himself with here. I know of no company that can equal them as ladies and gentlemen."

Cat Ends a Feud

Miss Gene Gauntier is featured in the latest release of Warner's Features which is entitled "When Men Hate." The story deals with a feud between the Morrisons and the Westons, and Miss Gauntier plays the role of Ruth, an only daughter of Jem Morrison, who returns from the convent to nurse her father who has been wounded in a renewal of the feud. J. J. Clark, as Donald Weston, kidnaps Ruth and forces her to marry him at the point of a gun, thus revenging himself for the

Scene from "When Men Hate," Warner's features.

killing of his own father by a Morrison. A black cat plays an important part in this three-reel drama and proves to be the means of eventually ending the feud, and restoring its mistress to the man who had won her by force. Sidney Olcott directed the picture from Miss Gauntier's own scenario and the finished product is said to be a most excellent piece of work.

"Playerposters" Popular

"The Playerposter" is what Thanhouser are calling the colored lithographs of Thanhouser players in one-sheet size, and name and litho are said to have caught on with crowd. The "crowd" in this case are the chaps who run the picture shows throughout the country. Posters were made of photos of Maude Fealy, Marguerite Snow, James Cruze, Flo La Badie, Mignon Anderson and the Thanhouser Kid, and announcements placed in motion picture and theatrical journals. That the picture showmen liked the notion was proven conclusively and immediately by rush orders on the Thanhouser concern, that used up the entire initial "playerposter" supply. All of which might go to prove that the public—who regulate all amusement things—like the idea of a coterie of film stars of their very own, and like to see posters of them, too.

Motography's Gallery of Picture Players

LOIS WEBER is the accomplished wife of Phillip Smalley and is named as one of the cleverest members of the Universal's many. The Rex is the particular company in which she is seen; and she not only takes leads but writes many of the scenarios used and helps her actor-director husband in their production. A beautiful woman, is Miss Lois, with a wealth of black hair and a stateliness that has had much to do with her successful interpretation of impressive roles. She takes the keenest pleasure in her work and gives to it a devotion that has brought the reward of general liking. Two years with the Gaumont Talking Pictures, as leading woman, passed her into Rex pictures and before that, the legitimate stage was her "prep" school for screen work. "The Pretender," a comedy, and "The King Can Do No Wrong," a film full of dramatic possibilities, are among her latest photoplays.

Lois Weber.

WILLIAM CLIFFORD is one of the heaviest heavies in Universal "pics" and is the especial protege of Francis Ford's Bison company. A Canadian and a medal winner in the Shakespearian drama class, having been a member of Robert Mantell's company, he later played leads with Walker Whiteside and took the title role in Shipman's "Prisoner of Zenda" company. His experience in picture work has been considerable and he is noted as a master of makeup and expression. It was with the Pathe company that he first silent-dramaed and, after a somewhat lengthy stay, moved his trunk over to the Kalem studio where he worked and played until he announced a moving day and took up quarters with the Melies people. After a year and a half the lure of the west brought him into the Universal camp where he became one of the original "Bison 101" company.

William Clifford.

PHILLIP SMALLEY and the name Rex are synonymous; for the tall, good-looking, dignified man who shows his ability in his handling of leading roles for the Rex company, began a public demonstration of good judgment when he chose Miss Weber for his wife and, by his able directorship of Rex films continues to demonstrate his possession of the good judgment quality, to the further honor of himself and the kingly company he represents. Twenty years of stage experience gave Mr. Smalley his training for a successful film career. Three of these twenty years were spent in a company headed by Mrs. Fiske, three with the Savage management, one with the Shuberts, one with H. B. Harris and one with Liebler and Company. Six months with Reliance, five with Kalem and eighteen with Gaumont Talking Pictures preceded this popular man's work with Rex as both actor and director.

Phillip Smalley.

HELEN CASE is a Hoosier and takes pride in the fact, especially on the occasions of her being credited with "having been endowed by nature with beauty and a sweet disposition." Furthermore she is gracious and graceful; nature, Chicago and New York being respectively credited. Comic opera was her first step in stage work, soubrette parts being assigned her in musical comedy and, later, in grand opera. Her artistic dancing and pleasing voice made her a favorite and she went from company to company, playing with Raymond Hitchcock, Charles Myers, Sallie Fischer and Jack Barrymore. Then a serious illness took her from the stage and put an end to her dancing. But she "came back" by way of dramatic stock and the Vitagraph company in New York. Being an expert horse-woman, she was sent west and later connected with the "101" Bison company where she is charming in leading roles.

Helen Case.

Simple Story Prettily Told

A simple little tale of two motherless youngsters and the adventures into which they fell forms the theme of the Ramo release of June 18, entitled "The Call of the Road." The story, in brief, is as follows: One day when Old Bill was away drinking at the village saloon, an official from the Children's Aid Society entered Bill's wretched home with an order from the court to take his two motherless children to the poor-house. The kiddies escaped from the officious official and, like the babes in the woods, wandered away.

Towards night, when they had traveled far, far away from the village lights, they grew tired and hungry and could go no farther, and as the night came on they became frightened and cried. 'Way down in Tramp Hollow, three knights of the road heard their sobs. Virtue, in the opinion of these knights, consisted in renouncing all the conveniences and comforts of life. They clothed themselves in rags, disdained to live in a house, ate nothing but what was coarse and wandered about the country with a stick and knapsack. These fellows decried all the arts as either useless or dangerous. Now, these philosophic tramps heard the kiddies

Scene from Ramo's "The Call of the Road."

crying up there in the dark woods and brought them back to their camp. They set out to look for a place for them to sleep. They discovered an old barn and placed the tired children there, and it wasn't long before the children fell fast asleep. In the morning farmer Brown and his wife discovered the children and having no children of their own, adopted them for life. A few months later farmer Brown moved and Old Bill, unable to find the children joined the tramps. One night, unknowingly, they enter farmer Brown's new home. Pauline hears them and drops from the bedroom window to the ground right into the hands of one friend tramp. She recognizes him and appeals to him for help. He calls the others off. Old Bill escapes before the children see him, and finding them happy, harkens to the call of the road and passes out of their lives forever.

Not a Snap, After All

Mary Alden, leading lady with Ramo films, in a two-reel production finished last week, changed her costume fourteen times in one day. This did not necessitate a change of make-up, but will serve as an illustration to those ambitious young women who want to become leading ladies, "because you don't have to work so hard."

Just A Moment Please

That "Frank Chance Day" film, made recently by Selig, isn't very popular with the Cub team. The Cubs thought they had received all that was coming to them when the bush league team of Muscatine, Iowa, walloped them recently, in an exhibition game. The evening after the game the manager of a Muscatine theater is said to have invited the Cubs to attend his house, and the feature of his program was the film showing Frank Chance, former Cub, as the captain of the New York American League team. The photography was excellent but the Cubs thought this was "rubbing it in."

—

Speaking of baseball, we lamp by the dance program prepared by the Solax baseball club that H. Z. Levine is umpire for the Solax team. We always used to imagine that the press gent had worries enough of his own, but Harold seems to just be looking for trouble. Lettuce hope that his decisions are satisfactory to both teams.

—

SCENARIOS THAT ANYONE CAN WRITE.

Melodrama: Tramps talking outside of country home. Plot to wreck passenger train. Pretty girl, unseen listener. "I must warn the train." Hundred-yard dash to R. R. tracks. Seen by tramps, captured, bound to rails. Doomed. Faithful Fido to the rescue. Unties ropes. Girl takes off red petticoat and dashes up tracks waving it. Engineer sees danger signal. "Faithful old dog." Train saved. Tramps pursued and captured. Purse made up for girl which she declines. "I only seen my duty and I done it."

—

Now the old valve-handle wheeze has hit the film game. American is the guilty party this time. The busy press agent of that concern sends out a special delivery letter, announcing that one of the directors is leaving to accept a position with another concern, and then in a telegram enclosed in the same old special delivery letter, denies—but, pshaw, what's the use? You all knew the story in childhood days.

—

OUR BURG.

Geo. Kleine, one of our leading cits, is spending a few weeks in Europe viewing new pictures. Rumors floating about State St. would indicate that when G. K. returns to the Windy City, he will bring with him some features that will make "Quo Vadis?" look like a split reel.

Aaron Jones, who owns several opera houses in dif. parts of the Village, the N. Y. papers say is going into partnership with Sullivan & Considine and Marcus Loew. If they all get together this Village will probably get better shows than ever.

A lot of our prominent cits are packing up their celluloid collars and toothbrushes getting ready to go down to the big meeting and Fair in N. Y. the early part of July.

O. F. Doud got himself a new job last wk. Omer used to write pieces for the papers about American fillims, but now he is writing about Cines and Eclipse pictures and has his office over to 166 N. State St.

—

LOOK OUT FOR THIS CHAP, LADS.

Bert Ennis of the New York Motion Picture Corporation is authority for the story of a man who recently entered the offices of the New York concern and asked for the scenario editor. The caller produced a script from his pocket which he declared would make a great Broncho feature. When the overworked editor glanced hastily through it he discovered that among other minor "props" it called for the use of the Panama Canal, the New York Public Library and the United States Mint. The caller was considerably surprised when the editor handed back the script, and voiced his opinion that scenario writers are badly handicapped by a lack of co-operation on the part of the producer.

—

Down in Kentucky you can get into the picture shows upon the presentation of two rat tails at the box office, says a recent newspaper story. Lord help the poor exhibitors! Perhaps a Chink could get by on that kind of an income but we can't imagine a member of the M. P. E. L. of E. doing it.

—

ATTENTION, COLONEL.

"I've got Teddy R. licked to a frazzle. My only offense in the booze line was in taking two tablespoonsful of Brown's Iron Bitters in 1885.

"CHAS. A. STRELINGER."

—

Speaking of the weather, is it hot en———

—

Oh, very well, we won't say any more about it.

—

It's all of that though.

—

And then some.

N. G. C.

A Drama of the Underworld

Latest Multiple Reel Subject from Essanay's

ON Monday, July 7, the Essanay Film Manufacturing Company will release a special multiple feature, entitled "The Forbidden Way." The scenes which have been given extraordinary care and which cost no small sum to produce are what the author has emphasized as "true to life." E. H. Calvert, well known for his versatile dramatic ability in Essanay photoplays, portrays the character of a master thief, in other words, Calvert plays the role of an up-to-date society "Raffles." Some of the thrilling scenes that help to make this feature a box office attraction are the caving in of a street, the police raid, the expose of the master thief and the scene where the master thief's sweetheart is told of his true character. Intense interest, admiration, anger, hate, agitation, tenderness, compassion, excitement, pathos, sympathy—one feeling follows another in such rapid panorama that the audience is fairly deluged by the steady torrent of events that crowd every scene of this melodrama of the underworld. Following is a synopsis, together with cast of characters:

THE CAST.

Phil Masters, a master thief.....E. H. Calvert
Red, the tool.....Frank Dayton
Other members of the gang:
Artful.....Whitney Raymond
The Rat.....Peter Fellman
Big Babe.....Mr. Windrow
The Doll.....Juanita Dalmorez
Cora.....Lillian Drew
Jimmy, police reporter (one of the gang).....Norman Fowler
Helen Alden.....Beverly Bayne
John Alden.....Joseph Allen
Mrs. Alden.....Helen Dunbar
Detective.....Wm. Walters
Chas. Emery.....Bryant Washburn

PART I.

Phil Masters, a master crook, with Red, his tool, enter the Alden mansion, and are about to rob the safe when Helen, the daughter of the millionaire, enters and turns on the electric lights. In that instant Phil recognizes her as a beauty and is overwhelmed. Red is about to strike the fair girl when Masters interferes, and knocks the brute down. Masters escapes. The officers arrive and take Red to police headquarters, where he "squeals" on his pals. Another member of the notorious gang, passing himself off as a newspaper reporter, and turning his back toward Red, so as not to be recognized, overhears Red telling the whereabouts of the master thief's rendezvous. Masters returns to the headquarters of the thieves and tells them of his experiences. Jimmie, the supposed reporter enters and tells them that Red has squealed. Masters suggests that they disperse for a year and live honestly. They are not inclined to do so at first, but through persuasion they finally consent. The booty is divided and they are about to make their exit, when they hear the police trying to break down the door. Masters and Cora exit through a trap door, which leads into the sewer. The police enter. Red tells them of the secret passage which they decline to believe, on finding no visible trace of any such passage. Red is taken to jail to serve his sentence of one year.

Later, Masters forges a recommendation, which secures him a position with the Alden Manufacturing Company. He later discovers that he is working for no other than the man he had tried to rob a few days previous. Cora secures a position as stenographer with a reputable concern. Masters meets the "cub" reporter and is informed where Cora is working. He also informs Cora where Phil is working. On several occasions Masters is thrown into the company of Helen Alden, whom he now loves better than his life. One day, Mr. Alden calls Masters into his office, hands him some securities, and requests him to deliver the same to his home. Masters meets Helen again at her home, where he delivers the package in good order. His heart goes out to the girl, but fear and conscience stricken, he is afraid to speak. Cora, still working, is offered a raise, which she refuses. She is given money to deposit in the bank. Cora telephones Masters and tempts him with the money, but true to his promise, he refuses to aid, compelling Cora to deposit the money as instructed by her employer. She tries to discover the combination of the safe and much to her enjoyment—it works.

Scene from "The Forbidden Way," Essanay.

PART II.

Red's time is up. With revenge in his heart, he starts out to find Masters. Just at this time, when the year had elapsed, the old gang meet again, and Masters informs them

that he is going to remain on the level. He is about to make his exit through the secret passage, when he is informed by one of the gang that the wall is cracked and might fall and kill him. Masters leaves by the main door. Cora, a vampire of the underworld, who claims to love Masters better than his life, follows him to the home of the girl he loves.

Feeling that he had lead a straight life for a year, and determined that he would continue to do so always. Masters proposes to Helen. Cora brushes aside the butler, rushes into the house and—when she discovers her sweetheart in the arms of another woman, she tells all she knows about him. Masters confesses. Helen rushes from the room with a broken heart. Cora returns to her old haunts to be followed shortly by the master thief.

Red enters at this juncture and is about to quench his revenge by taking the life of the man who had left him to be taken by the police. Phil turns, sees Red in a state of anger and offers him his hand, telling him and the rest of the gang that "it's no use, a crook cannot be honest." Red buries his thoughts of revenge in his breast and determines to start all over again, with the master thief. Cora tells Masters that the place she had been working in, would be a "soft" one to rob, gives him the floor plan, combination of the safe, etc. Masters is working hard at the combination when, in a spirit of re-

Scene from Essanay's "The Forbidden Way."

venge Cora informs the police. The newspaper reporter calls Masters up at the office he is robbing and tells him to "make his getaway," that Cora has "squealed."

Masters escapes through the open window and down the fire escape. He finally reaches the street, where he removes the cover from a manhole, and enters the dark sewer passage. He is about to reach his destination, when the street caves in. Cora, hearing the gigantic crash, breaks in the secret panel of the trap door. She dis- Masters lying under the debris. She manages to get him out and lay him on the couch, just as the police enter. Cora now realizes what she has done. The spark

Scene from Essanay's "The Forbidden Way."

of womanhood awakens in her breast. She cries to the police to stop where they are, that the master thief belongs to her—and he dies in her arms. Miss Beverly Bayne as Helen Alden, demonstrates her dramatic ability in this feature. Miss Lillian Drew (a newcomer in photoplays) gives the role and characterization of Cora the "punch" which every successful play requires.

The last week of June the Essanay Film Manufacturing Company will release "Re-Tagged" and "A Drummer's Umbrella," two splendid comedies on one reel. On July second "The Strongest Link," dramatic feature. The third, "The Life We Live," a Western drama, the fourth, "What's the Matter With Father?" a side-splitting comedy, and on the fifth, a Western dramatic feature, entitled "At the Lariat's End."

"Flying A" Quartet a Winner

Charles O'Connor, E. and H. Wennestrom and Ernest Jurgenson, all employes of The American Film Maufacturing Co., are popular figures in Chicago theaters using "Flying A" pictures. The boys have formed a quartet and are obtaining remarkable prices from local picture houses. Incidentally, they are billed as "The Flying A Quartet."

On the Outside Looking In

By the Goat Man

WHEN Chicago and the rest of the exhibitors from within easy radius of the Windy City hit New York, that old town will know that it is to have a really-for-sure convention. Plans have been completed to run a train or two out of Chicago on the morning of July 5th, to arrive at New York the following day. Exhibitors, most of them, will be accompanied by their wives. And the Chicago crowd will boost for two things all the time they are in New York, viz., Big Bill Sweeney for league president and a minimum of three reels for five cents. Any Chicago exhibitor, his wife, or representative of affiliated interests, who does not favor Chicago's platform and Chicago's candidate will be lonesome on Chicago's special train. It is a short and sweet program without any frills. Two little things to remember—only two. Hot weather and a generally hot time wont seriously blot out what Chicago is going to New York for. There is just enough in the program to lend enthusiasm in two directions. Three reels stands for Sweeney and Sweeney stands for three reels. Even under stress of other matters, these offerings do not confuse; they are easily understood and its a cinch they are backed with a tremendous amount of enthusiasm and energy. Keep your eye on Chicago's contributions to the third annual convention of the Motion Picture Exhibitors' League of America.

* * *

Popular Rosemary Theby, who has been appearing in Vitagraph releases for the past two years, has joined the Reliance Stock Company to play opposite Irving Cummings, under Oscar C. Apfel's stage direction. Miss Theby is an actress of recognized ability and has thousands of admirers all over the civilized world. She should be a valuable asset to the Reliance, which will confine its three releases a week to high-class drama, producing a feature at intervals of two weeks.

Into this department they shove everything that doesn't fit elsewhere. I don't know whether being the goat is worse here than it is away from here. I have Miss Theby with her chin up, just the weentiest little bit; Sid Smith's Doc Yak and Miss Bayne with her Alkali Ike dolly; besides other interesting peoples and things, I am almost wholly surrounded with a galaxy as pleasing as one might care for. Incidentally, the Sid Smith who drew Doc Yak is no kin to the Sid Smith who will lead the Chicago crowd to New York the day after the 4th. Doc Yac will perform for Selig. Watch small bills, heralds, the inside back advertising cover, posters, ones, threes, sixs, and more for further particulars.

Selig's Old Doc Yak.

* * *

And bye the bye, that Essanay girl with her right arm around Augustus Carney, over on the next page, is the official picture and poster to be used in exploiting the novelty now being introduced by the maker of the Indian Head Brand. None genuine without it.

* * *

News around New York includes the announcement that the Vitagraph players have returned from their trip around the world. What a glorious opportunity for Pop Rock to give another dinner!

* * *

When their initials are E. J. I can usually see 'em. Which reminds me that Earl J. Hudson has vacated his old desk at the Universal offices for a job that promises better. Not that his old job wasn't all right, not that, but it was such a little room they gave him! But E. J. has jumped over to the Candler building and will do certain things for Centaur. He won't exactly dwell in the mountains of Thessaly, but he promises to go there before he will be satisfied. Besides doing for Hudson and Centaur, he plans so many things, I'll have to sharpen a new pencil before I can tell them. Anyhow, here's luck.

* * *

With Hudson out of Universal, then what? Buzz, buzz, two rings—one jump and Joe Brandt back on the job. Joe has been upstairs, just one flight, ever since he did that job before. He wears larger glasses now and he sees more.

* * *

The *Telegraph*, speaking of that other Quo Vadis film says: "The most remarkable scene is the one portraying the stoning of St. Stephen." Which is evidently true. To stone St. Stephen in any film would make it remarkable. Which recalls my sidewalk visit with Hollander, who, with tears streaming down his face, said he he had lost a customer that took him two years to land. And during those tears, his paper was printing a half page for this same customer that Hollander had lost. Such is a solicitor's woe!

* * *

That little yellow-backed compendium which we distribute twice a year for the good and glory of the game—MOTOGRAPHY's Hand Book and Film Record—is now quite generally distributed. We have been burning up postage stamps in fifty dollar bundles just to show the film industry that our heart is in the right place—that we believe in thorough work and that we are here to stay. A one hundred page booklet—twenty thousand

copies—free to every m. p. exhibitor, including prepayment, and all for the complete record of an industry too busy with its own affairs to care a lot about us. But we should worry on a hot day.

* * *

Pathé's Weekly twice a week. Why not a semi-weekly and be done with it?

* * *

The government's case against the Patents Company has been postponed again—this time to July 7. Sam Trigger ought to get that for the third annual m. p. convention; or will Samuels swipe it for his international exposition?

* * *

Speaking of woe, where is the saccharine sachem of the Universal right this minute? It happens that I wasn't in New York on Monday, June 16th. That may or may not have been important, but it was supposed to be the day when there was something more doing with Universal. You see that organization didn't get off on the right foot. And instead of it being a hurdle race as everybody thought, it was a quarter mile dash. That in itself was embarrassing. But it got going, as everybody knows and when the goal was in sight they changed it to a sack race. There they were, all getting on fine, when the trouble started. Somehow they can't finish the race, no matter what they call it and about the time it is all over, or at least you are made to think so, the guy who had dropped out gets back in again. It's a real enough relay race, as well as the others. If it hadn't lasted over six days, we might have called it that, but now it has settled down to straight endurance. And mercy, how those fellows do hold out. The newest phase of it — that which is printed for new, is really old stuff, for Pat Powers has had that Horsley option for ever and ever so long. Fancy Pat Powers slipping Dave Horsley 167,000 beanerinos with $54,000 of it real money. I fancy that $2,000,000 boudoir of Dave's, with the grease spots over there on the north wall, had a cheery look that night! But what I don't get at this long range is why David is so fond of money. Why sell it twice? However, it must be great to have the banks stay open nights just to receive your coin! Think of the little clothier of Oshkosh making a New York bank go out and fetch, just to cash his check. These are the great days when film makers are losing money. Carl Laemmle was the man who broke the Greenwich Bank—nearly—and broke also, an automobile, just to get $97,000 of long green into Bayonne to the credit of Dave Horsley. It's certain Dave had something that somebody wanted. At rough calculation he has sold his interest in the Universal company for $340,000 of real and near-real coin of the realm. Fairly good afternoon's recreation for a poor man at that. Dear old Nestor, how do you do?

Beverly Bayne holding famous "Alkali" Ike doll.

May Hately, Lubin Star in her auto.

* * *

Then there is the doubt of it all. What did they do at that climaxy Monday meeting? It is a pity that we are always going to press when there is or there isn't something stirring. You know though, most of you, that when Pat Powers sold his interest in Universal that he started doing so many things—little simple diversions, strictly in accord with his ideas—that a lot of folks were puzzled. It's an open secret so I'll tell it. Pat couldn't and wouldn't get along with Carl Laemmle. So he, Pat, took the short cut and got out. He started right off to get Carl's hide. He wanted it for a souvenir or something, and he's been after that same hide ever since. Carl seems to want his own hide for himself, which is perfectly natural. One's hide is essential, at least part of the time. It is convenient to swathe it on a hot day and pour a teaspoonful of iron bitters and a pint of buttermilk into when you're in trouble. Carl wants his for his future film activities which promise

much if Pat keeps after him. You see as a little safety device. Carl fixed up a pool which tied up his own and the stock of his near friends. Pat had some that was running around loose and Horsley had about a fourth of the whole, he with his friends, and that was all the stock that could get out into an open meeting and vote. So Pat got an option on Horsley's stock and has tried to vote it when the signs for voting were good. When he bought and paid for the Horsley stock, Carl got the notion he should do the same thing. Pat has been the bear in the Universal market so long that what he does the other fellows are apt to do. If he wants to pay $167,000 for a quarter interest, Carl wants to pay $172,000 for the same thing. And what is more, he does it. He even breaks an automobile to do it, and he would break a leg if needs be!

* * *

That's the politics of the Universal, or part of it. The disappearance of an officer and his seventh undersecretary and the stock books and mere details of this sort have little bearing on the case. The books have to come back for the business of the concern goes on. The Universal is a film factor of big proportions. There are so many subjects and so many points and so many customers and so many exhibitors. The scheme is sound and the business prospers. If there is stock to be had and stock that can't be had and somebody wants control and can't get it at one trial, the scribblers will have to go ahead and spin the yarn in the absence of anything better.

* * *

Miss Mabel Condon, associate editor of Motography, will invade Gotham the morning of June 23 and

Scene from "The Death Knell." Itala feature.

we shall want all the fellows to be on the lookout for her. For Miss Condon is a tiny little miss who wants to break into the executive offices and studios of film plants and to get acquainted with those folks who are not overly anxious for publicity, but who are always pleased to have it when it rings true and hasn't any strings tied to it. So we shall ask Spedon, and the McChesneys and Hoagland and Brandt and Gunning and Adler and Cobb and Linn and all the other dopesters and their bosses to be on guard for the card that Miss Condon will present.

* * *

In the meantime, be sure to get your copy in for the first of Motography's two big numbers in July.

Scene from Lubin's "A Hero Among Men," July 9 release.

Copy for the pre-convention edition should reach us by July 1. That number will tell you all about the edition to follow. But don't forget the date. Remember, last year, how exhibitors grabbed for Motography? They are all alike—New York will be as keen as Chicago. If you are a live one, start your space reservation letter now.

Hudson Leaves Universal Company

Earl J. Hudson, who has been head of the Universal Film Manufacturing Company's publicity department for nearly a year, and editor of the Universal Weekly for the greater part of that time, resigned on June 7, to become general manager of the Centaur Film Company, with offices on the ninth floor of the Candler Building, 220 West Forty-second street, New York city. The new concern, of which Mr. Hudson has just become manager, will make a specialty of educational and industrial pictures, and an expedition is even now starting for the South Sea Islands, there to obtain some twenty thousand feet of scientific and educational film. The Centaur Company will find its market among the schools, churches and fraternal organizations of the country and arrangements have already been made for a wide distribution of the films now on hand. A studio and factory at Bayonne, New Jersey, which has a capacity of 125,000 feet of film per week is a part of the

Centaur Company's equipment, so they are prepared to handle large quantities of negative rapidly. In addition to the general management of the Centaur Company, Mr. Hudson will continue to supervise the operations of his own company, the Exhibitors' Publicity Company, of 143-145 West Fortieth street, New York city, an organization suplying theater programs to exhibitors throughout the United States. During his long connection with the Universal, Mr. Hudson made hundreds of friends, all of whom wish him unbounded success in his new undertakings. The desk at the Universal, vacated by Mr. Hudson's departure, will once more be occupied by Joe Brandt, who occupied it prior to Mr. Hudson's joining the Universal staff.

Rodman Law in New Thriller

A plunge over the Stillwater Falls, on the Penobscot river, Maine, in an open boat, is Rodman Law's latest feat, performed during the production of a coming Reliance release. Edgar Lewis and a company of Reliance actors left New York on Decoration Day and met Rodman Law at St. Johns, New Brunswick, where he was to have made a trip over the St. Johns Falls. They found that the location of the St. John Falls was not in keeping with the situation called for in the drama, while the Stillwater Falls were better suited to the action of the story. The fact that only one man had ever gone over the Stillwater Falls alive, and was rescued in the rapids below, a raving maniac, did not cause Law to even hesitate. Director Lewis placed one camera above the falls, one directly over them, and one about fifty feet below, so that none of the thrills would be missed. Law pushed off from shore in a small boat, paddling with a single oar as calmly as a college boy in a birch-bark canoe. The plans had been carefully laid and every possible movement of the boat figured out to a nicety, but the action of the water at the bottom of the falls caused the little skiff to perform a surprising feat. It shot straight down in a vertical position, stood up on the point of its bow for several seconds, and, spinning completely around, landed right-side up, without shipping more than two buckets of water.

Law managed to stay in the boat until it had almost reached the bottom of the falls, when he shot into the whirlpool like a cannon ball. For several seconds, which seemed like hours to the watchers on shore, he did not appear. His hand and arm then became visible, and Director Lewis heaved a sigh of relief as he saw that his dare-devil actor was not only alive, but swimming strongly with the swift current. A boat put out from shore and approached the rapids as closely as possible, but Law quickly measured distances with his eyes, and swam toward his own boat which, although almost swamped, was still capable of sustaining his weight until the worst part of the rapids had been passed, and he could be taken in charge by the rescuing party. Although the Stillwater Falls are particularly dangerous because of the large number of rocks into which the immense volume of water pours, Law had scarcely a scratch or bruise on his body. But a thing which he is at a loss to explain is the fact that a number of his teeth had been badly loosened.

The Marshal's Capture, June 24. Copyrighted 1913, by Selig Polyscope Co.

Scene from "A Villain Unmasked," Kleine-Eclipse feature.

Current Kleine Comment

The Art of Cines and Eclipse

TWO splendid feature releases are booked by George Kleine for early release; two features worthy of the name and both made by Eclipse. Multiple reel features of genuine merit are scarce. Naturally enough the story is not the only consideration in the extra reel subject for the public is already educated to expect something in addition—something elaborate in the way of staging; great gatherings of people or expensive and beautiful interiors. These things have come to be considered almost a necessity to the really successful multiple reel film and in nothing pertaining to pictures do the European makers so far transcend our home manufacturers. With the largest and most representative of foreign manufacturers constantly turning out an ever increasing number of extra reel stories it is small wonder that George Kleine, the world's greatest importer of pictures should be in a position to place the choicest of these before his audiences. Quo Vadis is fairly representative of what the foreign manufacturers can do with the multiple reel feature.

On June 27 the two-reel subject, "A Villain Unmasked," will be released, a story thoroughly satisfying and backed by that brilliant photography which the critic describes as "stereoscopic." There are many handsome exteriors and a number of charming interiors. The story is well told, the acting convincing and the plot devious enough to prove highly interesting, yet so unraveled as to be easily followed.

The story opens in one of the large hotels at the seashore. Robert West makes the acquaintance of a beautiful widow, Mrs. Foster. Attracted by her charming manner, Robert pays her marked attention, and the two are soon inseparable. A fortnight passes. One morning, while strolling in the casino gardens together, Mrs. Foster receives a telegram from her only son, Gilbert, saying that he will join her the next day. With a smile she hands the message to Robert, whose face discloses that he is none too pleased with the news. Robert asks Mrs. Foster to be his wife and she promises to marry him; she loves her handsome cavalier and believes he will make her happy.

Gilbert Foster arrives the next day. He is a hand-

some youth of about twenty years, and the mother and son are devoted to each other. Later Robert sends a magnificent bouquet of flowers to Mrs. Foster's room, and Gilbert, reading the card attached, asks his mother who the sender is and hears the story of the love which has come into her life. At first Gilbert is inclined to be

Hesperia, Leading Lady with Kleine Cines Co.

jealous, but his better nature triumphs and he goes down to dinner prepared to meet his future step-father. The introduction is duly performed and the little party dine together.

Later, as Gilbert wanders through the gardens, he overhears a strange conversation between Mr. West and a shabbily dressed man. A package is given to West, which he places carefully in his breastpocket. A few days pass and Gilbert's suspicions are aroused in several ways and the young man is convinced that his mother's fiance is not quite straightforward. He follows Robert one night and discovers that his prospective step-father is the chief of a gang of forgers. This explains the source from which flows his apparently unlimited wealth.

Gilbert is in a difficult position. He cannot expose Robert without breaking his mother's heart, but he cannot let her marry a criminal. At length he determines to appeal to Robert, and calling on him, tells him of his discovery. Robert laughs at the young man, and denies the whole matter, but Gilbert will not be put off and declares he will take further steps to prove his guilt unless all ideas of marriage with his mother is given up. As Mr. West utterly refuses this request, Gilbert employs detectives to assist him.

It is the wedding eve and Mrs. Foster is holding a reception. Robert, her fiance, stands by her side, confident that all will now go well. Mrs. Foster is radiant with happiness and has never looked more beautiful. Suddenly a group of men enter the room, led by Gilbert. Gravely they advance and two of their number take Robert by the shoulders, arresting him on a charge of distributing counterfeit money. Gilbert supports his mother, who is in a half-fainting condition, and leads her from the room. When she realizes the truth, she turns from her son and will not be comforted. However, time heals all wounds, and although it has been a terrible shock for her to bear, she is consoled by the devotion of her son, whose love is better and nobler than that of which she was deprived.

"The Statue of Fright," booked for release July 11, is another two-reel subject of extraordinary power. The story is highly sensational and the unfolding of the plot holds the attention from start to finish.

The sculptor, Paoli, is obliged to go abroad and before leaving eutrusts the care of his beautiful daughter Flora to his old friend, Dr. Felvon.

The doctor takes his charge to the seashore and one day Flora goes canoeing alone. In a sudden squall the canoe is upset and Flora thrown in the water. Robert Montenay, who is spending his holiday at the seashore, sees the accident and plunges into the surf, returning a few moments later with the still conscious Flora. In the dreamy days that follow Flora gives her heart to Robert. He, however, is insincere and looks upon the matter in the light of a summer flirtation. He is finally called away and leaves a letter for Flora which convinces her of the light nature of the affair with him. She returns home and her father, the sculptor, is so impressed with her grief and the strange beauty of her face that he hews a perfect image of her from the stone. Flora, however, is inconsolable, and one day escapes to the seashore, where she dies with Robert's farewell letter in her hand. Her body is taken to her father's home, and Paoli is so grief stricken that he induces his friend, Dr. Felvon, to embalm the body and say nothing about it.

Meanwhile Robert Montenay has married and takes his bride with him to visit the studio of Paoli while on their honeymoon. He has heard of the famous statue and when he sees it is struck by its remarkable resemblance to Flora. He offers to buy it, and Paoli on hearing his name realizes that this is the man who caused the death of his beloved Flora. He agrees to bring the statue that night. Montenay is giving a great reception when the famous sculptor is announced and the guests assemble to see the wonderful marble about which Montenay had told them. Paoli enters amid a hushed silence and lays the marble across a couch. Then he draws the veil from over the face, showing to the horrified guests the embalmed body of his daughter Flora. Thus Paoli, in the terrified scream of Robert, obtained revenge for his daughter's death.

Karr's Car Is No More

Darwin Karr, Solax leading man with the smiling dimples, ran into a Madison Avenue car recently and attempted to derail it. Unfortunately, however, his own car weighed about a ton less than the Madison Avenue street car and the force of the collision had the opposite effect. Mr. Karr is now nursing several injuries besides an injured reputation as a chauffeur. Accounts do not tell how the leading man spent the evening or morning before the accident but he has made an affidavit to the effect that he has been on the water wagon for the last two weeks. He has also an alibi: His wife was with him on the eve of the accident.

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER III CONT'D.

Ghost pictures, or pictures in which a vision or dream is shown, are obtained either by exposing the negative twice before the development or by double-printing with two negatives on a single positive film. In either case two separate stage settings are used, one containing the scenery and the principal characters, and the other showing the ghost or vision. When the latter scene is superimposed on the other it appears as a thin, vaporous impression that strongly suggests the ordinary idea of a ghost or the intangibility of a dream. The fact that the furniture or furnishings of the room show through the outlines of the ghost, as if it were transparent, greatly heightens the illusion. Only light colored or white figures can be used with good results, since dark figures would obscure the surfaces that lay immediately behind them.

In taking the picture the first exposure is made of the scene and the "material" characters in the ordinary way, with practically the same exposure in order to bring out the details. When this is completed the ghost is placed on a stage that is set in dead black, so that there will be no record of anything but the ghost. The film is now rewound and is again passed through the camera until the point is reached where the ghost is to appear. The diaphragm is now slowly opened, with the camera running, so that the image of the ghost gradually gains in strength until the full illumination is gained, which of course, gives the audience the impression that the ghost has developed out of the empty air. After the ghost has gone through with its "business" the diaphragm is slowly clased, causing the ghost to gradually fade away.

Vision pictures are more complicated than the ghost pictures, the majority of this type including scenery or interior acts as well as the players. This necessarily requires a blank surface for its projection, such as a wall or a panel, as the outlines of any part of the first scene would detract from the clearness of the vision. Scenes in which a number of men are tossed about in an explosion are usually obtained by a double exposure of the negative, the first exposure being taken of the men in the desired attitudes, and the second of a puff of white smoke that is backed by a black background. Superimposing the two pictures gives a print that shows the players enveloped in the smoke clouds.

Substituting small scale models for the actual subject has been followed in still photography for so long that its application to the moving pictures will be dismissed, the figures that accompany this chapter giving a clear idea of the general methods employed. While this system has been used extensively in showing accidents that would ordinarily be impossible with full size apparatus, it does not follow that all sensational films are produced in this way. In many cases locomotive collisions, automobile accidents and aeroplane "stunts" have been carried out with full scale machines, productions that have cost many thousands of dollars.

By employing black backgrounds that destroy all sense of perspective, and by putting the different parts of the scene at different distances from the camera it is possible to produce the midget fairy pictures that have been so popular. The small figures that perform on a table top in the presence of a "full sized" audience are produced by putting the audience in the immediate foreground while the players are thrown back of the stage far enough to reduce their height to a few inches, the level of the stage being arranged so that the feet of the players coincide with the top surface. Since there are no connecting lines between the players and the figures in the foreground, due to the black drop, there is no apparent perspective, and, as a result, the players appear to be in a direct line with the figures in the foreground.

The same result may be obtained by the use of mirrors instead of a black drop, the players in this case being placed in front of the stage and beside the camera. The mirror is placed in a suitable frame or panel in line with the audience. When light is thrown on the players

Fig. 32. Taking a "yard" scene in the rear of a film manufacturers' studio. The nature of the buildings and scenery may be seen at the right. The "tank" used in producing aquatic scenes is in the middle foreground at the left.

the image is reflected back into the camera, by the mirror, much reduced in size, since the effective distance of the player is increased by the length of the light beam from the stage to the mirror and thence to the camera. When the lights are extinguished on the stage, the players disappear from the scene, leaving the figures in the foreground at the same intensity. They may be made to fade away by gradually dimming the light, instead of cutting it off suddenly.

CHAPTER IV. THE SCENARIO.

In order to proceed intelligently with the making of a photoplay, the actors and director are provided with a synopsis or outline of the action which is known as a scenario. The scenario not only contains a condensed outline of the plot but also gives the list of characters, a description of the various scenes, and a list of the "properties" used. Provided with this manuscript, the director selects the actors that he thinks would be suitable for the characters, and in the case of out door plays, determines on a desirable locality for the action. From the same source, the costumer and property men receive the information for the making of the costumes and various "props" entering into the picture.

During this period of preparation, the actors are studying the parts assigned to them so that they will not only become acquainted with their own work, but with the spirit of the play as well, so that the individual parts will be in harmony with one another. When these preliminaries are completed, the director calls for a rehearsal, at which the players are put through their parts until they are able to successfully express themselves in pantomime. In plays having complicated situations especially in historical plays, or pageants, the rehearsal may extend over several weeks before everything is ready for the camera.

As a one reel play is generally limited to 1,000 feet, it is the duty of the director to regulate the speed of the acting and the length of the scenes so that the action will be accomplished within the length of the film, a period of about twenty minutes. If the play has many scenes, some must be shortened or others lengthened so that the total time amounts to twenty minutes or less. In arranging the "schedule" of the scenes, the director is guided both by his watch and by the register on the camera that records the number of feet exposed.

During the rehearsal, the players are either assigned, or assume a dialogue that corresponds in a rough way to the pantomime. While the speech is not reproduced by the projector, it is a great aid in attaining the correct facial expression, and makes the picture much more natural.

WRITING THE SCENARIO.

To write successful scenarios, the writer should be a regular attendant of the motion picture theater, and a subscriber to the better class of the motion picture trade journals, for through these mediums the prospective scenario author can study the possibilities of scenic construction, and the attitude of the public in regard to the different classes of pictures. By consulting the trade journals in regard to past and current releases he may be saved the humiliation of duplicating some play that has already been produced. In addition to this the papers publish comments on the strength and weakness of the various films that should be of great advantage to the beginner.

The daily press abounds in suggestions for unusual or comic scenarios, for there are no more interesting or ridiculous situations than those that occur in our every day life. At the very start, the beginner should train himself to see the possibilities of a story among the newspaper items, and when one is discovered, it should be clipped and filed away for future reference, in a suitable scrap book. Never trust any little idea that may occur to you to memory, but jot it down in a note book that is devoted to your scenario "dope." If such an item is

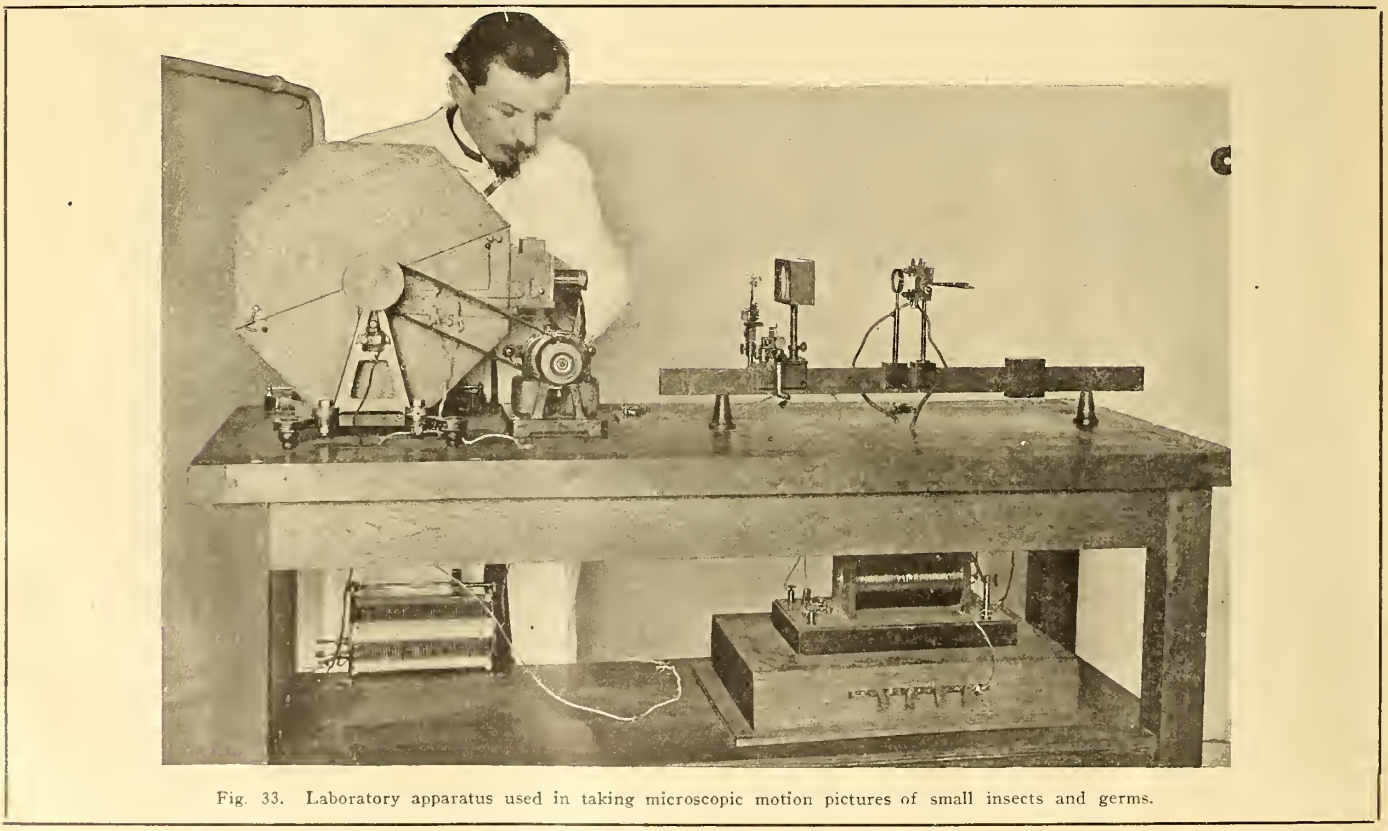


Fig. 33. Laboratory apparatus used in taking microscopic motion pictures of small insects and germs.

not sufficient in itself for a complete story, it may be found useful in connection with some other work.

Manuscript titles are of the greatest importance, for an attractive or unusual title has the same commercial value as a catchy advertising phrase, and often will assist in the marketing of an indifferent scenario. Commonplace titles, such as "Loved and Lost," or "Asleep at the Switch," so popular with the cheap melodramas, are not popular with scenario editors who are becoming more and more particular in this respect. A short title is the best, and should not in any case exceed five words in length.

Photoplays should contain no murder scenes, nor should they touch upon subjects that suggest crime, for films that are of a morbid nature are not wanted, either by the manufacturers or by the board of censorship. Films that have suicides or robberies for their motive will not be permitted by the censors. If a man is to be killed in your play, it should be explained in the subtitle and not shown to the audience. Any wrong that is committed in the play should be accompanied by prompt and adequate punishment, so that it will be a warning against any similar attempt at such an act. The tendency towards cleaner plays is the direct result of the constantly increasing attendance of women and children at the moving picture shows, which of course makes it inadvisable to run the old form of blood and thunder melodramas.

Pictures showing animals are always of interest, especially to children, but as there are but few manufacturers that are capable of producing such subjects, the amateur playwright should avoid introducing animals other than the dog, horse or cow. Wild animal stories are generally written at the studio of the producing company so that they will fit the resources of their menagerie. Stories that require the special training of an animal to perform some particular "stunt" are especially to be avoided. Semi-industrials, or pictures in which the plot is involved with a mill or factory are interesting but are often difficult to take and expensive to produce, for the owners of the mills are seldom enthusiastic about turning their plants into studios.

It is best to concentrate upon the affairs of every day life, rather than to soar in the clouds with complicated and difficult subjects. A story with the scenes set in a city or an every day home is of more interest to the average audience than one set in a foreign country that is unfamiliar to the average man. The picture theater patron is seeking instruction as well as amusement as a rule, and to keep his patronage he must be shown pictures that he can understand.

It is due to this fact, principally, that "Westerns" are so popular, for the characters portrayed by this class of film belong to a class that is familiar to every working man patron of the show. The scenes are homely and are equivalent to the ordinary farm surroundings in more familiar sections of the country. Don't attempt complicated plots, nor introduce an unnecessary number of characters or scenes.

Historical pageants and plays requiring a great number of people are generally prepared by the scenario department of the producing company, as are dramatizations of well known books. Don't try to rehash the plots contained in standard works, such as Vanity Fair, Treasure Island, or Oliver Twist. Make your story original. The fewer the scenes, the better, for a play having twenty scenes or more is not only expensive to produce, but is confusing to the audience as well. Ten scenes are more than enough for any photoplay, and five are still better. Write you story in the present tense, and avoid the play of the "twenty year afterwards" type.

Comedies are the most popular type of film, for the average person attends the theater for the purpose of being amused, and the more laughs that he obtains for his money, the better he likes it. If the writer has a sense of humor and has the ability to place his conceptions in concrete form he is more certain of success than a dramatic writer of great ability. One laugh is worth fifty sobs in a film.

Real comedies are hard to find, and are correspondingly valuable to the manufacturer. The "chase around the block" pictures, and the films exploiting slap stick humor are rapidly becoming a thing of the past, and the so-called comics in which an actor in an outlandish cos-

Fig. 31. Studying the strength of a fly. An example of an educational film subject.

tume knocks down everything in his path receives but scant attention from an audience that has had the opportunity of witnessing a modern type of picture.

A true comedy differs from a merely comic picture in having a series of incidents that build up to a climax, or in other words the comedy possesses a plot similar to that of a story. A comic picture, on the other hand, has a principal comic incident around which a series of events of a more or less disconnected type is woven.

The drama is second in importance to the comedy in photoplays, both in respect to its popularity and its monetary value to the scenario writer. It is in this class of scenario that the playwright must be particularly careful to avoid the restrictions placed on the several subjects tabbooed by the censors. This form of play has been so thoroughly worked over and exploited by the "legitimate" theater that the scenario writer will experience great difficulty in obtaining a thoroughly original theme for his story.

In the tragedy form of the drama there is always a cause, a deed, and an effect. In a photo-drama, the film must create the impression among the audience that they are witnessing the three elements of the action, unknown to the characters of the play. They should be put in the position of being at the "knot hole in the fence" at every stage in the play.

The application of the three stepping stones of the tragedy form may be had from the following conversation in which a man has a friend and informs him of a disturbance that is taking place around the corner. As they run to the scene, the friend asks, as indicated by a subtitle:

"Why are they fighting?"

"Because one of them was abusing his horse." (*Cause.*)

After reaching the scene, one of the men strikes his opponent a terrific blow that sends him to the sidewalk. (*The deed.*) During the uproar caused by this act, a policeman appears upon the scene, and places the men under arrest. The horse which has been standing unat-

tended up to this time, now runs down the street causing further confusion. (*The effect.*)

In this homely illustration, which one would hardly call a tragedy in the ordinary sense of the word, we have not only the cause, deed, and effect, but the foundation (introduction) the climax and the catastrophe as well. As a check to the factors just named, the story will be complete when it answers the questions, when, who, where, what, how and why. If, when going over your work, you find that these six questions are answered, you may be sure that you have at least completed the formal outline. After this the work consists of filling out or ornamenting the outline, the extent of the latter being limited only by your ingenuity.

In writing a scenario, it should be remembered that *action* is the life of the film story, and that the characters should be kept moving continuously, or the thread of the story will be lost. Let every movement be logical, that is, keep the action close to nature. Make each character do the things that you would do under similar circumstances, and not what you think would produce a theatrical or sensational effect, that would be at variance with the natural inclinations of the character. To avoid impossible or ridiculous situations, write about that class of people that you meet in your every day life, and not those of whom you have only a reading knowledge.

Be true to your details, for a critical audience, and there are many of them now, will hold the story in contempt unless the minutest details in regard to characterization and properties are correct. In dramas of a particularly somber hue, strength is added to the play by introducing a few bright comedy touches at intervals. This contrast not only enlivens the play, but accentuates the effect of the theme. In introducing the comedy features care should be taken that no characters are used that are "lugged into the play" simply for this reason. Such characters instantly destroy the illusion that the playwright seeks to attain.

It is absolutely necessary that an idea of the scenes be given to the producing company in the scenario manuscript, for it is usually impossible to expect that the director will be as well informed in regard to the character of the surroundings as yourself. Describe the period of the play, whether modern or ancient, and give the locality in which your characters live. In indoor scenes, give an idea as to the nature of the building, the location of the doors and windows. Tell in a few words, the costumes used, both in regard to the period and their condition.

Describe when and where the characters are to enter the scene, giving the entrance, or the direction. If they are to be in the scene at the beginning of the film, state that they are "discovered," and give their position. Avoid the use of unusual furnishings if possible, for this means additional expense to the producing company, which will of course reduce the chances of having the manuscript accepted. Remember that the camera has a very limited field of view, about ten feet in the foreground. If a very great number of people are in the scene the camera must be moved back in order to cover the scene, with the result that the figures will appear very small on the screen. Try to condense the scenes so that the characters will appear full size in the projection.

A thousand foot film runs only twenty minutes, and the play must be arranged so that it will be completed within this time. To approximate the time required to go through the various scenes, go through the play by yourself, scene by scene, timing each act by your watch. With the information gained by this method you will be enabled to make an estimate as to which scene must be "trimmed" or lengthened. The results will probably surprise you, for nearly every writer underestimates the length of his production. If you don't clip it, some one else will.

Should the action be very unusual, or the story altogether out of the ordinary, it would be well to briefly describe some of the "business" or movements of the players. With stories of ordinary life the players are in a better position to do this than yourself. Don't allow some little detail or incident to lead you astray from the main theme of your story. Stick to your story and don't ramble.

Be consistent in both your scenes and action, don't introduce wireless telegraphy in a story of Christopher Columbus, nor have a biblical character take snap shots of an aeroplane. While these illustrations may sound greatly exaggerated the writer has seen films that were fully as bad in regard to the relation between the period and action. Even the customary watchfulness of a certain director failed to stop a scene that connected George Washington and a pair of rubber boots.

Write your plays so that the pictures will explain themselves without the use of a great number of subtitles. The audience came to see pictures, not to read about them. In the few subtitles that are used, make the reading matter short, don't use a superfluous word. Avoid in particular the use of a long "leader" that gives a synopsis of the play; if your play is good it is not necessary to warn the spectators.

Subtitles must be used to show messages, and must also be used to tell the time elapsed between one scene and the next. Outside of the subtitles used for this purpose do away with as many as possible.

Do not write out of door plays in the wrong season if you wish to realize on your manuscript immediately, for it is impossible for the producing company to take toboggan pictures in June, or harvest fields in February. Interior pictures are always seasonable, for they can be taken in the studios regardless of the weather conditions. If you have an idea for an outdoor play that is out of season, write it, and file it away for use at the proper time.

Many of the larger companies have players and studios both in the east and in the west (the western studios are nearly always located in California). If your scenario treats of the Atlantic Coast, the Middle West, or the Pacific States, the producing company can stage it in that particular locality. As a rule do not show your characters in widely separated localities. If it is necessary to indicate that a man is in a foreign country, and at home in the same film, arrange the foreign scene so that it can be produced in the studio with artificial settings. This is possible when interiors are indicated, such as the interior of a hotel or office. Exterior foreign views should be avoided.

To be continued.

Sporting editors of the various Los Angeles papers and a few invited guests were present at Horne's Theater on Spring street to witness the first run of the Majestic picture entitled, "One-Round O'Brien Comes Back," produced and played in by Fred Mace, who was the original "One Round O'Brien" in last year's Biograph release of that title. Among the principals in this picture were Walter Monahan and "Bull" Young, the well-known heavyweights.

Current Educational Releases

Athletics in France.—Patheplay. The International Congress of Gymnastic Sports, recently held in France, provided an opportunity to make an unusually fine film, showing the sensational drill of the Paris fire department, featuring a race up the side of a house without any assistance from ladders or ropes or anything of the kind. Then in the women's class upwards of a thousand of the expert gymnasts go through their various exercises in perfect unison. In the men's gymnasium class the feats are more difficult and more daring. There are other scenes, too numerous to mention, but which combined with those already recorded make as interesting a picture as one would wish to see, not to mention its educational value.

Antibes (France) and Its Environs.—Patheplay. The views of the old town at which Napoleon disembarked on his return from Elba in 1815. It is from this city that one may secure an idea of the beauties of the sunsets on the Mediterranean.

The Burial of a Rich Chinaman.—Patheplay. For the very many people who have never witnessed the burial of a Chinaman this film will prove remarkably interesting entertainment. The deceased in this case happens to have been very wealthy and as a result no expense is spared to make a stupendous showing. The cortégé is carried at the head of a procession followed by gloriously colored banners on which are inscribed the dead man's many virtues. The edibles and objects that he loved are buried with him and his family pay their farewell respects.

Pennsy's Pageant.—Kinemacolor. First Annual Athletic Pageant of the University of Pennsylvania on Franklin Field, Philadelphia, Pa., April 24, opens with a parade including the track team, football squad, baseball team, crew and gymnastic classes, the film shows sports and contests of all kinds, and amusing relay races.

Places of Interest in Colorado.—Patheplay. A travelogue of Colorado, showing the most interesting features of the city of Denver and concluding with a short and delightful trip through the Royal Gorge, a beautiful specimen of Nature's handiwork.

Gathering and Preparation of Tea in Indo-China.—Eclair. The leaves are gathered four times a year, the tea prepared from the first or spring gathering being the most delicate in color and flavor. The leaves are heated in frying pans, then rolled by hand on a wooden table, and at the end of three or four hours they are tossed about and beaten by the hand until they become soft. The two classes of tea, green and black, are each

Scene from Essanay's, "A Flurry In Diamonds," Released July 10.

subdivided into a variety of kinds, known in commerce by particular names.

Monuments and Cascades of Rome.—Patheplay. A visit to the beautiful monuments and waterfalls of the capital of Italy.

The Chateau of Chenonceau (France).—Patheplay. A fine specimen of Renaissance architecture which has the added attraction of being built on stone piers across the river Cher.

Scorpions.—Eclair. An exhaustive and scientific treatise on this species of reptile, making for a most fascinating film study.

Rhodes (Asiatic Turkey).—Patheplay. The little city of Rhodes, the capital of the island of Rhodes, where the French inhabitants live among the landmarks and now ruined reminders of former Turkish magnificence.

Orbetello and Environs.—Here you are shown panoramic views of the towns and the embankments, the ancient walls which surround them, and the Port of Ercole with Mount Argentario in the background. It is altogether a most interesting series of landscapes.

Famous Kentucky Derby.—Selig. The famous Kentucky Derby, the great international sporting event which is held every year at Churchill Downs, in Louisville, Ky., this season attracted over three hundred thousand lovers of the sport for which the blue grass state is famed. The release is a full reel topical picture showing intimate scenes of the race and its audience.

A Tour Through Touraine.—Patheplay. This film is a personally conducted tour through beautiful Touraine, France, showing the various examples of architectural splendor which were built by the various Kings of France from the fifteenth century to the revolution. It shows the chateau of Villesavin, the Chateau of Cheverny, the Court of Honor which is adorned with a very pretty Italian fountain, the chateau of Chaumont (lying in the beautiful valley of the Loire river), and many others which make the film interesting, of great educational value and pleasing to the eye.

Coming Champions.—Kinemacolor. Annual Athletic Games of the University of Pennsylvania, Franklin Field, Philadelphia, April 28th, 1913. Opens with an event of interest to athletic America, the One Mile High School Championship Relay Race, showing The Start;—Second Man Off;—Third Man Off;—Last Man Off.

The finish shows W. Moore of De Witt Clinton High School winning, and the Winning Team from De Witt Clinton High School, New York,—time 3 minutes, 35 seconds.

Second:—Erasmus Hall High School, Brooklyn.

Other Events Are: One hundred twenty odd hurdle race; pole vault trials; putting sixteen pound shot trials; running high jump trials.

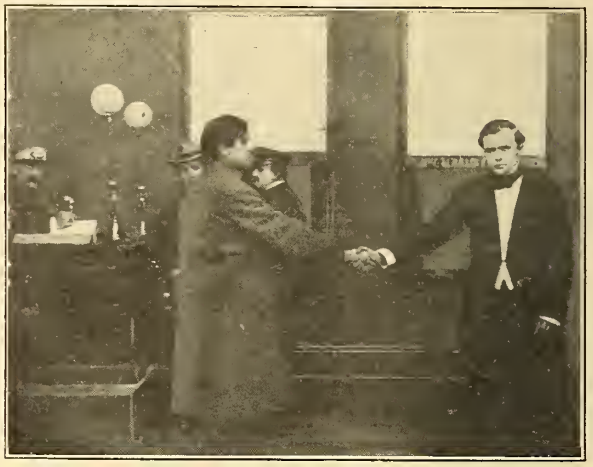
The film concludes with a panorama of the Field, and the Pennsylvania students singing.

The Zoological Gardens at Rome.—Kinemacolor. It is apparent from this very fine Kinemacolor subject that every endeavor is made in the Zoological Gardens at Rome to preserve, as far as possible, the natural surroundings of the animals kept there, and to allow them the utmost freedom of movement. The result is a "zoo" of extreme interest and picturesqueness. The film gives an idea of the extent and beauty of the Gardens, shows Grey Seals, beautiful creatures disporting themselves in the water; a Zebra Ass hybrid, this queer-looking animal has the stripes of the zebra on its legs only; its body is just like that of an ass; Waterfowl, a series of charming pictures shows swans, pelicans, flamingoes, and smaller birds; a Jaguar at play; Tigers and Lions; Polar Bears fighting and splashing about in their pond of water; Riding Camels, Yak, etc., these animals are saddled and ridden; a Llama flock; Chimpanzee; Hippopotami, these enormous, unwieldy creatures are swimming in a pond; Giraffes in their enclosure, craning their necks with the apparent intention of browsing off the flowers on the hats of the lady visitors.

Remarkable Camera Work

More than a few of the film manufacturers have been putting on dual role dramas, those in which one player enacts two roles, and appears twice in the same scene. The cleverness of timing and stage direction which made it possible for one actor to appear both as himself and another has been quite remarkable, and makes one almost believe that there is no limit beyond which the camera cannot go.

The Edison directors and cameramen have, however, gone a step farther than any other manufacturer



Augustus Phillips Shaking Hands With Himself.

in their production of "The Twin Brothers," for in this photoplay one beholds Augustus Phillips not only playing the role of both twin brothers, but even sees him in one scene snatch a photograph out of his own hand, and in another we see him shake hands with himself. An enlargement from the film showing the latter incident is reproduced herewith.

Kessel Heard It All

Two youthful caddies were busy as bird dogs on the Forest Park golf links, at Brooklyn, N. Y. An animated discussion arose on the merits of moving pictures. One budding Jerome Travers held stoutly to the opinion that Broncho films were par excellence, while the other loudly and with characteristic language extolled the virtues of the Kay-Bee films. And the funny part of this incident was that the man whom they were tracing the elusive golf ball for was Adam Kessel, Jr., owner of both these brands.

Sans Grease Paint and Wig

By Mabel Condon

Winifred Greenwood

Miss Winifred Greenwood would be down in one minute, so I sat on the stiff-backed bench, just without the railing that incloses the switchboard and private desks, out at the Selig plant, and improved the shining minute by wishing that Evanston dust was not. Then a lovely lady with the bluest of blue eyes, wavy blonde hair, and the most languorous walk I had ever seen, appeared and told me in a clear, musical voice that she was Miss Greenwood. Immediately I forgave Evanston its dust, and accompanied the lovely lady to her dressing-room, where she invited me to occupy the chair with the cushions, seated herself in front of her dressing table and, in answer to a soft, warm breeze that made swells and hollows in the pink-flowered curtains, remarked, "What lovely weather! I'm so glad, for the children are coming home next week and I can hardly wait."

"The—the children?" I puzzled, and she laughed, "Why, yes; didn't you know I had children? Two of them, a girl and a boy—here's a picture of my little girl; it was taken in the hospital, several years ago, just after an operation—only a kodak picture but I like it." And she handed me a small red leather frame from out of which looked a little childish face, smiling from a background of pillows, and giving promise of some day looking very much like her mother.

"My boy is younger," continued Miss Greenwood, replacing the little red frame on her dresser. "His name is Alonzo—the girl's is Reine, and they both play in pictures out here when they're home. They love it, too. Alonzo never took any special part, but Reine has taken the lead in several child plays, and the producers have told me that she has real talent. She has taken several important parts on the stage since she was six years old. They are both in a convent boarding-school in Kalamazoo, and—next week seems so far away."

There was a dreamy look in Miss Greenwood's eyes that bespoke Kalamazoo. As I would have hated to be the one to bring her abruptly back to Chicago, and her dressing-room surroundings, I said nothing, and just as I did, there was a violent rap on the door and Miss Greenwood was back. "Come in," she invited and I saw the rim of a white straw hat and heard a man's voice say, "I didn't know you had a caller—no, thank you, I won't intrude. I just wanted to show you something, but I'll show you after a while," and the white straw rim and the voice retreated with the closing door.

"Tell me about your start in pictures," I suggested, and Miss Greenwood replied that it had been more than two and one-half years ago. "Miss Kroell and myself played the first leads out here in the new studio," she reflected as her fingers creased a little fold into the soft silk of her skirt. "I had played stock for two years before that, in South Bend, and was all tired out from the strain of ten performances and learning a new show each week.

"A theatrical man I had formerly known passed through South Bend and I happened to meet him. He said he was with the Selig people and asked if I had ever thought of doing picture work. I hadn't but he said he'd see about it, and in a few days I got a long-distance call to go to Chicago and see Mr. Selig. I went and did a scene from something in front of the camera, caught the train back to South Bend in time for the matinee, and within a week received a contract from the Selig company.

"I closed in 'Girls' on Sunday night, started work at the Selig studio the next morning, and wouldn't go back to the legitimate now for any consideration I can think of. Film work I think ideal. There are lots of risks and we work hard but I like it and there are so many advantages. I can have my own apartment, my evenings to myself, my children with me whenever I want them, and get ever so much out-of-door life.

"I have been on the stage since I was ten years old, and before my little girl was one year old had traveled from coast to coast with her, playing one-night stands and taking all the care of my baby myself. I often wonder now how I did it. But I was young and strong then," she laughed, and added, "I was married when I was fifteen."

"Eloped?" I guessed, and she said, yes, that her husband had been on the stage, too, and that, though she is "Miss Greenwood" again, she doesn't regret any of the experiences that have contributed to the joys and sorrows of her busy life. A real optimist, the pretty lady who has made for the popularity of so many "Diamond S" films and among whose latest successes are "Belle Boyd" and "Pauline Cushman," both war stories and both favorites of Miss Greenwood, because she loves to play in war pictures and gallop madly away after somebody or something, on a horse.

"Mr. Twist said I was to show you the animals," she volunteered and I replied that I was more than anxious to see Anna May, the one-and-one-half-year-old elephant that understands German-spoken instruction, only—so Mr. Twist's press sheet informed. Miss Greenwood expressed surprise at learning of this accomplishment to the credit of Anna May, so we set off across the big yard toward the animal house to investigate.

In a cage near the door were two little bears, six months old the keeper said, and when they saw they had an audience they performed by doing the variety of dance named after them. One, especially keen for applause, straddled a horizontal bar at the top of the cage, but was unable to get off when he wanted to, so made a very graceless descent when the keeper pulled the bar from under him. Miss Greenwood is friends with the little shaggy fellows and visits them every day.

"We want to see Anna May," she told the keeper, so he led the way past two Bengal tigers and a water buffalo, and unbolted a door further along the row of cages, remarking meanwhile, that he and Anna May

weren't on very friendly terms just then, as he had seemed to displease her somehow that morning, and she couldn't forget it.

The door swung open and showed Anna May, about

The door swung open and showed Anna May, about

May," invited the keeper. The invitation was repeated in several tones of voice and to the accompaniment of a variety of gestures, but Anna May remained disdainful.

"Mr. Twist says she'll do anything for a lump of sugar," I suggested from a safe distance, wondering why the keeper didn't talk to her in German.

"Yes, please come out, Anna May," Miss Greenwood coaxed, displaying much bravery by standing in what would be the direct path of Anna May if she did come out.

The keeper stepped within the cage and Anna May resented this infringement of her rights with a trumpeting many times bigger than herself. The keeper prodded, pulled and pushed; Anna May kept her four feet firmly planted, extended her trunk straight ahead and emitted awful and unearthly noises, the more awful and the more unearthly as the keeper succeeded in pushing her doorward.

In vain I assured him that I had made as much of Anna May's acquaintance as I wished to make, and even Miss Greenwood remarked that she guessed Anna May didn't care to come out and be sociable. But Anna May came, nevertheless, and when the keeper had finally managed to push her outside the door, he considered the victory his, pushed her back again and locked the door.

Anna May feelingly extended the end of her trunk above the boards at the top of her inclosure. Miss Greenwood offered a piece of paper, picked up from the floor, the gift was accepted and peace again reigned in the animal house.

"I think it must take an abundance of nerve to work in pictures with wild animals," Miss Greenwood said as we walked back toward the studio. I agreed with her, still wondering why that keeper didn't talk German to Anna May.

I intend to ask Mr. Twist the next time he visits us.

Selig Plant Being Enlarged

Mr. William N. Selig, president of the Selig Polyscope Company, returned to Chicago last week after a prolonged visit to the Selig studio and wild animal farm in Los Angeles. Before departing from Los Angeles he made public some of his plans for a greater studio and zoo in the southern California metropolis. These plans include provisions for extensive tracts of land, enlarged and completely equipped studios, the largest zoo in the world, and an elaborate outlay of rare plants and foreign vegetation, which will be imported to this country at great expense.

The present Los Angeles properties consist of the studios, carpenter shops, plant, artificial lake, etc., which are located at Edendale, a suburb of the city, and the 320-acre wild animal farm adjoining Eastlake park, which is to Los Angeles what Central park is to New York and Lincoln park is to Chicago.

During his recent visit to Los Angeles, Mr. Selig spent much of his time negotiating with local attorneys, real estate agents, and landscape gardeners with the result that his big project has been set in motion. He, first of all, purchased outright several tracts of land immediately adjoining the Selig wild animal farm. These purchases will more than double the present size of the farm and when he closes additional options which he has secured, his realty purchases in Los Angeles will reach a sum of approximately one half million dollars. This includes the grounds upon which the Edendale plant and studios are located. The real estate just purchased alone represents an outlay of $200,000.

The present zoo at the animal farm contains a collection of animals also valued at upward of $65,000 and two more shipments of animals are now enroute from Hagenback's, in Hamburg, Germany, which will cost in the neighborhood of $50,000. The Selig Polyscope Co.'s traveling purchaser who is now abroad, has been instructed to make further purchases of this nature and it is safe to say that before the summer has passed over $200,000 worth of jungle carnivora will be housed at this immense zoo. Landscape gardeners have already started in to beautify the enlarged grounds of the farm. A model studio will be erected on the premises and thousands of dollars worth of rare tropical plants, trees and jungle growth will be added to the already picturesque effect which prevails in this unique picture making ground.

The Suffragettes Win

The suffragettes were victorious in the election held at Universal City on May 20. The "Votes for Women" party elected eight of their candidates as against five Democrats and one Progressive. There were no Republican candidates. The pre-election activities kept Universal City in a constant state of excitement for in so small a municipality, where all the inhabitants have a community of interests, as they are all employed by the Universal Film Manufacturing Company, campaigning was naturally of a personal order. The presence of the suffrage ticket further complicated the situation. The result of the election, together with the number of votes polled by the winner in each case, was as follows: Mayor, Aubrey M. Kennedy, Democrat, 219; corporation counsel, James Dayton, Democrat, 260; auditor, R. L. White, Democrat, 243; health commissioner, Otis Turner, Democrat, 243; park commissioner, Al E. Christie, Democrat, 324; tax collector, R. M. Granville, Progressive; 249; city treasurer, Phyllis Gordon, Suffrage, 224; assessor, Grace Cunard, Suffrage, 224; chief of police, Laura Oakley, Suffrage, 305; police court judge, Jeanie McPherson, Suffrage, 215; alderman, Edna Maison, Suffrage, 275; fire commissioner, Margarita Fischer, Suffrage, 318; street commissioner, Jessalyn Van Trump, Suffrage, 208; board of censorship, Mae Costello, Suffrage, 260.

Perfects Developing Device

Charles A. Ziebarth, factory superintendent of The American Film Manufacturing Company, has perfected a device to automatically time development of positive prints so as to obtain a perfect print. Under the old system the developer was compelled to gauge his own time. The device in question, however, does away with any possibility of error and the result is a print timed to the fraction of a second and therefore perfect. The American has ever been in the vanguard of manufacturers aiming at clear, stereoscopic photography and its reputation will doubtless be further enhanced by the automatic timer. Mr. Ziebarth is the inventor.

Two Features Per Month

In future a two-reel feature of more than usual merit will be issued every other Monday by the American Company. With these releases will be marketed one, three and six sheet posters. Also single page heralds or dodgers.

The Motion Picture Exhibitors' League of American

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, Lock Box 15, Cincinnati, O.; Secretary. C. M. Christenson. 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Jackson. Mich.; Vice-Presidents, W. A. Pettis, Conneaut, O.; Wm. J. Sweeney, Chicago, Ill.; Ferd J. Herrington, Pittsburgh, Pa.; B. L. Converse, Owosso, Mich.; F. J. Rembusch, Shelbyville, Ind.; E. W. Waugh, Huntington, W. Va.; Orene Parker, Covington, Ky.; Geo. H. Wiley, Kansas City, Mo.; Chas. Rothschild, San Francisco, Cal.; Sidney Asher, New York, N. Y.; Fulton Brylawski, Washington, D. C.; L. F. Blumenthal, Jersey City, N. J.; H. C. Farley, Montgomery, Ala.; A. D. Saenger, Shreveport, La.; Thos. A. Brown, Iowa City, Ia.; W. H. Wasserman, Nashville, Tenn.; T. P. Finnegan, Dallas, Tex.; Carl Gregg, Tulsa, Okla.; Paul LeMarquard, Winnipeg, Can.; E. F. Tarbell, Tampa, Fla.; Geo. Osborn, St. Paul, Minn.; C. H. Phillips, Milwaukee, Wis.; Geo. F. Washburn, Boston, Mass.; Glenn D. Hurst, Reno, Nev.; E. Wayne Martin, Hutchinson, Kan.; J. E. Schlank, Omaha, Neb.; Julius Meyers, Charleston, S. C.; S. A. Arnold, Mena, Ark.; Hiram Abrams, Portland, Me.; O. T. Curtis, Pueblo, Colo.; Fred Abbley, Gulfport, Miss.; P. S. McMahon, New Britain, Conn.; S. Y. Merchant, Providence, R. I.; A. B. Campbell, Sedro Wooley, Wash.

Illinois Holds State Convention

More than two hundred exhibitors from all parts of the state attended the second annual convention of Illinois State Branch No. 2, of the Motion Picture Exhibitors' League of America, which was held in the Royal League Hall, 412 Masonic Temple, Chicago, Illinois, on Thursday, June 12. The convention was called to order by Julius A. Alcock, who acted as temporary chairman and at once proceeded to elect William J. Sweeney, of Chicago, chairman, and Sidney Smith, secretary. Chairman Sweeney announced that the convention had been called to elect delegates to the national convention to be held in New York City July 5 to 12, inclusive, and the gathering at once proceeded to ballot, with the following results:

Delegates—W. J. Sweeney, Chicago; Robert Levy, Chicago; Julius Alcock, Chicago; C. C. Whelan, Chicago; Aaron Jones, Chicago; A. Balaban, Chicago; M. Choynski, Chicago; John Miller, Chicago; H. A. Rubens, Joliet; F. W. Hartman, Chicago; R. O. Proctor, Chicago; S. Katz, Chicago; I. Gilder, Chicago; G. Henry, Chicago; A. Zahler, Chicago; I. Natkin, Chicago; and A. B. Boughan, Chicago.

Alternates—M. Hyman, Chicago; S. Levin, Chicago; F. Thielan, Aurora; R. Navagato, West Pullman; Miss I. Mertsky, Chicago; A. Powell, Chicago; Mrs. Fitch, Chicago; R. C. MacMullin, Joliet; Charles Abrams, Chicago; L. H. Frank, Chicago; F. O. Nielson, Chicago; W. Cadoret, Kankakee; J. McNarney, Chicago; C. H. Foster, Chicago, and H. A. Hill, Chicago.

In the cut which appears on this page all these delegates and alternates are shown with the exception of the following, who were unable to be present when the photograph was taken: Aaron Jones, S. Levin, Max Hyman, F. Thielan, F. O. Nielson and W. Cadoret.

Officers of Illinois State Branch, M. P. E. L. of A. Reading from left to right, sitting: Sidney Smith, Recording Secretary; Miss Sarah Colson, Financial Secretary; Julius Alcock, President; Robert Levy, Vice-President; William J. Sweeney, Treasurer, and Andrew B. Broughan, Council. Standing, left to right: Members of the Executive Committee, C. C. Whelan, chairman; I. Natkin, M. A. Choynski, J. D. Rose, H. A. Rubens, and F. O. Nielson.

Illinois Delegates and Alternates to New York National Convention of M. P. E. L. of A. Front row, left to right: I. Gelder, Mrs. E. Fitch, John Miller, George Henry, J. A. Alcock, Robert Levy, Wm. J. Sweeney, Mrs. I. Mertsky, A. Balaban. Middle row, left to right: C. H. Foster, R. Navagato, A. Zahler, Sam Katz, I. Natkin, M. A. Choynski, F. W. Hartman, C. C. Whelan, H. A. Rubens, R. O. Procter. Top row, left to right: George Moore, A. Powell, J. J. McNarney, L. Frank, Charles Abrams, H. A. Hill, A. B. Boughan and R. C. MacMullin.

Before adjourning two resolutions of importance were unanimously adopted. The first, which voices the choice of the Illinois State Branch for president of the League, read as follows:

Resolved, That brother W. J. Sweeney, national vice-president of Illinois and treasurer of the state branch, receive the unanimous and hearty support of the state delegates as a candidate for national president of the Motion Picture Exhibitors' League of America, and that we further pledge ourselves to use every honorable method to secure his election.

The second resolution has to do with the length of the programs given by league members and read as follows:

Resolved, That our delegates use their utmost endeavors to bring before the convention proper the three-reel problem, considered to be of vital importance to our League and members, and one of the principal objects of the state delegates' mission.

In discussing this second resolution with officers of the Illinois branch it was learned that the Illinois delegation is going to stand solidly for a three-reel show as the maximum limit for the house charging an admission of five cents, and hopes to get the national convention to take some action pending to fix this as a limit all over the country, as a continuance of the present policy of four, five, six and in some instances even ten reels for a nickel is sure to quickly sicken the public of pictures and result in the ultimate downfall of the business.

The Illinois delegation has arranged for a special train consisting of pullmans, buffet, dining and observation cars, which will leave the LaSalle Street depot Saturday morning, July 5, at 10:30 over the Lake Shore road and is due in New York City Sunday afternoon at 3:30. Large delegations from Minnesota and Wisconsin are expected to join the Illinois delegation in Chicago for the trip and other delegations will be picked up at South Bend, Elkhart, Toledo, Cleveland, Erie, Buffalo, Rochester, Syracuse and Utica. The special train will be profusely decorated, according to the present plans of the executive committee, which consists of C. C. Whelan, chairman; J. D. Rose, I. Natkin, F. O. Nielson, M. Choynski, John A. Duffin and H. A. Rubens, and all delegates will be provided with badges, banners and pennants. A large electric sign reading "M. P. E. L. of Illinois Special" is being prepared for the train and a rousing good time is looked forward to, both on the trip to New York and returning. The Illinois delegation is expecting to stop at Niagara Falls, returning, as well as at other points of interest.

Want Light Rate Lowered

The majority of Chicago exhibitors find themselves unable to compute their electric light bills with any degree of accuracy or even to determine how the bookkeepers of the Commonwealth Edison Company figure them, after they get the bill. The rate they are paying at present the most of the exhibitors believe to be highly exhorbitant, and an effort has been on foot for some time to effect a reduction. The latest move in the fight for a lower rate comes from Illinois State Branch No. 2, which mails out to its members a letter, which the recipient is asked to sign, and remail to his alderman, in the hope that the Chicago city council may be induced to take some action. The letter reads as follows:

The Moving Picture Exhibitors' League of America consists of about six hundred members engaged in exhibiting moving pictures as a business in Chicago. We are all users of electricity, both for lighting and power, to a greater amount proportionately than any other line of business, and under the method in use for charging for the consumption of electricity by the Commonwealth Edison Company we pay an excessive and exorbitant rate as compared to other users.

We would like you to use your best effort and endeavor to see that the rates are so adjusted that we may have an equitable and just rate as compared to other consumers.

We would suggest that the maximum demand rate as applied to moving picture exhibitors should be eliminated, as under its use we pay proportionately three times as much as any other consumers in Chicago.

Thanking you kindly in advance for the efforts that you will take to remedy this defect, as it affects the moving picture exhibitors, we remain,

Yours truly,

Convention Activity

From the number of letters being received by the national president it seems evident there will be a large representation from every organized state in the Union and Canada to the big national convention to be held in New York City beginning Tuesday morning, July 8, and closing Saturday night, July 12. The coming convention promises to be one of the big events to take place in New York this year and while New York is the second largest city in the world, the exhibitors are becoming so enthusiastic that the people of New York are beginning to sit up and take notice, and it has just dawned upon them what a big advertisement it will be for their city. Thousands of exhibitors will be there, and Grand Central Palace will entertain some of the most distinguished ladies and gentlemen of America and from abroad.

The address of welcome will be delivered by either Governor Sulzer or Mayor Gaynor and responded to by President Neff. Governor Jas. M. Cox of Ohio will deliver an address, also Senator Foraker, national counsel for the League, and Associate Counsel John J. Lentz. While this is the first exhibition of the arts of motion pictures ever given in this country, it will be complete in every detail and will be one of the big features of the convention.

This convention is expected to be one of the most pleasant and important ever held, on account of its magnificance, splendid entertainments and efficient, effective organization. The New York local committee is working hand in hand harmoniously with the national executive committee; it having everything prepared for the comfort and pleasure as well as business of the visitors. The ladies especially will be entertained. Committees have already been appointed to give the ladies special attention and provide pleasant entertainment for them. No one will be over-looked.

It is proposed on the last night to give a grand banquet and reception at Coney Island, right down where the waves of the sea come rolling in.

President Neff left Cincinnati last Friday, June 13, for New York, where he takes up his headquarters at the Imperial hotel, suite 423 and 425, on the parlor floor, where the latch string will be out to all exhibitors until after the big convention. Mr. Neff is in New York on the ground early, to help out the committees and assist in arranging to make everybody feel at home. All communications to the president should be addressed to the Imperial hotel, Thirty-second and Broadway, New York City, until after the convention.

Maryland Organized

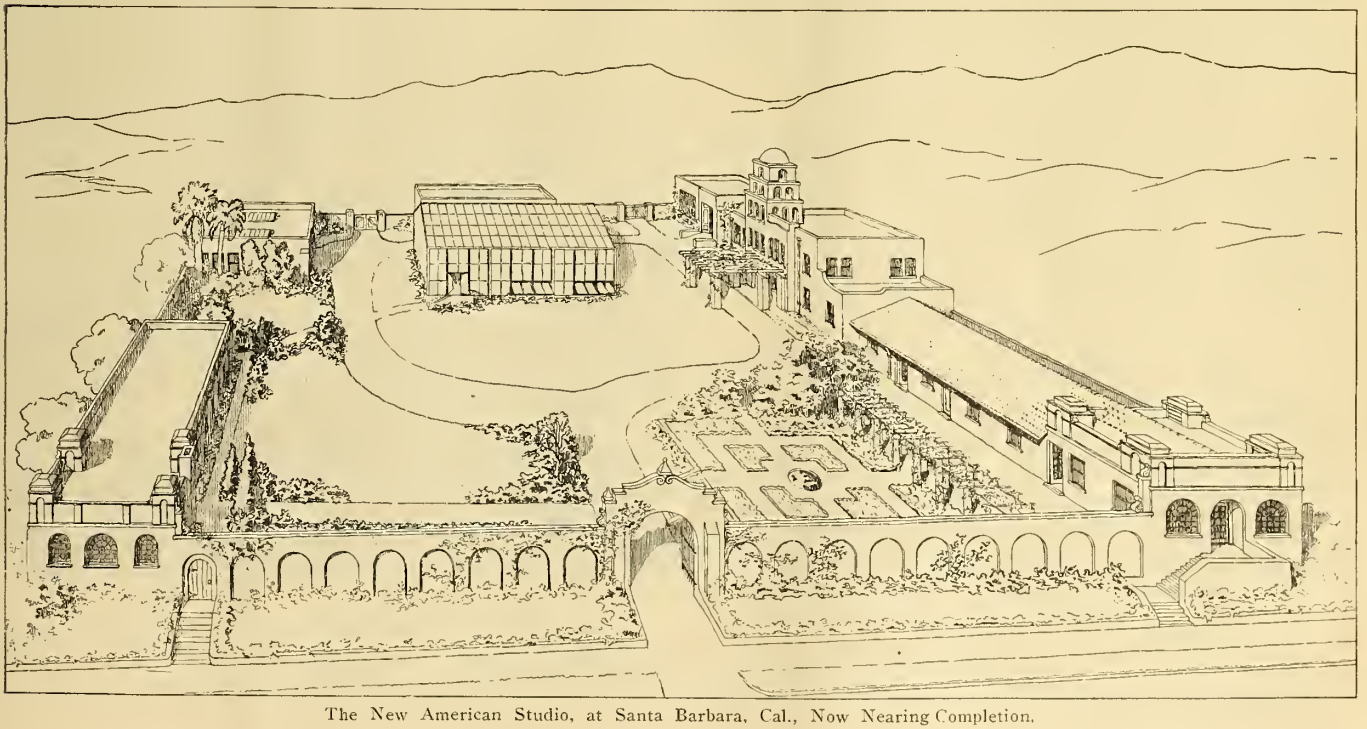
The new Maryland branch of the Motion Picture Exhibitors' League of America met at the Hotel Emerson in Baltimore Tuesday and Wednesday, June 3 and 4, and was permanently organized. At the head of the new organization is Marion S. Pearce of the firm of Pearce & Scheck, which now operates several motion picture theaters in Baltimore. Conspicuous at the sessions was M. A. Neff, national president, who gave valuable counsel to the infant organization, which gives promise of sturdy growth.

From all parts of Maryland came delegates—300 in all—some with their wives and daughters, and when they left for their homes Thursday it was with a much firmer grasp of the ideals of the motion picture business and with a determination to work for those ideals. Philadelphia, Wilmington (Del.) and Washington, D. C., also sent delegations.

The election of Marion S. Pearce was not unexpected, for he was practically the pioneer in the motion picture business in Maryland, and is not only popular but a man of great executive ability.

J. Howard Bennett was elected national vice-president, and the remaining offices were filled as follows: Oliver J. Allenbaugh, first vice-president; James J. Hartlove, second vice-president; Frank H. Durkee, secretary; Harry Moorehead, treasurer, and S. I. Rosenburg, sergeant-at-arms. All are Baltimore men, except Mr. Rosenburg, who conducts a theater at Annapolis.

Following the election an installation of officers



The New American Studio, at Santa Barbara, Cal., Now Nearing Completion.

took place, previous to a banquet on the roof garden of the Emerson, Wednesday night. Mr. Neff presented President Pearce a charter for the State organization. This entitled the Maryland association to be represented by six delegates and as many alternates in the National Convention, which will be held in New York, July 7 to 12.

The following delegates and alternates were then elected:

Delegates—I. Wertheimer, Cumberland; George List, Frederick; Isaac Ulman, Salisbury, and A. Anderson, Marion S. Pearce and William Fait, all of Baltimore.

Alternates—T. J. Bohannan, Bernard Depkin, Jr., William Kalb, Joseph Brodie, Harry Lewy and George Benjamin, all of Baltimore.

A committee, consisting of Marion S. Pearce, J. Howard Bennett and A. Anderson, was named to draw up by-laws and a constitution for the State league. The adoption of these will complete the organization, which was practically effected on June 4.

At the banquet Congressman J. Charles Linthicum spoke on "Motion Pictures From the Educational Standpoint," and pointed out the many ways in which the films tend to further and disseminate education more than any other medium.

National President Neff, who had created great enthusiasm on the opening day with a frank talk on the ideals of the business, supplemented his statements of Tuesday with good effect. Mayor's Secretary Robert E. Lee responded to the toast, "The City of Baltimore," and J. Thomas Lyon spoke on "Good Fellowship."

While the delegates to the congress gave much of their time to the transaction of business, the social end of the program was not overlooked.

On Tuesday the delegates and their wives gathered before the courthouse, where motion pictures were taken. They then entered waiting automobiles and were taken for a spin through picturesque Druid Hill Park and the suburbs.

At night there was a cabaret show and picture entertainment on the roof of the Emerson. On Wednesday morning the visitors were taken on a trolley trip to Bay Shore Park, on the Chesapeake, where animated views of individuals and groups were taken by Harry Lewy, whose Baltimore weekly films are winning favor rapidly.

Bromhead Succeeds Blache

Mr. A. C. Bromhead, who has been managing director of the Gaumont Company of London since its inception, that is fifteen years ago, has been appointed by the board of directors of the Gaumont Company of New York, vice-president and general manager of that company, to succeed Mr. Herbert Blache, who recently tendered his resignation from that position.

The Advance Motion Picture Company on Saturday last closed a contract for 4,000 foot educational film to be made for the Society for Electrical Development. This society has for its aim the bringing to the attention of the public at large of the many utilities in the electrical field which have been developed. The Society is maintained by subscriptions from the various manufacturers of electrical devices and central station plants throughout the United States.

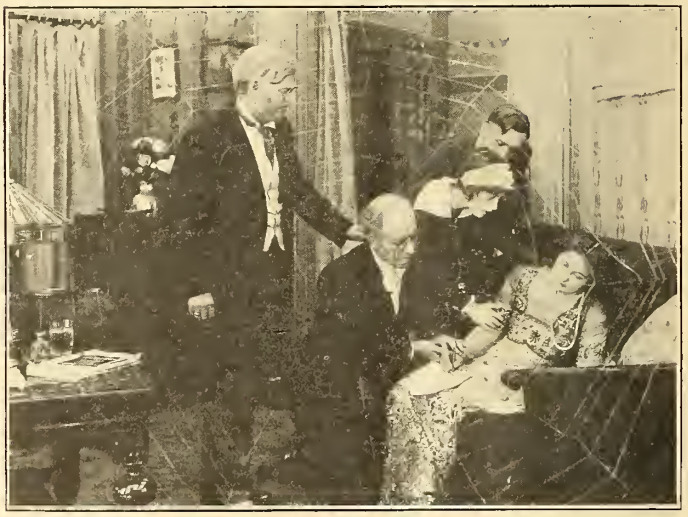
The Great Northern Film Company has removed from 70 Fourteenth street to the World's Tower building at 112 West Fortieth street.

The Tangled Web

The scenario for "The Tangled Web" was written by Garfield Thompson as a vehicle in which to introduce Rosemary Theby as a Reliance star. Her clever work as "Leone St. Regis" is said to fulfill every expectation.

Scene from Reliance's "The Tangled Web."

Miss Theby plays a designing woman who weaves a web about a boy when he is still in college; causes him to be expelled, lures him away from his mother's influence and, later, when he wants to cast her off, she shoots herself and, the shot merely grazing her temple, accuses Hugh of attempting her life. Convicted, he is sent to prison. Escaping from jail, he meets and marries a good girl, to whom he never tells the story of his past life. Leone meets him again and recognizes him. She schemes to get him into her power again by threatening to tell his wife what he has been. She meets the wife and accuses Hugh before her. But he tells the girl the truth and she believes in her husband. Leone works herself up into a frenzy and notifies the police, but before she can fulfill her object an attack of heart failure seizes her and realizing that she is very near death, the good that is in the worst of us comes to the fore and she writes her confession vindicating Hugh in the eyes of the world. Directed by Oscar C. Apfel, this picture is a notable strong production. Irving Cummings as Hugh, Miss Virginia Westbrook as Ruth, Ralph Lewis as her father and Sue Balfour as Hugh's mother, all do excellent work.



Scene from Reliance's "The Tangled Web."

A Diamond-S Potpourri

Interesting Items from Selig's

Novel Series of Animated Cartoons

For some months past the Chicago studios of the Selig Polyscope Company have been engaged upon the production of a novel series of pictures which will depict, in unique manner, the famous comic supplement character, "Old Doc Yak," specially drawn by his creator, Sydney Smith. Many attempts have previously been made to adequately show pen drawn cartoons in animated form, but the majority of these attempts have been far from successful. The Selig people are said to have perfected a method by which these results can be obtained. The series will be known by the title of "Seligettes" and will be numbered consecutively. For the present the series will be devoted to animated cartoon com-

Sidney Smith of the *Chicago Tribune*, creator of "Old Doc Yak."

edies drawn by Sydney Smith. If the series proves as popular as is anticipated, several of the country's foremost comic supplements artists will contribute to it. "Seligettes No. 1," the first subject in the series, will be released on July 8, as half of a comedy split reel. The title of the individual picture will be "Old Doc Yak." We are shown the artist Smith at work in the art department of a modern city newspaper. We see close-up views of his deft hand as it draws and rapidly inks in different views of the famed goat. Then we see "Doc's" face come to life, as it were, and go through a laugh provoking series of facial antics. Other views show the goat pursued by a persistent bee. The method by which "Doc" exterminates the insect furnishes many a laugh. These and many other agreeable surprises are contained in the animated part of the picture, and the whole is climaxed by a finis scene which can be readily called unique.

Thousand-Dollar Camera Wrecked

While Tom Mix, Selig star, was attempting to bull dog a steer, as an incident in a thrilling two-reel feature being filmed week before last by the Diamond S company, a thousand-dollar camera went to smash. The operator had placed his camera in one corner of the corral and Mix ran into the picture, lassoed the steer and then grabbed him by the horns in his attempt to bulldog the beast. The bull started straight for the camera with Mix clinging about its neck, head down. The operator made a frenzied attempt to save himself and his camera, but things were happening too fast for him to evade them all. When the dust had cleared away, Mix, the operator, and the bull disentangled themselves and the camera was found to be totally wrecked.

Just to show that he still had some nerve left, Mix again chased the bull into a corner and, after a little, was able to bulldog the resisting animal, while the hushed onlookers held their breath. A new camera was immediately ordered by telegraph and the picture was completed upon its arrival.

Council Favors Selig Zoo

Work on the enlarged "Selig Zoo of America," as it will be known, has already started in Los Angeles and the mammoth project is now an assured fact. The few obstacles that, for a time, threatened to stand in the way of successfully carrying out W. N. Selig's $1,000,000 venture, have been overcome, and the Los Angeles city council has placed its official stamp of approval upon the motion picture magnate's project. No sooner had Mr. Selig concluded his vast reality purchases attending the extension of the present grounds of the wild animal farm, near Eastlake Park, and had he engaged several expert landscape gardeners, then certain residents in the vicinity began a war which boded ill for the great project. While Mr. Selig was en route to Chicago, a petition was presented to the city council which sought to stop, not only the proposed enlargement, but also to exterminate the present zoo and farm. It seems that some of the nearby residents (possibly those who had not been able to sell their property to Mr. Selig), took exception to the jumble of noises that sometimes eminate from animal zoos. The city council gave the bill of complaint it's immediate attention and for a few hours it was an unpleasant outlook for an investor who had dropped over a half million dollars into that vicinity and had contracted for larger sums. But the council committee, after a thorough investigation, brought to light the fact that the proposed zoo and jungle land, when completed, will far surpass anything of its nature ever attempted in this country. As practically every city on the Pacific coast had made alluring propositions to Mr. Selig in an effort to obtain the zoo for their locality, the council was not long in recognizing its worth to the municipality, and, consequently, a clean bill was presented to the progress-

ive picture maker. The plans of the Selig Polyscope Company, in this connection, entail the erection of several studio stages on the farm in addition to spacious dressing rooms, carpenter shops, dark rooms, etc. At least two complete acting companies with competent directors will be quartered at this producing center under the general direction of a superintendent. This means that hereafter the majority of Selig films will be produced at the Edendale studios and the animal farm studios on the Pacific coast.

Selig Releases for Week of June 30

Away back in the venturesome days of the early forties when that ambitious argonaut, James W. Marshall, first discovered gold in the rivers of unexplored California, John Sutter, owner of "Sutter's Fort," was a power in the land. It was he who backed Marshall's successful expedition. "The Beaded Buckskin Bag," which will be released by the Selig Company on June 30, is a tale which incorporates these two historic characters. Hobart Bosworth plays the role of "Sutter."

A house divided against itself was one of the most common tragedies of the Civil War. In "Songs of Truce" the sentimental story of this period which the Selig Company release on the first day of July, the theme treats of two brothers who enlist in opposing armies. One dons the uniform of grey, the other wears the blue. They part in anger. A year later they meet on the same battlefield under a flag of truce. Later one returns home with the laurels of the victor, the other ill in the bitterness of defeat. It remains for their sweethearts to arrange a life long truce. This is finally accomplished and each starts to carve out a new fortune for his particular family.

On July 2, the Selig Company will release another of the now popular "Arabia" stories, under the title of "Arabia and the Baby." This occupies the first part of a split reel, the latter half of which is devoted to an educational subject entitled "The Sultan of Sulu," which shows this interesting potentate as he appears at home. In the first subject, "Arabia—The Human Horse" is shown in a remarkable series of equine accomplishments which are all interwoven in comedy drama.

What is more welcome, during the intense heat of July's tropical sun, than a photoplay of the Yuletide? "In God We Trust" is the title of Selig's release of July 3. It is a strong drama of the Christmas season in which a starving man is taught the moral which lies behind these words, "In God We Trust."

An appropriate release for the Fourth of July is that of the Selig Polyscope Co. who have selected for this purpose a western drama entitled "Sallie's Sure Shot." Tom Mix, William Duncan, Lester Cuneo and Myrtle Stedman combine to make this thrilling tale of dynamite and devotion strongly interesting.

The Pilot Company with head offices and plant at 120 School street, Yonkers, New York, has just opened a branch office in the Candler Building, 220 West Forty-second street, New York City.

In God We Trust, Selig Release July 3. Copyright 1913.

Who's Who in the Film Game

Facts and Fancies About a Man You Know or Ought to Know

THERE would never be any pictures on this page or any palaver running up and down the columns if it was left to the individuals whose portraits you see. This is a publicity business, only inasmuch as it pertains to the crowd out front waiting, with a coin or a ticket, to make the next show. There are many shrinking violets in the film firmament. Men identified with film activities are interested more largely in the films and the people who are to see films than they are in themselves. This is even true with the Germans, who believe in sticking together rather than to be stuck alone. And John R. Freuler isn't an exception in any of these particulars. In other words, when you see 'em here, it means that they have been taken by the scruff of the neck and dragged in.

For this is a play to a different audience—a crowd that is more interested for the moment in the men behind the films than they are in the men in the films. This audience is not being held out for the next show. The show is on here and now. The exhibition is John Rudolph Freuler of Milwaukee, U. S. A.

John Rudolph is western and wolverine in equal parts. He was born in Wisconsin and with one brief exception he has always lived there. The exception came when he established himself in Chicago and New York simultaneously and got all balled up in chasing back and forth between those two places. His home was transferred to the packing space under the rear seat of his automobile and it wasn't nearly ample enough for John, let alone the rest of his family. Living in a car that had to be parked on La Salle and Wall streets didn't fit into the scheme at all, so Milwaukee gave him back what he was losing.

The Name Rhymes With Oiler.

Mr. Freuler—the name rhymes with oiler—got the hunch to stick around in 1906, when he made a small investment in an "electric theater" in Milwaukee. The subject of film service was brought to his attention with a bang. He felt that his service needed something done to it and a closer view proved it. So he promptly set himself up as the Western Film Exchange. His idea of film service became popular and consequently profitable. Within a year he branched out with another exchange by the same name in St. Louis, and a little later, still another at Joplin, Mo. If you know anything about film rental business you know that a string of exchanges—western exchanges—would tax the energies of more than one man. Mr. Freuler was holding them off, but some crept into his organization, nevertheless; those being with his full sanction and all that—but he sold St. Louis about now to take on all of Joplin, which he moved to Kansas City. That left him both K. C. and the famous burg you've heard about. They were doing a regular land office business; or rather, something that beats it—a regular film exchange business.

In January, 1910, J. Rudolph bought the Calumet in Chicago and in August he had to determine whether he would run his own business or let somebody else run it. These were the days when G. F. was forming and decisions had to be made in a hurry. Mr. Freuler elected to run his own business and among the first moves he made was to get into the manufacturing end of it. He was active in forming the American Film Manufacturing Company, Chicago. It was then that the names of some of his associates began to appear in print. The American film was on the market September, 1910, which may have interest for those who have heard of the flying dutchman. And right there the western exchanges began buying independent films, playing heavy on the Flying A brand.

The following February Mr. Freuler and his western braves invaded New York with a Western Film Exchange. That was carrying coals to New Castle, but they have been nice bright coals and would burn if you toyed with them. New York got a number of good western men through this modest opening.

It would be difficult to list Mr. Freuler's various official titles. He's pretty much the whole show with his exchanges; he signs the checks at the American plant when Sam Hutchinson is'nt there; he is field marshall and aidedecamp of the Mutual Film Corporation; something or other with the Precision Camera Company and what more you will have to guess. For Freuler is there, if it started out west. He is one of the red-blooded if there are any and his hair is a beautiful blonde with a kink in it if he's excited.

John Rudolph Freuler was born November 17th, 1872, at Monroe, Wisconsin, but his school days were in Milwaukee. At thirteen he went to work, but he attended evening schools for five years, gathering in all sorts of credit marks and awards of merit and come-on certificates. What he wanted was what he got—all the learning possible with work plus. He finally wound up

in a blaze of glory with a solid day year at the Spencerian Business College. As early as 1893 he engaged in the storage, transfer and warehouse business and in 1900 he was doing a brokerage and real estate business. Mr. Freuler was married to Miss Augusta J. Golz in 1897. There are two daughters, Gertrude R. and Loraine M.

Mr. Freuler is a member of the Chicago Association of Commerce; the Elks; Kilbourn Lodge, A. F. and A. M. and the Milwaukee Automobile Club.

The New Life Target

As one of the features of the coming International Exposition of the Motion Picture Art, to be held in New York City, July 7 to 12, inclusive, a new device, called the life target, recently brought to this country, will be exhibited.

In the new and intensely interesting target shooting the marksman takes aim and fires in the usual manner, though at moving figures on a motion picture screen. In order to enable him to ascertain the exact accuracy or otherwise of his aim the picture is instantaneously arrested, and a spot of light appears where the screen was pierced by the bullet. After a few seconds the indicating spot disappears and the target screen moves on until the next shot is fired.

This result is secured by a most ingenious electrical and mechanical equipment, the chief part in which is played by a Kramer-Kapp relay (as used in automatic train signalling). A telephone transmitter, placed above the firing line, catches the sound of the rifle shot and actuates the Kramer-Kapp relay, which in turn controls a magnetic clutch and band brake on the kinematograph projector. The progress of the film through the machine is thus abruptly arrested, and there continues to be shown on the screen the identical picture (or, possibly, the next one, which is not sensibly different) at which the marksman fired.

The target-screen consists of two bands of stout paper mounted between vertical rollers and a third sheet, forming a stay, carried between horizontal rollers. The horizontal screen is shifted, by hand, once a day, or oftener if necessary, but the vertical screen is displaced by a fraction of an inch after every shot.

Simultaneously with the stoppage of the film in the projector, there is set in motion a timing dashpot which (after a regular period, usually ranging from five to ten seconds) releases the projector band brake and closes the circuit of a solenoid-rack feed which shifts the vertical target-screen. The indication of the last shot is thus obliterated, and the film continues to move forward through the projector, until, by another shot, the above cycle of events is repeated.

The light shining through the screen perforation during the indicating period is provided by flame arcs or other lamps mounted behind the screen, and out of the line of fire.

It is well known that, if the film be held stationary in the "gate" of an ordinary motion picture projector, for even a few seconds, it will catch fire, and to prevent this contingency in the present case, a motor-driven compressor is used to deliver a blast of cold air on to the film while it is in the gate. This precaution may be supplemented by the automatic lowering of a color filter (which acts as a heat screen) behind the film while the latter is stationary, but recent experiments show that even better results can be secured by the use of a fine wire gauze heat-screen.

Prominent Exhibitors

TREASURER of the Motion Picture Exhibitors' League of America is the title which J. J. Rieder now wears, though early in life he was satisfied to be an humble pedagogue. Maysville, Ohio, was his birthplace on August 27, 1854. Early in life music became his favorite hobby, and to this day he holds a teachers' certificate, issued by the College of Music of Cincinnati. Back in the days when he taught band music J. J. was so small in stature as to be almost a curiosity. On one occasion a rival bandman asked who the leader of a certain band might be, and, pointing to Rieder, a bystander replied, "Oh, the little devil with the red necktie." On another occasion when Rieder's band, then but eighteen months old, won a prize away from a twenty year old band, a riot nearly resulted. Rieder's fame spread, and many years ago the Edison people offered to lease him a traveling motion picture outfit if he would take the road with the new amusement device, but the offer was ignored, a fact which Mr. Rieder regrets to this day, as he sees clearly now that he might have been reaping the benefits long years ago of being a pioneer in the new amusement field. Manager Rieder was the proprietor of the first picture show in Owosso, Michigan, and within a year he had five competitors. He was a charter member of the Michigan State Branch of the League, and a delegate to the first national convention, where he was chosen national treasurer of that organization. Today he proudly asserts that he has done far more for the advancement of education with his pictures than he was able to accomplish during the years he spent as a school teacher, and every exhibitor will readily agree that this is easily possible.

J. J. Rieder.

LEE DUNCAN BALSLEY first saw the light of day in Boone county, Kentucky, in 1877. After the usual schoolboy trials and tribulations he became a member of the sales force of the International Harvester Company, working out of the Springfield, Missouri, office. An intimate friendship with H. M. Thomas, manager of the Aladdin (picture) and the Jefferson (vaudeville) theaters of Springfield, resulted in his resigning his position to become manager of the Aladdin theater, and there in 1911 he obtained his first experience in the motion picture game. A few months later Mr. Balsley helped to form the Aladdin Theater Company, which operated the Aladdin (picture), the Jefferson (vaudeville) and the Landers (legitimate) theaters, all located in Springfield. Naturally the creation of the M. P. E. L. of A. interested Mr. Balsley, and at the present writing he is treasurer of the Springfield local and vice-president of the Missouri State branch of the organization. Since April 1, 1913, he has been connected with the advertising department of the International Harvester Company's Chicago office, where much of the publicity work is done through the medium of motion pictures, though he still retains his Missouri interests. In the theaters conducted by him no cries from the candy butcher are heard, no smutty songs sung, and no low grade vaudeville sandwiched in between the films, for he doesn't believe in that sort of thing. To his notion the smutty songs, the poor projection and the bad orchestras need censoring far more than do the reels of film shown the patrons of our picture theaters. Mr. Balsley is a member of Elks Lodge 409 of Springfield, as well as a leading spirit of the Masons and Shriners orders of the "Show Me" city.

Lee D. Balsley.

Of Interest to the Trade

These Bought Kalem's Biblical Masterpiece

The General Film Company announces the following list of purchasers of state rights for Kalem's Biblical masterpiece, "From the Manger to the Cross" in five reels:

Arizona and California: W. H. Clune, 829 Van Nuys Bldg., Los Angeles, Cal. Colorado, Idaho, Iowa, Kansas, Missouri, Montana, Nebraska, Nevada, New Mexico, Oklahoma, North Dakota, South Dakota, Utah and Wyoming: A. D. Flinton, 205 Commerce Bldg., Kansas City, Mo. Florida and Georgia: Montgomery Amusement Company, Jacksonville, Fla. Illinois: W. W. Watts, 216 S. 5th St., Springfield, Ill. Indiana and Michigan: Indiana & Michigan Amusement Company, 114 S. Michigan Street, South Bend, Ind. Wisconsin: Hall & Lynch, (E. R. Lynch), 112 N. La Salle St., Chicago, Ill.; Maine, New Hampshire and Vermont: S. B. Leland, Montpelier, Vt.; Oregon: Globe Theater Company, Portland, Ore.; Texas: E. T. Peter, 1709 Main Street, Dallas, Texas. Washington: Clemmer Theater Company, Seattle, Wash. Minnesota: Paul Brown, c|o Rogers Hotel, Minneapolis, Minn. North Carolina, Tennessee and Virginia: S. A. Lynch, Atlanta, Ga. Alabama and South Carolina: Montgomery Feature Film Company, Jacksonville, Fla. District of Columbia: A. Brylawski, Cosmos Theater Bldg., Washington, D. C. Kentucky: Gem Theater Company (Mr. Sherman Arn and T. D. Buckley), Maysville, Ky. Louisiana: General Film Company, 840 Union Street, New Orleans, La.

O. F. Doud Joins George Kleine

Omer F. Doud, for the past two years connected in various capacities with The American Film Manufacturing Company, severed connection with that company last week to assume new duties as publicity manager for George Kleine. Mr. Doud is well known to the trade. While in the American's employ he had charge of publicity, was editor-in-chief of the scenario department and handled much other work. He is an ex-newspaper man and brings a splendid reputation and experience to George Kleine. Mr. Doud was a reporter on the Chicago Inter Ocean, Kansas City Star and St. Louis Republic and also edited several trade papers, including The American Florist, Chicago Banker and Agricultural Advertising, published by the Taylor-Critchfield Advertising Co. In addition to representing Eastern papers in Chicago, in an advertising way, Mr. Doud opened and had charge of The Sherman & Bryan Advertising Agency, was a copy-writer for that concern, and was a constant and well known contributor to such advertising periodicals as Printers' Ink and Judicious Advertising.

Many Edison Installations

The following Edison installations were made during the week ending May 31: Three Underwriters' Model "B" to Kleine Optical Co.; two Improved Exhibitions to Kansas City Mch. & Supply Co.; one Exhibition to R. F. Long, Doland, S. D., through General Film Co., Minneapolis, Minn.; one Underwriters' Model "B" to General Film Co., St. Louis, Mo.; one Underwriters' 1913 Model to Mutual Film Corporation, Spokane; two 1913 Models to Mutual Film Corporation, Grand Opera House, 8th Ave. and 23rd St., New York City; two 1913 Models to General Film Co., Omaha, Neb.; one Underwriters' Chicago Model to General Film Co., Minneapolis; one Improved Exhibition Model to Elite Theater, Mansfield, La., through Wagner Film Amusement Co., Shreveport; one Model "B" to Present and Caesar, Chippewa Falls, Wis., through General Film Co., Minneapolis, Minn.; one Exhibition to Mutual Film Corporation, Cincinnati; two 1913 Models to Kansas City Mach. & Supply Co.; one Model "B" to Mutual Film Corporation, Atlanta; two 1913 Models to Kleine Optical Co.; one Underwriters' Chicago Model to George Breck; one 1913 Model to Kansas City Machine & Supply Co.

Feature Film Purchasers

Arthur Wirtenberg of Schenectady, who is showing "The Great Aerial Disaster" in New York State, is negotiating for "The Shadow of Evil." The Attractive Feature Film Exchange of Philadelphia have begun well with "The Dread of Doom" and have also obtained many bookings on "The Fatal Grotto." The Monarch Feature Film Company of Kansas City, Mo., will show "The Dread of Doom" in their territory. E. T. Peter of Dallas, Texas, has purchased another print of "The Great Aerial Disaster." A. Bradley of Chicago has purchased rights on "The Great Aerial Disaster" for Wisconsin and nearby states. Sol Lesser, of the Golden Gate Film Exchange, while in New York, renewed his standing order with Itala for all of their features. W. B. Schram of Detroit, Mich., encouraged by his success with "The Palace of Flames," has purchased rights for Michigan on "The Great Aerial Disaster." L. R. Frank, one time with the Gaumont Co., now with the Sedig Feature Film Company, is negotiating for the purchase of "Tigris" rights in Minnesota, North and South Dakota, and C. Lalumiere of Montreal will rent Itala's The Shadow of Evil" in Canada.

Pathe's Weekly Twice a Week

Licensed exhibitors throughout the country will be interested to learn that Pathe's Weekly will be issued twice a week in the future, beginning with the week of June 23. There will be a Weekly on Monday, June 23, and another on Thursday, June 26, although this double service will not be inaugurated west of the Mississippi until the week of June 30. The St. Louis exchange will be considered in the eastern territory because of the fast and frequent train facilities thereto. After the first week, of course, all exhibitors will be able to get the two Pathe's Weeklies every week. Pathe Freres have installed a printing plant of their own and will supply the exhibitors with posters for the Weeklies, direct. These posters will be mailed on a three months' subscription

basis and the posters will be based on a sliding scale, varying according to quantity. This new poster service applies only to the two Weeklies. The A. B. C. Company will continue to make the posters for five Patheplays every week. The addition of a second Weekly reel will increase the output of Pathe Freres to seven reels per week, exclusive of multiple reel subjects. Besides giving the exhibitors an opportunity to book two Weeklies every week, Pathe Freres say, the new arrangement is particularly attractive for all concerned because the news of the world in both reels will be three and four days earlier than was previously possible. To successfully carry out this new policy the staff of cameramen employed on the Weekly has been doubled and now comprises some twenty-four expert photographers so that there will be no dearth of interesting items for both Weeklies.

Mary Garden Writes for Doll

Mary Garden has written for an "Alkali" Ike doll. Not the Mary Garden we all know, but nevertheless, a Mary Garden. The Mary Garden we speak of is a little girl, seven years old, who lives in Bangor, Me. Her mother read her a story in one of the Bangor papers, in which the child learned that the Essanay Film Manufacturing Company was selling "Alkali" Ike dolls on horses. Mary became very enthusiastic and wrote to the film company, explaining that she had saved sixty-three cents and would like them to send her an "Alkali" Ike doll. The company has forwarded to this little photoplay fan a doll mounted on a horse, gratis. The Essanay Company hope that Mary will receive as much enjoyment out of the doll, as they did in receiving her beautiful letter.

George Kleine Now in Europe

Mr. George Kleine, the world's greatest importer of pictures, is now in Europe where he is arranging for a line of foreign subjects which, it is hinted, will make "Quo Vadis?" seem one of the many, instead of being the present "last word" in Motion Pictures. Mr. Kleine's plans are a secret and no advance information as to names of the subjects he expects to release this year is obtainable, but his intimates are well enough informed to expect some tremendous things from the present trip to Europe.

Kinemacolor Elects Officers

At a meeting of the Kinemacolor Company of America, held on June 12, Henry J. Brock was made chairman of the board of directors, and A. P. Barnard, at present chairman of the executive committee, was elected president and general manager. W. H. Hickey, general manager of the Natural Color Kinematograph Company of London and London representative of the Kinemacolor Company of America, who has been in New York for the past four weeks, will shortly return to London. Plans which have been for some time under way for the formation of a large Kinemacolor producing company, which shall produce Kinemacolor pictures for Kinemacolor companies throughout the world, have been practically consummated, and Mr. Brock will return with Mr. Hickey to London in the interests of this project.

Lieblers and Vitagraph Unite

A deal has been consummated whereby the Vitagraph Company of America and the Liebler firm, for a long time important theatrical producers, will join forces to make motion pictures. The new company will be incorporated as the Liebler-Vitagraph Company and will start work at the Vitagraph studio in Flatbush as soon as practicable. This deal is an important one both in the moving picture and theatrical field. It combines the skill, resources and experience of one of the world's largest film companies, a firm which is a member of the Motion Picture Patents Company, and one of the foremost producing concerns of America. Neither company will abandon its present work. The Vitagraph Company will keep right on making pictures and releasing them through the General Film Company and the Lieblers will keep right on in the theatrical business. But all plays controlled by the Lieblers which are thought suitable for motion picture purposes will be turned over to the Vitagraph Company for production as soon as it is felt that the gross income from the play in question will not be lessened by putting it in motion pictures.

Among the first plays to be filed will be "The Christian," in which Viola Allen is expected to take part. "The Daughter of Heaven" and "Joseph and His Brethren" are also well adapted for motion picture work, but the last mentioned attraction will probably be presented on the stage next year and not be turned over for pictures so soon.

The length of the films it is understood will depend on the need of each play produced. They will probably run from two to six reels. It has not yet been decided whether the coming films will be released through the General Film Company, sold on a special basis under a licensing agreement with the Motion Picture Patents Company, or put out as a theatrical attraction and booked as such.

Some New Wrinkles

Two of the companies releasing through the Mutual program present some innovations in their latest releases which, if judged by the enthusiasm with which the exhibitors greeted them at the first showing in Chicago, are going to be exceedingly popular both with exhibitors and with the public. Thanhouser's "Snare of Fate" opens with a view of James Cruze and Florence LaBadie as they look in real life which dissolves into a view of these two popular players made up for the roles they are to play in the following two-reel subject. Reliance adopts a new sort of sub-titles in their "Half a Chance" and as the play goes along and new characters are introduced we are informed through short sub-titles just who the new people are and the names of the players who enact them. Both of these innovations caused much comment among the exhibitors and all of it seemed to be of a favorable sort. Doubtless the manufacturers will continue the new sort of announcements and sub-titles, as a regular thing, when they discover how popular it is.

Brevities of the Business

PERSONAL NOTES.

SIX years ago Frederick A. Keller was spending his evenings calling on the motion picture exhibitors of St. Louis, Missouri, and his days as office manager for the O. T. Crawford Film Exchange Company, but all that hard work he put in was not wasted, for on May 12 of this year he opened the St. Louis office of the Mutual Film Corporation as its general manager. Fred was born on April 12, 1877, and leaving grammar school at twelve years of age, became office boy of the Continental Printing Company. The ambition that was even then stirring within him led him to take a business course at night school, and four years later he might have been found as a city salesman for the Frederick Printing and Stationery Co. Later he went into advertising work and established a highly successful business. The position of manager of the Crawford Film Exchange followed some few years later and after making that concern one of the most profitable and largest in the United States, he was appointed general manager of the company, and later resigned to act as director of the various O. T. Crawford theatrical enterprises. The many personal friends and acquaintances whom he made in those days are today numbered among the customers of the corporation with which he is now identified, and he daily goes on adding new ones. Mr. Keller is a member of the Masonic Order, West Gate Lodge No. 445, also of the Royal Arcanum, Chevalier Council, and one of the most popular exchangemen of the country.

Fred'k A. Keller.

H. Z. Levine, on his "boosting Solax" trip west, spent a day in Chicago and found time to pay a visit to MOTOGRAPHY'S editors.

C. Lang Cobb, Jr., and Agnes Egan Cobb postal regards from Boston, together with the information that they are touring in their new Reo car.

E. M. Roskam, who ever has something new to relate about the Commercial Motion Pictures Company, dropped in Saturday from New York with a bona fide invitation for MOTOGRAPHY'S advertising manager to share a box with him at the Cubs' game.

Carl Ray, picture king of Muskegon, Mich., has disposed of his five large picture houses in Muskegon and will betake himself to his favorite state, that of California, where he already has large real estate interests. Mr. Ray says it is possible that he may enter into the manufacture of picture films in Los Angeles—but more of that later. The Paul J. Schlossman Company was the purchaser of Mr. Ray's Amuse, Elite and Majestic theaters in Muskegon, and the Lyric and Orpheum houses were disposed of to Joseph A. Richter.

John Steppling's avoirdupois and big smile will be missed by his friends at the Essanay studio, for John has taken himself and his talents to the Famous Players' studio, where he has started work in the company, supporting Mrs. Fiske in "Tess of the Durbervilles."

Edward Lux, formerly of the Universal Exchange at Washington, has taken full charge of the Buckeye Film Exchange at Cincinnati.

Agnes Egan Cobb has taken exclusive charge of the Union Features department at the Eclair office and will distribute features far and near.

Herbert Blache is now in partnership with his wife, Madame Alice Blache, and the Solax Company will hereafter have the benefit of their joint guidance, under which they expect to release one feature a week instead of one a month.

W. L. Roubert of the Vitascope Company received a rousing welcome from his son Matty of the Powers Company when he arrived recently at the Pacific Coast studio where Roubert senior went on a business trip.

Frank M. Wiltermood, a member of the Universal's scenario department, probably has solved the problem of harmless ammunition, which at the same time will appear realistic in motion pictures.

Baby Early, one of the two famous "Powers" Kids, who is acting under Director Harry C. Matthews at the Powers Photo Plays, Inc., studios at Hollywood, has always been with Mr. Matthews. She is six years old and has been playacting for three years. The other day Early was inattentive and Mr. Matthews told her to imagine she was sweeping a room and had to throw a broom down and run right into the scene so as to be natural. Early looked around and cried: 'Well, why don't you get me a broom. I can't work without atmosphere."

W. Hanson Durham, the scenario editor at the Western Vitagraph, has sufficiently recovered from his accident to go to the studios each day. He has not the full use of his leg yet, and will long remember his first visit to the Photoplayers Club, for it was whilst entering the door to the club that he stumbled and fell.

Douglas Cooper celebrated his taking charge of the Canadian Kinemacolor offices by signing contracts for exclusive service with the Imperial theater, Montreal, and the new house in St. Johns, N. B., to open on July 1.

Walter Parr, a capable member of Director James Kirkwood's Victor Company, and brother of Albert Parr, the well-known tenor, died after a two weeks' illness. Mr. Parr was a large, athletic man, and the picture of robust health. When he caught a slight cold during the recent filming of "The Kidnapped Train," at Dover, N. J., he laughed at the solicitude of his friends. However, pneumonia developed and despite the efforts of the attending physicians he died. His loss will be keenly regretted by a host of friends.

Glen White has returned to America after a six months' sojourn in Europe. He comes back to the Universal banner under contract to head the new Eastern Powers Stock Company, which will have its headquarters at the Coytesville studios. Mr. White has a great following among patrons of the silent drama, gained through his excellent work as leading man of the Gem brand.

Miss Clara Joel, general understudy during the past season for "Within the Law," and who will assume the leading role for one of the touring companies of that production in the fall, signed a contract with the Northern American Feature Film Company whereby she is to be featured in pictures by that concern during the summer.

Miss Constance Crawley, who is taking the leads with Director J. Farrell Macdonald's company at Hollywood, is a great lover of the water. She was born and brought up at Chiswick on the river Thames and spent much of her time in either a boat or a punt. Miss Crawley's mother still lives at Chiswick and Miss Crawley runs over every once in a while to see her. At one time Miss Crawley and seven other young ladies formed a "ladies' eight" and used to go out on the river regularly. They never raced; just did it for a pastime.

Miss Leah Baird has resigned from her position as leading woman with the Vitagraph Company, to join King Baggot of the Imp Company in Europe, where she will play opposite Mr. Baggot in a series of pictures which will be produced in England. This series will take up in detail much of the important history of the British Empire, and will be staged in localities where salient events of the English dynasty of the last two hundred years actually occurred. Herbert Brenon will direct the taking of the pictures.

Jay Morley, who is acting under the direction of J. Farrell Macdonald at the Powers Photo Plays, Inc., was with Sells Fapaugh for one season, and says that he can never get away from the curious lure of the circus, the ever changing scene and the variety of it all. Mr. Morley has put in a lot of time with stock companies and has appeared in vaudeville.

Stuart Holmes has been added to the Ramo stock company. Mr. Holmes comes from the Kalem Company and will be seen to his best advantage in two forthcoming Ramo releases.

Harold Lockwood, who played the leading role in "The Capture of Aguinaldo," has been nicknamed "the Claude Eclair of the Universal forces." In the scene where he leads the American scouts up the rocky canyon sides he looks just like the hero pursued by Desperate Desmond.

Miss Rose Evans, who has become well known through her many appearances in Selig Photodramas, is now a regular member of the company playing character parts.

Mack Sennett handles his new "smoke buggy" like he would a refractory "extra." The other day the blamed thing refused to move and Mack spoke kind and gentle words to it such as he is wont to whisper in the ear of one of his supers when they display particularly rare intelligence.

William H. Hickey, European representative of the Kinemacolor companies of America and Canada, and general manager of the Natural Color Kinematograph Co., Ltd., of England, is

in New York arranging a schedule of productions for the allied corporations.

"Doctor" Robert Leonard, the popular leading man of Director Otis Turner's company, is showing his versatility and administering first aid to the injured. When a candidate for the Universal team, which is being formed to enter the Southern California League, is injured he is rushed to "Doctor" Leonard's dressing-room hospital where the "Doctor" and his assistant, Harry Weil, rub the bruised spot with alcohol and cover the bruises with benzoine.

E. J. Martin, scenic artist of the Pilot Company, is now prepared for summer sport. He has just bought a 22 ft. 5 H. P. motorboat. Some class, eh?

Courtney Foote of the Vitagraph Company was declared to be the handsomest and most competent actor seen on the screen by the students of the Allen Academy of Arts, Hartford, Conn. A vote was taken and Mr. Foote was a winner by 806 out of 1,007 votes.

Ned Burton, formerly a member of the vaudeville team, Burton and Brookes, has become a member of the Pathe company and will play a line of comedy character parts with that stock company.

James C. Young, Clara Kimball Young, Maurice Costello, Georgia Maurice (who is Mrs. Costello off the screen), William V. Ranous, the director, Mrs. Ranous, Steve Smith, business manager, Harry Keepers, camera man, Gene Mullin, scenario expert, and the Costello children are home again after a six months' tour of foreign ports where a number of films were procured. A longer stay was planned on, but a telegram sent from the home office called them home and back to Flatbush they came.

C. Lang Cobb, Jr., is the busy man here, there and everywhere throughout New York. He can't get around town quickly enough so he rides—rides in a big red car and gets the orders.

Larry McGill of Reliance has returned from a short trip to Mauch Chunk, Pa., which he calls "The Switzerland of America." Larry found some beautiful scenery and succeeded in getting a coal mine explosion that was realistic enough even to satisfy his leading man, Alan Hale.

Anna Little and Snowball, the beautiful white horse of the Broncho and Kay-Bee outfit, are inseparable. Her command over the animal is really remarkable and they make a pretty picture, appearing in practically all the Kay-Bee and Broncho pictures.

L. S. Williams, for twenty-three years photographic expert of the United States Department of Agriculture in Washington, D. C., is now head of the Universal new educational department. Mr. Williams will continue to make his headquarters in Washington, where he is assured the fullest co-operation of the United States Government in his new work.

H. Kohler, the man in charge of the laboratories of the Powers Photo Plays, Inc., is very proud of his department. He has superintended its fitting and states that he has everything that man could wish for in order to insure successful work. Mr. Kohler worked for four years for Seligs and was with the Universal in the East for one year, and has served with the Reliance and the Bison, all of which experience has fitted him for his position.

D. F. Whitcomb, scenario writer, has left the Universal to write as a free lance. Mr. Whitcomb has turned out excellent work for the Universal and also for Lubin, and he carries the good wishes of his companions with him.

Joe Burke, the comedian with Director Harry C. Matthews, is an old vaudeville actor and is known wherever sketches have been presented. Everyone who sees the well-known "Powers Kid" pictures knows Joe Burke, who is generally a forlorn father or a misjudged man of some sort. Joe is a great story teller and can keep a company going all by himself.

J. W. Hartman, who has been playing in an all star cast at the Lyric theater, New York, in "Arizona," is back again with the Pilot Company.

Theresina D'Angelo, who has the leading woman's part in "The Fatal Grotto," is a new member of the Itala company. Issuance of two Itala films instead of one a month has caused the Turin Company to enlarge its company. Forthcoming features will show a number of new faces and conspicuous by her beauty and dramatic merit as well as by her unfamiliarity to the screen is Signorina D'Angelo, who has one of the proudest names in Italy. Her family owns one of the most beautiful villas on Lake Como. The signorina is independently wealthy and gives to charity the money she earns in motion picture work.

George A. Magie, salesman for the Pilot Company, is making a trip to different exchanges throughout Pennsylvania and District of Columbia, boosting the "Pilot" brand.

Joseph Singleton, author, lecturer, traveler, actor and all around good fellow, is at present doing character leads for Director Otis Turner in pictures of the famous Rex brand. Mr. Singleton's first appearance in moving pictures was in the role of the American engineer in the "Tarantula," with Miss Jennie MacPherson. Mr. Singleton before joining the ranks of the moving picture stars was well known on the stage in England, Australia and America.

Miss Myrtle Stedman, the leading woman of the Selig Colorado-Arizona Company, recently sang at the funeral of a well-known and much-liked young miner, who had been crushed to death in one of the mines near Prescott, Ariz. Some time previous to this Miss Stedman, who possesses a rare contralto voice, obliged the management of the mine by singing in the open air to the employees of the mine. The miners were so pleased that they shortly afterward presented her with a unique present. When the young miner was crushed in a shaft slide in the mine he was told that he would not be able to live more than forty-eight hours. He then sent for Miss Stedman and asked her if she would sing at his funeral.

Douglas Cooper has been appointed manager of the Kinemacolor Company of Canada, Ltd., with general offices at 94 Bay street, Toronto, Ont. Although a native of Ogdensburg, N. Y., Mr. Cooper is a pioneer picture man in Canada, having opened the first Laemmle film exchange in Montreal, and afterwards representing George Kleine. He was manager of the Ontario district for the General Film Company, and afterwards handled Kinetograph interests in Toronto. Mr. Cooper has been suppliyng Canada with pictures since 1898 and believes that Kinemacolor will be the cap sheaf to his harvest in the Dominion.

Miss Lillie Barrington of the Pilot Company, who sailed for a four months' tour of Europe, returned to America on the 17th of June, on account of the sudden death in Berlin of her traveling companion, Mrs. W. A. Wright, of 12 West Seventy-first street, New York City.

Edwin Wallock, an actor of long experience and wide acquaintance, had been engaged to play leading heavy roles and character parts in Selig's Chicago company.

Frank D. Ormstom, head scenic artist of the Universal, and his assistants recently scored a big success in depicting the body of a drowned man floating in the main sewer of a big city. A hole was dug in the ground and covered over with a darkened arch, the top of which was painted to represent the bricks of a sewer. A manhole in the arch allowed sunlight to be reflected inside from a mirror. The ground-hole was filled with water, the actor simulated a floating body and the sunlight was thrown on his face, making a highly realistic picture.

Miss Alma Russel and Miss Harriet Notter are two recent additions to the Selig Company. Miss Notter will appear to good advantage in several new pictures in which she essays the ingenue parts.

Lottie Pickford, now with the Pilot Company, decided to spend Decoration Day automobiling through the country. According to her schedule she was to be at home again at 11 p. m. of that day. A "blowout," however, changed this schedule just twelve hours and Miss Pickford barely managed to get her makeup on for work at 1 p. m.

J. H. Brinnell of B. B. Pictures, Glasgow, Scotland, came to America to learn American methods of the film game. He is in Chicago at present, where he has made an inspection of the loop picture theaters and found them model specimens of their kind.

Supply Sales Dept., Kleine Optical Co. F. L. Hough, Mgr.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
6-7	A Timely Interception	Biograph	1,000
6-7	The Ring	Cines	750
6-7	When John Bolt Slept	Edison	1,000
6-7	Broncho Billy's Capture	Essanay	1,000
6-7	The Tragedy of Big Eagle Mine	Kalem	2,000
6-7	The Great Pearl	Lubin	1,000
6-9	The Final Judgment	Essanay	2,000
6-9	The Legend of Lover's Leap	Lubin	1,000
6-9	The Bachelor's Baby	Vitagraph	1,000
6-10	Two Little Kittens	Edison	1,000
6-10	The Shadowgraph Message	Essanay	1,000
6-10	Violet Dare, Detective	Lubin	1,000
6-10	Dad's Little Girl	Selig	1,000
6-11	The Pawnbroker's Daughter	Kalem	1,000
6-11	The Rose of May	Selig	1,000
6-11	His House in Order	Vitagraph	1,000
6-12	The Well	Biograph	1,000
6-12	The Stolen Chain	Melies	500
6-13	Brought to Bay	Kalem	1,000
6-13	Papita's Destiny	Lubin	1,000
6-13	The Governor's Double	Patheplay	2,000
6-13	The Jealousy of Miguel and Isabella	Selig	1,000
6-13	An Infernal Tangle	Vitagraph	1,000
6-14	Death's Marathon	Biograph	1,000
6-14	Apples of Sodom	Edison	1,000
6-14	The Ranch Fued	Essanay	1,000
6-14	The Gypsy's Brand	Kalem	1,000
6-14	The Wine of Madness	Lubin	1,000
6-14	Alone in the Jungle	Selig	2,000
6-16	The Switch Tower	Biograph	1,000
6-16	The Rival Engineers	Cines	2,000
6-16	The Wheel of Death	Kalem	800
6-16	When Lillian Was Little Red Riding Hood	Selig	500
6-16	The Silver Cigarette Case	Vitagraph	1,000
6-17	The Twin Brothers	Edison	1,000
5-17	Out of the Beast a Man was Born	Lubin	1,000
6-18	The Attorney for the Defense	Kalem	1,000
6-18	The Weaker Mind	Lubin	2,000
6-18	The Sacrifice	Patheplay	1,000
6-18	Mrs. Hilton's Jewels	Selig	1,000
6-18	The Drop of Blood	Vitagraph	1,000
6-19	The Rustler's Spur	Essanay	1,000
6-19	A Father's Love	Lubin	1,000
6-19	The Lure of the Sacred Pearl	Melie's	500
6-19	The Outlaw's Love	Patheplay	1,000
6-20	The Evil Thereof	Edison	1,000
6-20	A Brother's Love	Essanay	2,000
6-20	Fear	Essanay	1,000
6-20	His Redemption	Lubin	1,000
6-20	The Fighting Lieutenant	Selig	500
6-21	The Mothering Heart	Biograph	1,000
6-21	Mary Stuart	Edison	3,000
6-21	Love's Old Sweet Song	Edison	1,000
6-21	On the Brink of Ruin	Kalem	1,000
6-21	From Ignorance to Light	Lubin	1,000
6-21	The Jury's Verdict	Patheplay	1,000
6-21	'Arriet's Baby	Vitagraph	1,000
6-23	The Detective's Trap	Kalem	1,000
6-23	Rustic Hearts	Lubin	1,000
6-23	The Lion's Bride	Vitagraph	1,000
6-23	The Snare of Fate	Vitagraph	3,000
6-24	Where Shore and Water Meet	Edison	980
6-24	Across the Rio Grande	Essanay	1,000
6-24	The Marshal's Capture	Selig	1,000
6-25	Easy Payments	Essanay	1,000
6-25	The Struggle	Kalem	2,000
6-25	The Hunger of the Heart	Patheplay	1,000
6-26	In Diplomatic Circles	Biograph	1,000
6-26	The Other Woman	Lubin	1,000
6-26	The Sultan's Dagger	Melies	1,000
6-26	When Men Forget	Selig	1,000
6-26	Her Sweetest Memory	Vitagraph	1,000
6-27	A Villain Unmasked	Eclipse	2,000
6-27	Fortune Smiles	Edison	1,000
6-27	Witness "A-3 Center"	Essanay	1,000
6-27	The Cloak of Guilt	Kalem	1,000
6-27	A Western Romance	Selig	1,000
6-28	Her Mother's Oath	Biograph	1,000
6-28	Broncho Billy's Strategy	Essanay	1,000
6-28	Out of the Jaw's of Death	Kalem	1,000
6-28	The Love Test	Lubin	1,000
6-28	The Second Shot	Patheplay	1,000
6-28	The Trapper's Mistake	Patheplay	2,000

COMEDY.

6-9	Red Hicks Defies the World	Biograph	500
6-9	Othello in Jonesville	Edison	1,000
6-9	The Rube and the Boob	Kalem	500
6-9	The Scheme of Shiftless Sam Smith	Kalem	500
6-9	Sweeney and the Fairy	Selig	1,000
6-10	Max's First Job	Pathe	700
6-10	Cutey Tries Reporting	Vitagraph	1,000
6-11	Beau Crummel and His Bride	Edison	1,000
6-11	The Star	Essanay	1,000
6-11	His Lordship's Romance	Patheplay	1,000
6-11	A Regiment of Two	Vitagraph	2,000
6-12	Cinderella's Gloves	Essanay	1,000
6-12	Nearly in Mourning	Lubin	500
6-12	The Professor's Predicament	Lubin	500
6-12	The Artist's Dream	Patheplay	1,000
6-12	The Fate of Elizabeth	Selig	500
6-12	His Tired Uncle	Vitagraph	500
6-12	Capers of Cupid	Vitagraph	500
6-13	The Mysterious Stranger	Essanay	1,000
6-14	For Mayor—Bess Smith	Patheplay	1,000
6-14	Does Advertising Pay	Vitagraph	1,000
6-16	Her Royal Highness	Edison	1,000
6-16	Bob Builds a Boat	Lubin	400
6-16	Silance for Silance	Lubin	600
6-17	Annonymous Love	Essanay	1,000
6-17	Taming a Tenderfoot	Selig	1,000
6-17	The Coming of Gretchen	Vitagraph	1,000
6-18	He Would Fix Things	Edison	650
6-18	Hilda Wakes	Essanay	1,000
6-19	The Rise and Fall of McDoo	Biograph	500
6-19	Almost a Wild Man	Biograph	500
6-19	The Gold Brick	Selig	1,000
6-19	Bunny's Dilemma	Vitagraph	1,000
6-20	Cupid's Lariet	Kalem	500
6-20	Smoked to a Finish	Kalem	500
6-20	Delayed Proposal	Vitagraph	500
6-21	Alkali Ike and the Hypnotist	Essanay	1,000
6-23	A Compromising Complication	Biograph	500
6-23	Mister Jefferson Green	Biograph	500
6-23	A Taste of His Own Medicine	Edison	700
6-24	At the Telephone	Lubin	400
6-24	The Zulu King	Lubin	600
6-24	No Sweets	Vitagraph	1,000
6-25	How Did it Finish?	Edison	980
6-25	The Knight of Cyclone Gulch	Kalem	500
6-25	Curing Her Extravagance	Kalem	500
6-25	Papa's Dream	Selig	500
6-25	Jack's Chrysanthemum	Vitagraph	1,000
6-26	The Divided House	Essanay	1,000
6-26	Clarence the Cowboy	Patheplay	1,000
6-27	Bob Buys An Auto	Lubin	400
6-27	The Beaut from Butte	Lubin	600
6-27	One Good Joke Deserves Another	Vitagraph	1,000
6-28	Circumstances Make Heroes	Edison	600
6-28	One Over on Cutey	Vitagraph	870
6-28	Cloisonne Ware	Vitagraph	130

EDUCATIONAL.

6-6	Birds and Animals of Brazil	Patheplay	500
6-6	Manila Normal and Public Schools	Selig	500
6-12	The Birth of a Butterfly	Selig	500
6-19	Diving for Pearl Oysters at Thursday Islands	Melies	500
6-20	The Burial of a Rich Cbinaman	Patheplay	500
6-20	Fancy Poultry	Selig	500
6-20	Yokohama Fire Department	Vitagraph	500
6-24	The Carrier Pigeons	Patheplay	700
6-24	How a Blossom Opens	Patheplay	300
6-27	The Spotted Elephant Hawk Moth	Patheplay	600
6-28	The Fly	Edison	400

SCENIC.

5-29	Scenes in Manila	Selig	500
5-31	Interesting Scenes Abroad	Cines	1,000
6-16	Shooting the Rapids on the Pagsanjan River in the Philippine Islands	Selig	500
6-17	A Tour Through Touraine	Patheplay	700
6-17	Rbodes (Asiatic Turkey)	Patheplay	300
6-20	Antibes (France) and its Environs	Patheplay	250
6-20	Monuments and Cascades of Rome	Patheplay	250
6-23	The Pyramids and the Spbinx, Egypt	Edison	300
6-25	The City of Gold	Selig	500
6-27	Athens	Patheplay	400

TOPICAL.

6-16	Pathe's Weekly No. 25	Patheplay	1,000
6-16	Governor Johnson of California	Kalem	200
6-18	Civic Parade, New York City	Edison	350
6-23	Pathe's Weekly No. 26	Patheplay	1,000
6-23	The Kentucky Derby at Churchill Downs	Selig	1,000
6-26	Pathe's Weekly No. 27	Patheplay	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
6-16	The Soul of a Thief	American	2,000
6-16	Annie Laurie	Reliance	1,000
6-16	The Ghost of Seaview Manor	Dragon	1,000
6-16	Without Reward	Nestor	1,000
6-16	Silver Threads	Gem	1,000
6-17	The Snare of Fate	Thanhouser	2,000
6-17	In Love and War	Bison	2,000
6-17	A Call from Home	Crystal	1,000
6-18	From the Shadows	Broncho	2,000
6-18	The Dream Home	Reliance	1,000
6-18	The Call of the Road	Ramo	1,000
6-18	Apache Love	Nestor	1,000
6-18	Fortune's Pet	Eclair	2,000
6-19	The Great Unwashed	Gaumont	1,000
6-19	A Child of the Hills	Pilot	1,000
6-19	Unwritten Law of the West	American	1,000
6-19	The Sorrows of Israel	Imp	3,000
6-19	The Scar	Rex	1,000
6-19	A Story of the Mexican Border	Frontier	1,000
6-20	The Failure of Success	Kay Bee	2,000
6-20	Cast Thy Bread Upon the Waters	Lux	940
6-20	Strangers from Nowhere	Solax	1,000
6-20	The Banker's Sons	Majestic	1,000
6-20	Behind the Times	Powers	1,000
6-20	His Daughter	Victor	1,000
6-21	The Rosary	Reliance	1,000
6-21	Marine Law	American	1,000
6-21	Love's Shadow	Ambrosio	2,000
6-21	Women and War	Bison	2,000
6-21	Shanghaied	Great Northern	994
6-22	The Boy from the East	Eclair	500
6-22	The Stolen Idol	Rex	1,000
6-23	A Husband's Mistake	American	1,000
6-23	The House of Pretense	Reliance	1,000
6-23	A Sister's Devotion	Dragon	1,000
6-23	His Mother's Love	Imp	1,000
6-23	Poleon, the Trapper	Nestor	1,000
6-23	Every Inch a Hero	Gem	1,000
6-24	King Rene's Daughter	Thanhouser	2,000
6-24	The Politician	Majestic	1,000
6-24	The Demon of Destruction	Gaumont	2,000
6-24	The Guerrilla Menace	Bison	2,000
6-24	Out of the Past	Crystal	1,000
6-25	The Transgressor	Broncho	2,000
6-25	The Worth of Man	Ramo	1,000
6-25	Partners	Nestor	1,000
6-25	The Badge of Policeman O'Roon	Eclair	2,000
6-26	The Angel of Death	Imp	1,000
6-26	The Burden Bearer	Rex	1,000
6-26	The Squaw Man's Reward	Frontier	1,000
6-27	The Seal of Silence	Kay Bee	2,000
6-27	The Lost Combination	Thanhouser	1,000
6-27	The Message to Heaven	Solax	1,000
6-27	The Spell	Powers	2,000
6-27	Brother and Sister	Victor	1,000
6-28	The Tangled Web	Reliance	3,000
6-28	Dead Men's Shoes	American	1,000
6-28	The Exploits of the Randin Gang	Ambrosio	2,000
6-28	Dora	Majestic	1,000
6-28	The Flying Circus	Great Northern	3,000

COMEDY.

6-15	An Expensive Drink	Crystal	500
6-15	Her Joke on Belmont	Crystal	500
6-15	He Slept Well	Eclair	500
6-15	The Pretender	Rex	1,000
6-16	The Jealousy of Jane	Imp	1,000
6-16	The Waiter's Picnic	Keystone	1,000
6-17	Beautiful Bismark	Majestic	1,000
6-17	Mixed Pickles	Gaumont	500
6-18	Friendly Neighbors	Powers	1,000
6-18	Romeo in Pajamas	Solax	1,000
6-19	The Tale of a Blackeye	Keystone	500
6-19	Out and In	Keystone	500
6-19	Willie Wants to Ride a Horse	Mutual	500
6-20	Aladdin's Awakening	Nestor	500
6-20	Dad's Surprise	Nestor	500
6-21	Filmographic Cartoons by Hy Mayer	Imp	1,000
6-21	When Lena Struck New Mexico	Frontier	1,000
6-22	The Eye of Krishla	Thanhouser	1,000
6-22	Sidetracked by Sister	Majestic	1,000
6-22	The Smuggled Laces	Crystal	500
6-22	Will Power	Crystal	500
6-23	A Bandit	Keystone	500
6-23	Peeping Pete	Keystone	500
6-25	The Merry Widow	Solax	500
6-25	The Dynamited Dog	Solax	500
6-25	It Happened at the Beach	Powers	500
6-25	The $10,000 Bride	Powers	500

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Ramo.
TUESDAY: Majestic, Thanhouser.
WEDNESDAY: Broncho, Mutual Weekly, Reliance, Ramo.
THURSDAY: American, Mutual, Keystone, Pilot.
FRIDAY: Kay-Bee, Thanhouser.
SATURDAY: American, Reliance, Ambrosio.
SUNDAY: Majestic, Thanhouser.

Date	Title	Maker	Length
6-26	His Crooked Career	Keystone	800
6-26	When the Cat's Away	Gaumont	1,000
6-26	Funnicus Tries His Luck at Love	Mutual	500
6-26	Calamity Anne Takes a Trip	American	1,000
6-26	An Innocent Conspiracy	Pilot	1,000
6-27	Sammy, the Scorcher	Lux	455
6-27	Oh! You Unbreakable Doll	Lux	495
6-27	Professional Jealousy	Nestor	1,000
6-28	Cupid's Score	Great Northern	1,067
6-28	Fun in Film by Hy Mayer	Imp	500
6-28	Leo's Great Cure	Imp	500
6-28	An Eastern Cyclone at Bluff Ranch	Frontier	1,000
6-29	The Modern Lochinvar	Thanhouser	1,000
6-29	One Round O'Brien Comes Back	Majestic	1,000

EDUCATIONAL.

6-12	Gathering Tea in Indo-China	Mutual	500
6-14	The War of the Beetles	Imp	500
6-15	Scorpions	Eclair	500

SCENIC.

6-17	By the Sad Sea Waves	Gaumont	500
6-19	Through Greece	Mutual	500
6-26	Through the Land of Sugar Cane	Mutual	500
6-22	The South of India	Eclair	500

TOPICAL.

6-18	Animated Weekly No. 67	Universal	1,000
6-18	Mutual Weekly No. 25	Mutual	1,000
6-18	Gaumont Weekly No. 66	Gaumont	1,000
6-25	Animated Weekly No. 68	Universal	1,000
6-25	Mutual Weekly No. 26	Mutual	1,000
6-25	Gaumont Weekly No. 67	Gaumont	1,000

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DRAMA.

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A Charitable Deception	Kinemacolor	

COMEDY.

An Awkward Mixup	Kinemacolor	2,200
The Golliwog's Land	Kinemacolor	1,260
A Narrow Escape	Kinemacolor	

EDUCATIONAL.

The Zoological Gardens at Rome	Kinemacolor	1,210

SCENIC.

Coming Champions. Athletic Games of U. of Penn.	Kinemacolor	1,170
Pennsy's Pageant. First Annual Athletic Pageant	Kinemacolor	1,225

MISCELLANEOUS FEATURES.

Date.	Title.	Maker.	Length.
	Cleopatra	Helen Gardner Features	5,000
	The Mystery of the Corner House	Great Northern Special	3,000
4-15	Tigres	Itala Features	4,000
	Mexican Conspiracy Outgeneraled (Satax)	Warner's Features	3,000
5-15	The Dread of Doom	Itala Features	3,000
	Their Lives by a Thread (Satax)	Warner's Features	3,000
	The Eye of a God (Pyramid)	Warner's Features	3,000
6-15	The Fatal Grotto	Itala Features	2,000
	James K. Hackett in Prisoner of Zenda	Famous Players	4,000
	The Man in the White Cloak	Great Northern Special	3,000
	Zingomar III	Union Features	3,000
	The Wife of Cain	Helen Gardner Features	
	Satan	Ambrosio Feature	3,000
	When Men Hate (Gene Gautier)	Warner's Features	3,000
	In the Claws of the Vulture	Ambrosio Feature	3,000
	In the Toils of the Devil	Monopol	2,500
	In Touch With Death	Gaumont	3,000
	Zoe, or A Woman's Last Card	Hecla	3,000
	Her Supreme Sacrifice	Warner's Features	3,000

DAILY EXCLUSIVE RELEASES

(Independent)

MONDAY: Dragon.
TUESDAY: Gaumont.
WEDNESDAY: Solax, Gaumont.
THURSDAY: Gaumont.
FRIDAY: Solax, Lux.
SATURDAY: Great Northern.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Nestor, Gem.
TUESDAY: Bison, Crystal.
WEDNESDAY: Animated Weekly, Eclair. Nestor, Powers.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Imp, Bison, Frontier.
SUNDAY: Crystal, Eclair, Rex.

THE LATENT SPARK

The manhood and courage lying dormant in Ed. Wilbur needed only the incentive of his sweetheart's love to arouse him to action.

RELEASE DATE, MONDAY, JANUARY 27, 1913

BUILDING THE GREAT LOS ANGELES AQUEDUCT

The most stupendous engineering project ever undertaken by a municipality, $30,000,000 expenditure entailed.

RELEASE DATE, THURSDAY, JANUARY 30, 1913

WOMEN LEFT ALONE

A psychological drama of absorbing interest and beauty.

One and Three Sheet Posters

RELEASE DATE, SATURDAY, FEBRUARY 1, 1913

THREE A WEEK

ALL PHOTOGRAPHICALLY BEAUTIFUL

American Film Manufacturing Company

CHICAGO

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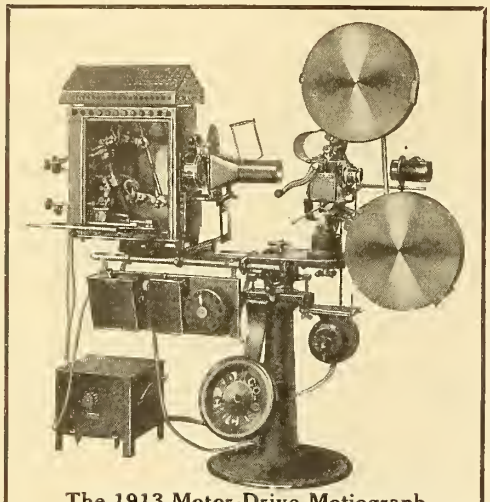

The 1913 Motor-Drive Motiograph

THE PROOF—WE CANNOT EXCEED DEMAND

Every factory begins its year by estimating its output and hopes to exceed the estimate. Few do.

Every manufacturer endeavors to get ahead a few machines—We cannot—The orders come in so fast we can just "break even"—Orders vs. Shipments.

Our orders have exceeded our estimate 20%.

Our force has worked overtime for three months to enable us to "hold our own."

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MUTUAL FILM CORPORATION - - - - - - - Dallas
CALEHUFF SUPPLY CO. - - - - - - - - Philadelphia
R. D. MARSON M. P. COMPANY - - - - - - - Boston
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FEATURE FILM & CAL. LIGHT CO. - - - - Pittsburg
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AND ALL BRANCHES OF THE GENERAL FILM COMPANY

"A NIGHT OF TERROR"

With Edgena DeLespine and a Strong Cast

WEDNESDAY, JANUARY 15th

"THE WHEEL OF FATE"

OR

"TRAPPED BY SCIENCE"

A Powerful Dramatic Offering in One Reel and Seventy-Six Scenes

COMING

"THE OPEN ROAD"

In Two Reels—with Gertrude Robinson

AND

"THE BELLS"

In Two Reels—With Edward P. Sullivan

THE MUTUAL PROGRAM

RELIANCE

The Reliance Studios

540 West 21st St., NEW YORK

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Choice Territory Unsold and Unplayed for

Saint George *and the* Dragon

COPYRIGHTED 1912—3 REELS

Southern New York State
West Virginia
Virginia
North Carolina
South Carolina
Nebraska
Oklahoma
Colorado
Wyoming
North Dakota
South Dakota
Utah
Idaho
Montana
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Select a group of two or three of these States which you wish to work in and wire us for cash price on same with film.

Time is now ripe for big money making with this feature.

St. George and the Dragon is a brilliant, novel, pleasing, thrilling drama of love, chivalry and adventure, made by the famous **Milano Film Company** producers of Dante's Inferno and Homer's Odyssey.

A Milano film masterpiece in 3 reels, with exclusive rights to a large section of populous territory at a price less than charged for mediocre "features" alone.

Owners of this film are reaping profits! Will put you in communication with owners for reference.

We supply pictorial one sheets, three sheets, eight sheets, set 14 large photos, art booklets, heralds, dodgers, slides.

CROWN FEATURE FILM CO.

145 W. 45th St. NEW YORK

Tell the advertiser you saw it in MOTOGRAPHY.

LUBIN FILMS

CLEAR AS A BELL

JANUARY 27

THE GUIDING LIGHT

TWO REEL SPECIAL

Peter Fife is the lighthouse keeper at Casco Bay. He has a beautiful daughter of 17, who is blind. Harry Barbour loves her. He has been saving all the money he can to have an operation performed on her eyes and he gives the money to Fife. One day Dick Drayton tries to steal the money, and being caught by Peter is severely thrashed. Dayton in revenge succeeds in putting out the lamp in the lighthouse. The keeper discovers it and attacks Drayton but is overpowered by a blow upon the head. Marie discovers her father and he tells her about the light. Though blind she gropes her way to the tower and lights the lamp just in time to save a fishing smack containing her lover and his crew from being dashed upon the rocks. Marie's reward for the fearful experience comes when the operation is performed and her eyesight is restored and Harry's reward is the hand of the heroine of Casco Bay. This beautiful story features Harry Meyers and Marie Weirman.

January 20—"LITERATURE AND LOVE"
Featuring Ormi Hawley.

January 21—"WHO IS THE SAVAGE"
A Dramatic Indian Picture.

January 23—"THE OLD OAKEN BUCKET"
Featuring Harry Meyers.

January 24—"MAKING A BASE BALL BUG"
How a Fan Was Made.

January 24—"PIZEN PETE"
A Joke on the Bad Man.

January 25—"THE INSURANCE AGENT"
Featuring Arthur Johnson and Lottie Briscoe.

January 27—"THE GUIDING LIGHT"
Two Reel Special.

January 27—"THE GIRL OF SUNSET PASS"
A Pathetic Story of the Golden West.

January 28—"ON THE THRESHOLD"
A Thoughtless Wife Sees Her Fault.

January 30—"WHAT'S IN A NAME"
A Peculiar Mixup of Names.

January 30—"SHE MUST ELOPE"
An Old Maid Story, Very Funny.

January 31—"THE HOUSE IN THE WOODS"
Rebellious Love Rewarded.

February 1—"PRIVATE SMITH"
An Excellent Army Story of the Mexican Border.

LUBIN MANUFACTURING CO., Philadelphia, Pa.

The Thanhouser Three-a-week

(Released Sunday, January 19th)

The Commuter's Cat and a Few Million Birds

A fine split-reel, the main feature of which is a very funny story based on a commuter's desire to get rid of an unwelcome parcel, which persists in sticking to him, and on an exchange of bundles on the train. A few flying things are shown in the closing subjects.

(Released Tuesday, January 21.)

The Girl Detective's Ruse

A stirring tale of a pretty sleuth's adventures among the counterfeiters. It is our best effort yet in the detective story line. It doesn't feature gun-play so much as mind-play. You see the clever brain of the girl detective extricating her from difficulties and dangers.

(Released Friday, January 24th.)

Her Fireman

He is a brave proposition, who hesitates not to risk his life when he finds the life of her protege-from-the-streets in danger. And it is not an ordinary rescue scene. Everything about the picture, every scene in it, is away from the ordinary "fire-film" with the made-to-order rescue situation. And it grips you in proportion.

(Released Tuesday, January 28th)

A "Perfect Publicity" Picture; The Dove in the Eagle's Nest

A two-reeler from the historical novel of Mrs. Yonge. Two-column cuts for newspaper or circular use, 40 cents, from STANDARD ENGRAVING CO., 560 7th Ave., New York City. Slides 40 cents apiece, from NOVELTY SLIDE CO., 20 E. 14th Street, New York City. Illustrated heralds $2.50 per thousand from HENNEGAN & CO., Cincinnati, Ohio. Two one-sheets and a three-sheet at YOUR EXCHANGE. Scenes from Thanhouser features: 12 photos, 8x10 in., $2.00 the set, from KRAUS MFG. CO., 14 East 17th Street, New York City. Cuts of Thanhouser players, 40 cents apiece from STANDARD ENGRAVING CO., 560 7th Ave., New York City.

Thanhouser Film Corporation, New Rochelle, New York

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The World of motion pictures — exchange men, exhibitors and public — says "GIVE US ECLAIR"

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IN TWO REELS **OUT JAN. 23rd**

HERE ARE THE OTHER LATEST WINNERS

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THE GALLOP OF DEATH

Suspense, strength and action are combined here in a powerful story. It is handled with an artistic touch.

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AFTER THE SHIPWRECK

A Paris Eclair drama. Strong situations, beautiful settings and magnificent acting. It has the "punch."

Tuesday, January 28th

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A prodigal son drama of American business that rings true and pulls at the heart strings.

We have Photos of our American Company and we Publish a Bulletin of Live News every two weeks, which will be sent to your theatre for the asking.

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is our offer to you. The withdrawal of certain brands of film from our program has no effect upon our future plans or policy.

We maintain our slogan THE EXHIBITOR BE PLEASED and consequently you may expect five new brands at an early date

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Every one of Film Supply quality — Every one selected with painstaking care. And, among others, still the people's favorites

Gaumont---Comet---Itala---Prairie
Great Northern---Lux---Solax---Pilot
Gaumont Weekly---Great Events

EXCHANGES

Applications from responsible and experienced exchange men, to handle our program, will be considered.
Bond must be furnished and protection to exhibitor guaranteed.

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EVERY MONDAY
NEW POSTERS THAT PULL
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Ornamental Theatres
PLASTER RELIEF DECORATIONS
Theatres Designed Everywhere
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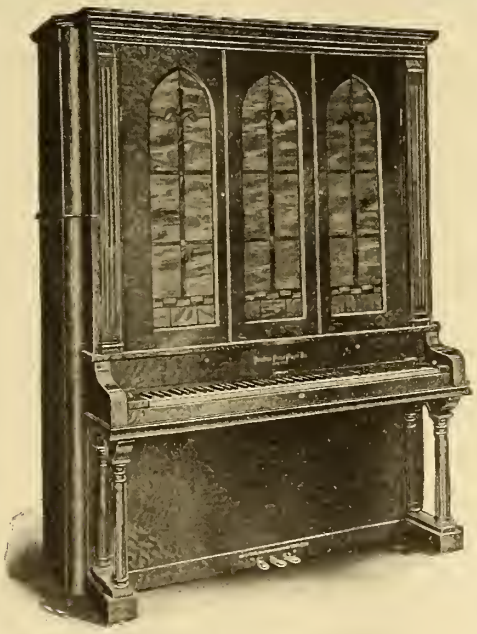
as shown in the illustration, was specially designed to meet the requirements of the better class of Moving Picture Theaters, thereby dispensing with the orchestra. It has proven its value wherever used. It is no experiment, for it has passed that stage long ago.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Write
for names and addresses of users of these instruments and learn from first hands more about them.

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for descriptive literature and name of nearest dealer where same can be heard.

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¶ We will take motion pictures of any industry in this country and arrange them so your salesmen can carry and show a realistic moving picture of actual performances of your product to prospective buyers.

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International Educational and Industrial Film Co.

First National Bank Building

CHICAGO

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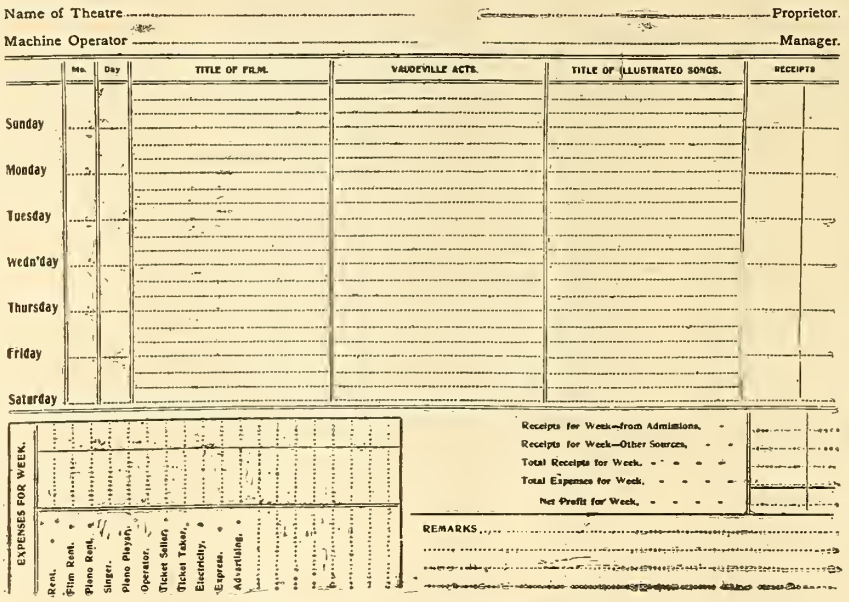
The accompanying facsimile reduction shows a page from Pyle's Business Record for moving picture and vaudeville theatres. The book contains 104 large pages of ledger paper, sufficient for two years' business.



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The Only Lenses Exact in Focal Length To Within $\frac{1}{100}$ of An Inch.

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The superior quality of **GUNDLACH PROJECTION LENSES** is recognized by the leading makers of machines and they will be supplied to order in place of the ordinary lens equipment at very little increase in price.

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GUNDLACH PROJECTION LENSES are used by the Kinemacolor Company of America because they must have the best.

IT'S ALL IN THE LENS

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EVERY MONDAY
NEW POSTERS THAT PULL
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MAKE YOUR LOBBY DISPLAY ATTRACTIVE

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I'm Coming!

—I'm coming!

—I'm a CALIFORNIA film.

—A new one.

—Made in the very best motion picture studio in the whole Land of Sunshine.

—You never knew I was on the way, never had the SLIGHTEST idea, DID you?

—And yet they've been working on me for a long time.

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—No, just MERITORIOUS!

—I shall whisper some more to you in the next issue.

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—This week I shall simply tell you my name.

—It's "Royal"

Add a line to your inquiry, thus: "I saw it in MOTOGRAPHY."

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ESSANAY FILM MFG. CO., 521 First National Bank Bldg., Chicago.
ITALA FILM COMPANY OF AMERICA, Columbia Theater, New York, N. Y.
KLEINE, GEORGE, 166 N. State St., Chicago, Ill.
LUBIN MFG. COMPANY, Philadelphia, Pa.
RELIANCE STUDIOS, THE, 540 W. 21st St., New York, N. Y.
SELIG POLYSCOPE CO., 20 E. Randolph St., Chicago.
THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

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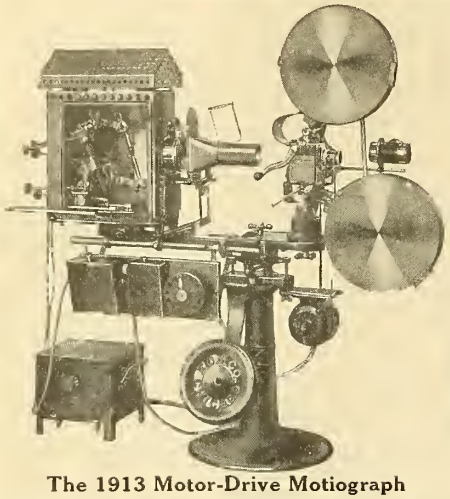

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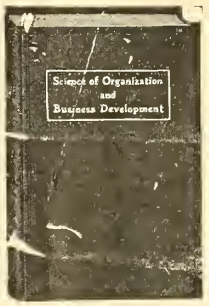

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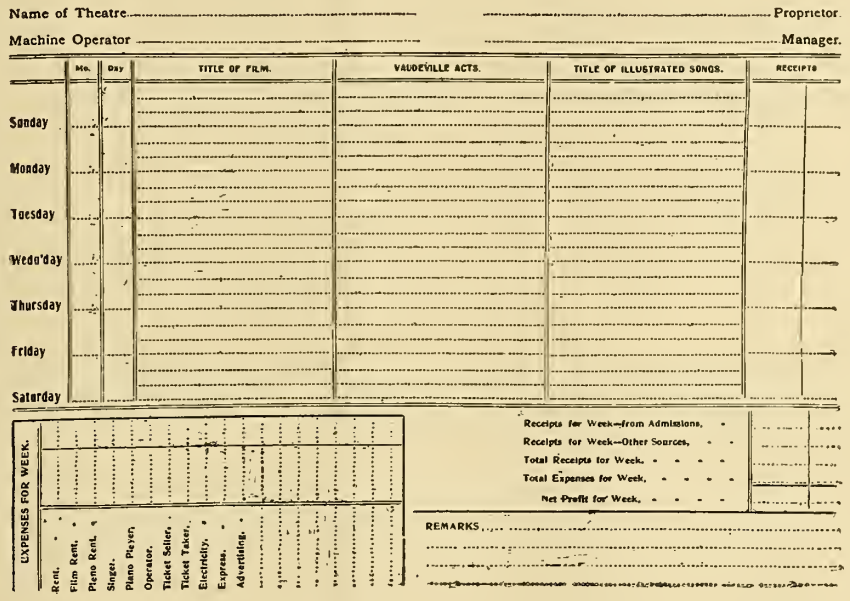

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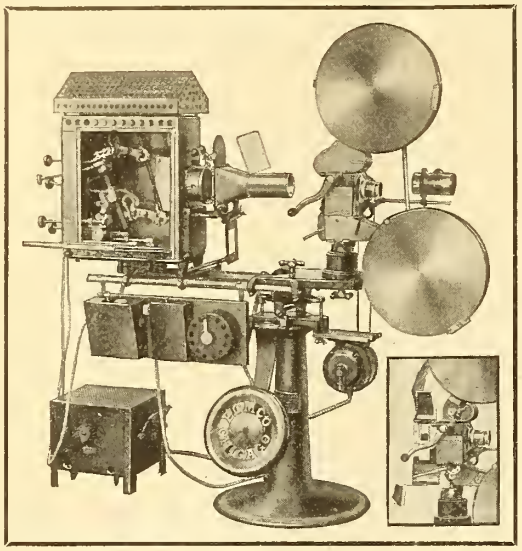

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(Released Sunday, Feb. 2)

His Uncle's Wives

and

The Seven Ages of An Alligator

This is just the subject to open "Feature February" with—a split-reel containing a side-splitting farce and an unusual life-study of an unusual animal. The first picture pictures the predicament of a young artist who loses a very dear uncle resident in Turkey, who wills his wives to aforesaid nephew. And the nephew is an engaged young man! Suppose his fiancee should hear! The story is a comedy riot.

(Released Tuesday, Feb. 4)

When The Studio Burned

This is the last word in Thanhouser enterprises—a film on their own fire. And it is a vivid depiction, too, since it is based on the startling newspaper stories that were flashed to a thousand American cities on the afternoon of January Thirteen, Nineteen Thirteen. The press of the whole country, therefore, printed an advance synopsis of this film for you. We hold right to that synopsis, not even forgetting the well-worded rescue of the Thanhouser kidlet by Marguerite Snow.

(Released Friday, Feb. 7)

While Mrs. McFadden Looked Out

and

Los Angeles the Beautiful

You will like Mrs. McFadden mainly because you know her type so well. Likely you have her right next door. Leaning out of her window, she is a neighborhood landmark. No one passes below but she doesn't know it. The Window Gazer of this particular picture loses her daughter, household goods and life, almost, but still she looks out. The subject at the end was especially prepared by our California Art Photographers. Coming, Sunday, February 9—*A Comedy Sensation*—"Good Morning, Judge."

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The Experiences of an American Girl in France
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January 27, 1913. **Lubin. Two Reels.**

Peter Fife, keeper of the light at Casco Bay, lives alone with his 17-year-old daughter, born blind.

Harry, the girl's lover, saves all of his scant salary and gives it to Fife for an operation to restore Marie's sight. Dick Drayton is caught in the act of stealing the money and soundly thrashed. Bent on revenge he extinguishes the light. Marie, through her quick wit and fortitude,, restores the light, thereby saving Harry and his companions, who are in danger of being dashed on the rocks in the darkness.

The brave girl's reward comes in the form of a successful operation and her engagement to Harry.

A Tale of Old Tahiti

January 31, 1913. **Melies. Two Reels.**

Teria, the daughter of one of the most influential chiefs of Tahiti, falls desperately in love with a young French Midshipman.

She pleads with her father to secure him for a husband. The French officers laugh at the idea.

The chief orders him taken prisoner. He loves Teria, but loyalty to his country demands his return. He is held captive despite his efforts until an expedition from his vessel comes ashore and tears him away in the very height of his love, with only her last gift—a flower by which to remember the sweetest experience of his existence.

The Millionaire Cowboy

A Brilliant Comedy Which Smacks of the Clean Humor

February 3, 1913. **Selig.**

During a wonderful exhibition of horsemanship and cowboy skill, the foreman of the Diamond-S Ranch is handed a telegram summoning him to Chicago to claim a fortune left him by an uncle.

There he falls in love and marries the stenographer in the office of his attorneys.

After a year he tires of the monotony of the life he leads and wires for the entire outfit to come on to Chicago and wake the town up. They carry out instructions elaborately, much to the embarrassment of Mrs. "Bud." After they leave "Bud" embraces his wife and to her great relief whispers "Never again."

The Last Blockhouse

A Vivid Portrayal of Western Frontier Days, Based Upon Historical Incidents

February 7, 1913. **Kalem. Two Reels.**

A party of Western Pioneers while constructing a block house are guarded by a troop under Capt. Steele. Crow, a renegade half-breed, tries to become friendly. He annoys Dot, the wife of Jim, a young settler, and is quickly repulsed.

Crow, infuriated at her scorn, incites the Indians to attack the settlers. The block house is destroyed. Crow captures Dot before the attack and rides off toward the camp.

Jack, the sole survivor, manages to reach the young husband who is away in the woods, and Jim and Capt. Steele recapture Dot from the Indians and in a hand-to-hand struggle with Crow, Jim avenges the fate of the pioneers.

A Drama in the Air

February 10, 1913. **Pathe. Two Reels.**

Ray Newell and Paul Van Arsdale, aviators, are in love with Betty Chapman. Betty announces that she will accept the winner of a race soon to be held. Newell, fearful lest he lose the prize, disables Van Arsdale's machine.

During the race, Van Arsdale's machine, slightly in the lead, suddenly drops to the ground and he is buried under the wreckage.

Newell's treachery is unearthed in a clever manner by Van Arsdale's friend, Harry Wilson. Later Betty and her father visit Van Arsdale in the hospital, and Betty naively informs him that he has won her heart if not the race.

Chains of an Oath

February 14, 1913. **Vitagraph. Two Reels.**

The father of Donia, a pretty Russian peasant girl, whom he has betrothed to Gregory, compels her before departing for America to take an oath to return and become his wife. In America Donia falls in love with Ivan a fellow countryman who has become Americanized and is in every way a worthy young man. Ivan asks her to become his wife. She is reminded of her oath to Gregory,and, heartbroken, returns to her native land.

Ivan follows her to Russia, and is discovered by Gregory while pleading with Donia to return with him. Furious at Ivan's attentions to his betrothed, Gregory dogs his footsteps awaiting an opportunity to kill him. During events which follow Gregory awakens to the realization that Donia does not love him, and placing Donia's hands in Ivan's, he revokes the oath and leaves them alone in the ecstacy of their love.

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"TEACHING HICKVILLE TO SING"
(The Screamiest Scream Ever Thrown on a Screen)

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(A Revelation Photographic Portrayal)

Released Friday, February 21st
"IDENTICAL IDENTITIES"
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(A Heart Rending Story of the West with Mr. G. M. Anderson)

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A psychological drama depicting a rich man's endeavor to arouse the ambitions of his listless son. Excellent dramatization and beautiful photography.

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Great 2-Reel Special

"THE LOST SON"

Released February 17th

By Lawrence McCloskey. Produced by Barry O'Neil.

John and George Nolan are brothers. John, age twenty-two, is good hearted but inclined to be wild and frequents the billiard rooms. One night in a quarrel he throws a billiard ball at his antagonist and Ed. Jennings, the man, drops, apparently dead. John rushes home and tells his parents that he has killed a man. The father drops dead from the shock and the mother implores John to make his escape which he does just as the police raid the house. George, the younger boy, gets a position in a store and advances rapidly; his salary keeps the home and he is devoted to his mother, but she continually pines for the lost boy. Ed. Jennings did not die, but all search for John is without avail. Ten years pass and one day George is sent to a neighboring city on business and carries money belonging to the firm. The races are on and George visits the track and is robbed of the wallet. Frantically he places his own money on a horse at long odds hoping to win the lost money back. The horse loses. He then takes his watch to the bookie and begs for another bet. The bookie opens the watch and sees the picture of their mother. The two boys go back to the old home and all are made happy.

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Excellent Western Drama.

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Featuring Arthur Johnson.

February 21—"ART AND HONOR"
Featuring Ethel Clayton.

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One of Francis Grandon's Gems.

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An Educational Picture.

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Featuring Mae Hotely.

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Feb. 3	7237	Over the Back Fence, by Marion Carr	975	Comedy
" 4	7238	The Phanton Ship, by James Oppenheim	1000	Dramatic
" 5	7239	How They Outwitted Father, by Milton Goldsmith	1000	Comedy
" 7	7240	Sally's Romance, by Bliss Millord	1000	Dramatic
" 8	7241	The Governess, by Bannister Merwin	1000	Dramatic
" 10	7242	Barry's Breaking In, by James Oppenheim	1000	Dramatic
" 11	7243	The City of San Francisco	1000	Scenic
" 12	7244	Dangers of the Street, Taken in Cooperation with the Public Service Corporation of New Jersey	500	Descriptive
	7245	A Heroic Rescue, by Chas. M. Seay	500	
			1000	Comedy
" 14	7246	The Doctor's Photograph, by A. B. Cooper	1000	Dramatic
" 15	7247	The Old Monk's Tale, taken at "Ramona's Marriage Place," San Diego, Cal.	995	Dramatic
" 17	7248	Confidence, by Bannister Merwin	1000	Com.-Drama
" 18	7249	His Enemy, by Bannister Merwin	1000	Dramatic
" 19	7250	After the Welsh Rabbit, by William W. Hansom	1000	Comedy
" 21	7251	The Will of the People, by Bannister Merwin	1000	Dramatic
" 22	7252	The Minnister's Temptation, by Rev. Sydney Booth	1000	Dramatic
" 24	7253	In a Japanese Tea Garden, Taken at Coronado Beach, Cal.	1000	Comedy
" 25	7254	The Ranch Owner's Love Making, by A. H. Giebler	1000	Com.-Drama
" 26	7255	The Newest Method of Coaling Battleships at Sea. Practice Drill in New York Navy Yard	325	Descriptive
	7256	All on Account of a Transfer, by Henry W. Otto	675	
			1000	Comedy
" 28	7257	A Will and a Way, being the eighth story of "What Happened to Mary." Produced in collaboration with "The Ladies' World."	1000	Dramatic

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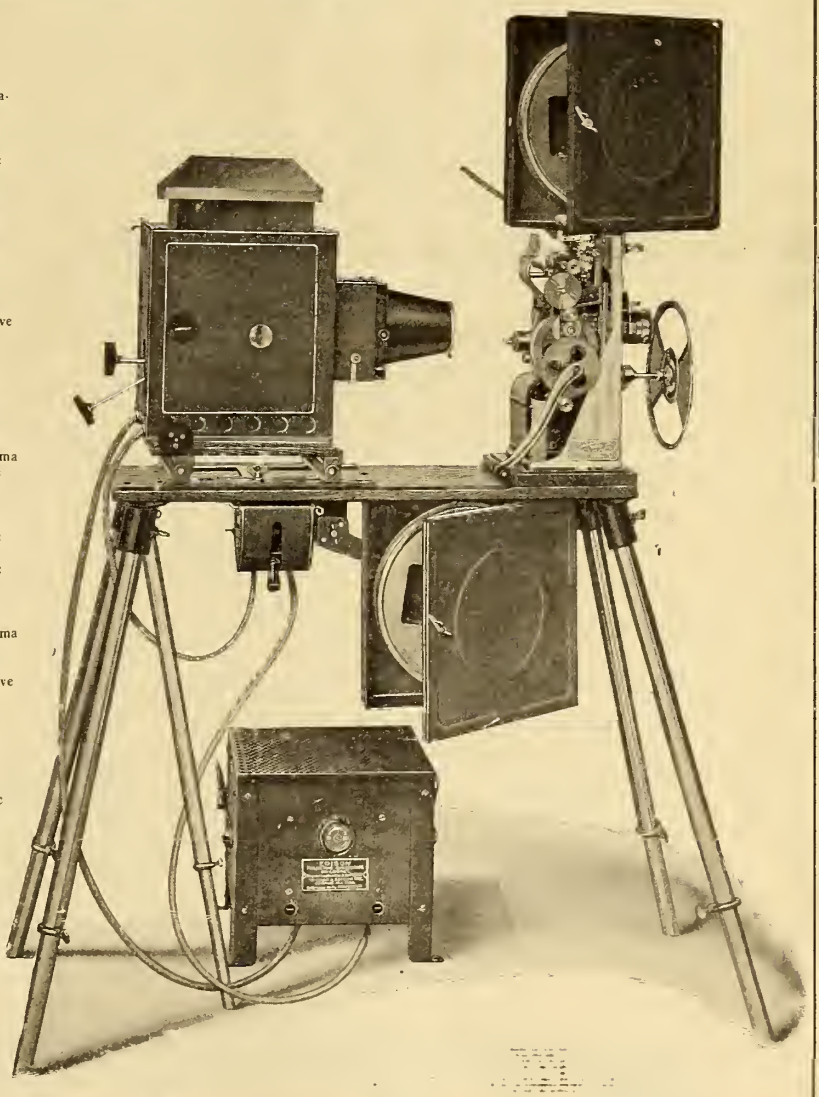

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THE REDEMPTION

February 21, 1913. Kalem. Two Reels.

A Strong moral drama in which is proven the theory that "a criminal is only a criminal because he has not had the proper opportunity to develop an honest character."

"Red" Ellis, a knight of the underworld, on whom the experiment is tried, twice starts to betray Grey, his benefactor, but each time his conscience restrains him. The second time, however, his old gang outwits him and one of their number makes off with a necklace belonging to Grey. The guilt falls on Ellis, but Grey, still believing in Ellis, allows him to go on his promise to recover the necklace in half an hour. The time has almost expired when he rushes into Grey's parlor gripping the necklace in his hand.

THE LOST SON

February 17, 1913. Lubin. Two Reels.

John Nolan, in the heat of anger, strikes down his opponent with a billiard ball and, believing him dead, runs away. Ed. Jennings, the injured man, recovers.

Nolan's mother advertises for him and instructs the police to find her boy, but in vain.

Ten years later George, his younger brother, holding a position of trust and supporting his now widowed mother, is robbed of some of his employer's money and tries to make it up by playing the races. He loses and in desperation returns to the Bookie and tries to put up his watch. The Bookie opened it and sees their mother's picture. George tells him that Jennings is alive and the little family is reunited.

GENERAL

FEATURES

February 14, 1913.

Chains of an Oath

Vitagraph. Two Reels.

The father of Donia, a pretty Russian Peasant girl, whom he has betrothed to Gregory, compels her before departing for America, to take an oath to return and become his wife. In America Donia falls in love with Ivan, a fellow countryman, who has become Americanized and is in every way a worthy young man. Ivan asks her to become his wife. She is reminded of her oath to Gregory and, heartbroken, returns to her native land.

Ivan follows her to Russia and is discovered by Gregory while pleading with Donia to return with him. Furious at Ivan's attentions to his betrothed Gregory dogs his footsteps awaiting an opportunity to kill him. During events which follow Gregory awakens to the realization that Donia does not love him, and placing Donia's hands in Ivan's, he revokes the oath and leaves them alone in the ecstacy of their love.

February 10, 1913.

A Drama in the Air

Pathe. Two Reels.

Ray Newell and Paul Van Arsdale, aviators, are in love with Betty Chapman. Betty announces that she will accept the winner of a race soon to be held. Newell, fearful lest he lose the prize, disables Van Arsdale's machine.

During the race Van Arsdale's machine, slightly in the lead, suddenly drops to the ground and he is buried under the wreckage.

Newell's treachery is unearthed in a clever manner by Van Arsdale's friend, Harry Wilson. Later Betty and her father visit Van Arsdale in the hospital and Betty naively informs him that he has won her heart, if not the race.

February 7, 1913.

The Last Blockhouse

Kalem. Two Reels.

A Vivid Portrayal of Western Frontier days, based upon historical incidents.

A party of Western pioneers, while constructing a block house, are guarded by a troop under Captain Steele. Crow, a renegade half-breed, tries to become friendly. He annoys Dot, the wife of Jim, a young settler, and is quickly repulsed.

Crow, infuriated at her scorn, incites the Indians to attack the settlers. The block house is destroyed. Crow captures Dot before the attack and rides off toward the camp.

Jack, the sole survivor, manages to reach the young husband, who is away in the woods, while Jim and Captain Steele recapture Dot from the Indians and in a hand-to-hand struggle with Crow, Jim avenges the fate of the pioneers.

February 3, 1913.

The Millionaire Cowboy

Selig. Two Reels.

A birlliant comedy which smacks of the clean humor of the Western Plains.

During a wonderful exhibition of horsemanship and cowboy skill "Bud," the foreman of the Diamond S Ranch, is handed a telegram summoning him to Chicago to claim a fortune left him by an uncle.

There he falls in love and marries the stenographer in the office of his attorneys.

After a year he tires of the monotony of the life he leads and wires for the entire outfit to come on to Chicago and wake the town up. They carry out instructions elaborately, much to the embarrassment of Mrs. "Bud." After they leave "Bud" embraces his wife and to her great relief whispers "Never again."

January 31, 1912.

A Tale of Old Tahiti

Melies. Two Reels.

Teria, the daughter of one of the most influential chiefs of Tahiti, falls desperately in love with a young French midshipman.

She pleads with her father to secure him for a husband. The French officers laugh at the idea.

The chief orders him taken prisoner. He loves Teria, but loyalty to his country demands his return. He is held captive despite his effort until an expedition from his vessel comes ashore and tears him away in the very height of his love, with only her last gift—a flower—by which to remember the sweetest experience of his existence.

January 27, 1913.

The Guiding Light

Lubin. Two Reels.

Peter Fife, keeper of the light at Casco Bay, lives alone with his 17-year-old daughter born blind.

Harry, the girl's lover, saves all of his scant salary and gives it to Fife for an operation to restore Marie's sight. Dick Drayton is caught in the act of stealing the money and soundly thrashed. Bent on revenge he extinguishes the light. Marie through her quick wit and fortitude restores the light, thereby saving Harry and his companions, who are in danger of being dashed on the rocks in the darkness.

The brave girl's reward comes in the form of a successful operation and her engagement to Harry.

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GREAT NORTHERN

In the Den of Lions.....Two Reels
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SOLAX

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COMING—WATCH FOR DATE—COMING

GAUMONT—The Union Eternal.....Three Reels
GREAT NORTHERN—Lost Memory.....Two Reels
GAUMONT—By Design of Heaven.....Two Reels
(Hand Colored)
GREAT NORTHERN—The Millionaire's Daughter.....Three Reels
GAUMONT—The Imposter.....Three Reels

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FEATURE FEBRUARY

THE THANHOUSER THREE-A-WEEK'S

(Second Week: A comedy of the *Courts*, a tale of the *Ticker* and an essay on the *Easy*)

Sunday, February 9

"Good Morning, Judge!"

A young man received a note from his sweetheart, making an appointment, and he carelessly left it in a coat that was sent to the tailor. The note fell out of this and the tailor put it in the pocket of another man's coat. The other man was a Henpeck; his wife discovered the note, and kept the appointment. In the mix-up, the wife and the first young man were arrested and arranged before the—father of the latter's sweetheart! Oh, it is to SCREAM!

Tuesday, February 11

A Mystery of Wall Street

He was a great financier and he fell in love with a girl whose father was also on 'Change. She rejected his suit. In a rage, the financier got busy with the market. Aiming his strength at the securities of the girl's father, he reduced the man to penury. But there was a turn in the market. With it, the father regained his wealth. How was it accomplished? Through the financier's absence. Why was he absent? Ah, there's the reason for the title!

Friday, February 14

Some Fools There Were

Men guests at a summer resort meet a real "charmer" there and are—charmed! Each does not know, though, that the other has met the lady in the case, who, in loving remembrance, has taken a snapshot of them all. Then they learn she was a writer collecting data and photos for a magazine story on "Fools You Meet at a Summer Resort!" This is the SECOND comedy of the Three-a-Week's second "Feature February" week!

Coming! Sunday, Feb. 16—*By the Middle Western Co.*: "HALF WAY TO RENO"

Coming! Tuesday, Feb. 25—*In two Reels*: "SHERLOCK HOLMES SOLVES THE SIGN OF THE FOUR"

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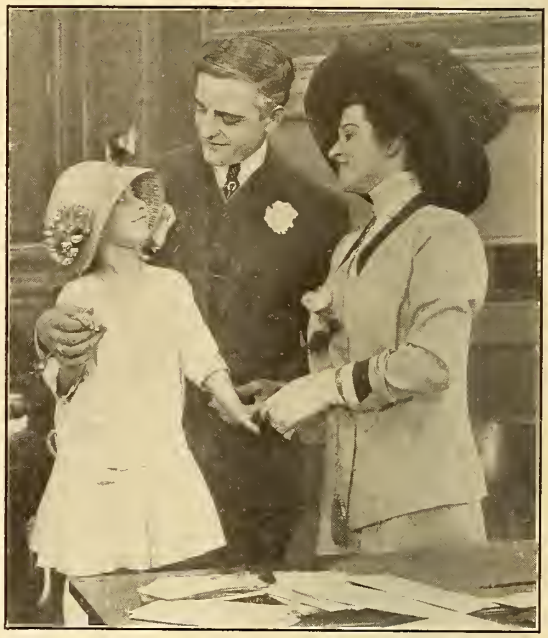

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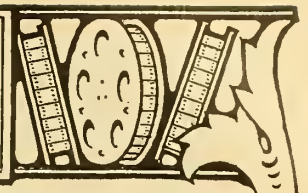

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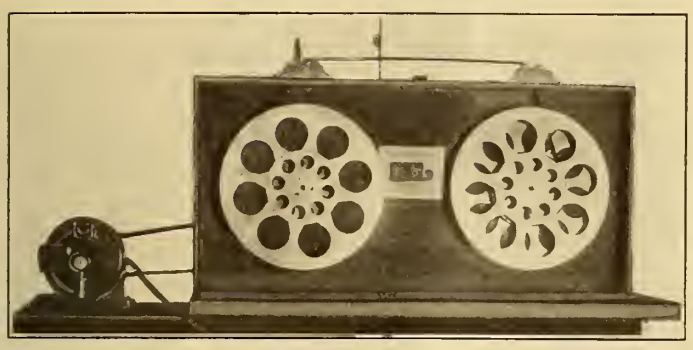

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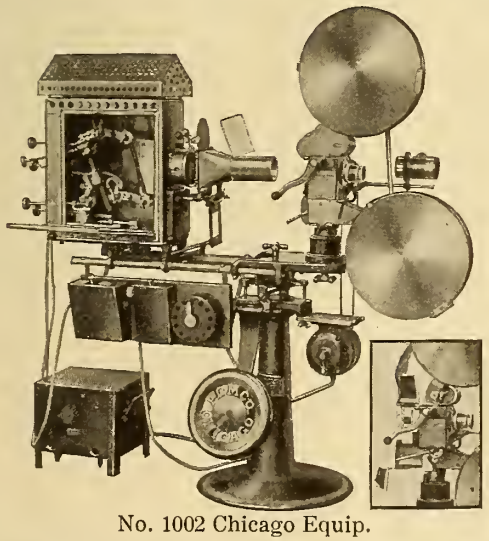

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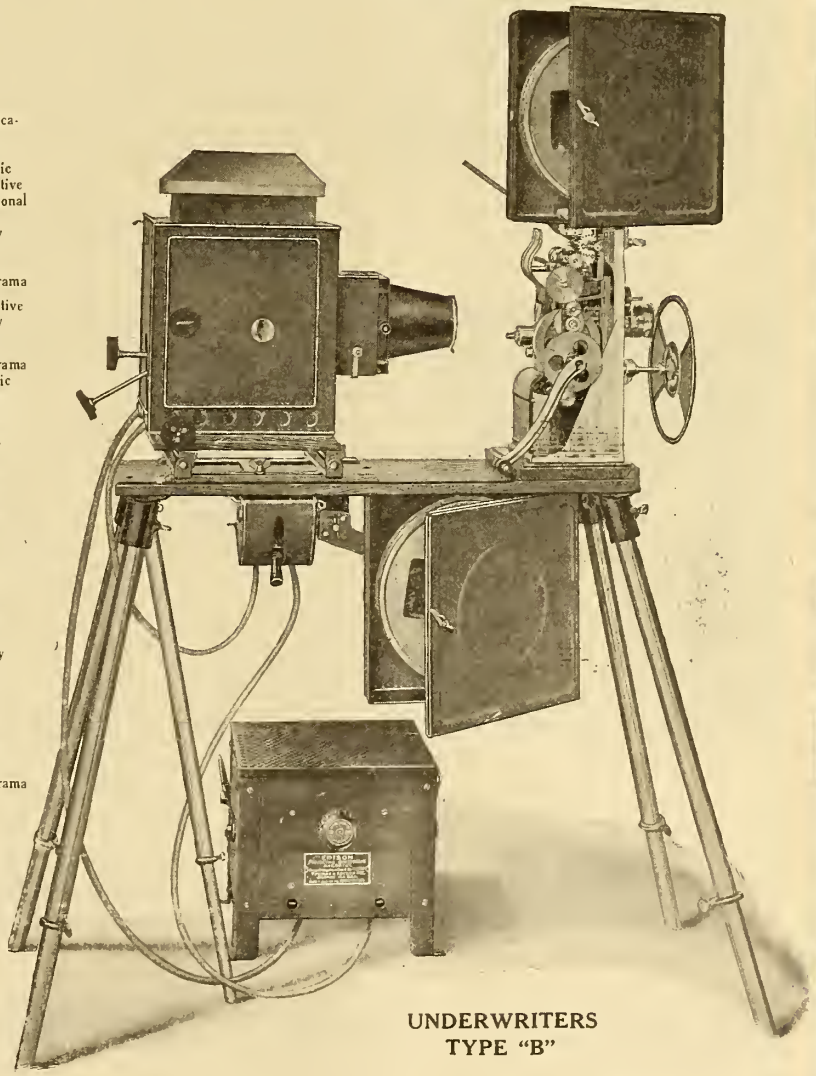
Release Date	Release Number	TITLE.	Release Length	Classification.
Mar. 8	7265	The Priest and the Man, from "The Going of the White Swan," by Sir Gilbert Parker.	1000	Dramatic Descriptive
" 10	7266	Bees and Honey, showing the life in a bee hive.	350	Educational
	7267	It Wasn't Poison After All, by Mark Swan.	650	Comedy
			1000	
" 11	7268	Jan Vedder's Daughter, a story of Old New York, by Gordon V. May.	1000	Com.-Drama
" 12	7269	A Modern Horse	350	Descriptive
	7270	Aunt Elsa's Visit, by Charles M. Seay	650	Comedy
" 14	7271	A Youthful Knight, by Anne and Bannister Merwin	1000	
" 15	7272	The Gauntlets of Washington, a story of 1830, by Bannister Merwin	1000	Com.-Drama
" 17	7273	Kathleen Mavourneen	1000	Dramatic
" 18	7274	The Portrait, a drama of Bohemian Paris, by Richard Ridgely	1000	Drama
" 19	7275	Mother's Lazy Boy, by Mark Swan.	1000	Comedy
" 21	7276	The Dean's Daughters, by Bannister Merwin.	1000	Drama
" 22	7277	The Risen Soul of Jim Grant, by Bannister Merwin.	1000	Drama
" 24	7278	The Long and Short of It, by Charles M. Seay.	400	(
	7279	Tea and Toast, from "The Postmaster" a novel by Joseph C. Lincoln. Copyright 1912 by D. Appleton & Co.	600	Comedy
			1000	
" 25	7280	Bread on the Waters, by Bannistsr Merwin.	1000	Drama
" 26	7281	The Unprolitable Boarder, by Herbert Prior.	1000	Comedy
" 28	7282	A Way to the Underworld, being the ninth story of "What Happened to Mary." Produced in colloboration with "The Ladies World"	1000	Drama
" 29	7283	Between Orton Junction and Fallonville, by Charles M. Seay.	1000	Drama
" 31	7284	The Elder Brother, by Anne and Bannister Merwin.	1000	feet Drama

The Armstrong Lithograph Co. will make posters for all films except Nos. 7260, 7266, 7269 and 7278.



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General Film Service Now Offers Four Multiple-Reel Features Every Week

The importance of this innovation has been recognized by the livest exhibitors in the country. Are you alive? Look over these releases for the week of March 15 to 21, inclusive

"An Adventure on the Mexican Border"

"An Adventure on the Mexican Border"

Lubin Drama in Two Parts. Released March 15, 1913

A TIMELY film story, dealing with the troops encamped on both sides of the horder between the United States and Mexico. A lieutenant of the United States army and a captain of the Mexican troops are silently battling for the love of a bright eyed senorita. The captain is successful. The lieutenant in a fit of passionate anger, tells his commanding officer of an alleged hreach of the existing martial law hy the Mexican Captain. Complications follow, hut a careful analysis of the situation prompts the lieutenant to release the imprisoned captain and return to face his punishment.

"Notre Dame"

Three-reel Patheplay (colored). Released March 17, 1913

A BEAUTIFULLY colored film hased on Victor Hugo's literary masterpiece "Notre Dame de Paris." The tragic story into which the love and passions of Esmeralda, the gipsy heggar girl; Captain Pboehus of the King's Archers; Quasimodo, the old and deformed bellringer of Notre Dame Cathedral and Claude Frollo, the faitbless Arcbdeacon of the Cathedral are curiously interwoven, is given a production tbat for artistic merit and dramatic effect has never heen surpassed. From the moment that Esmeralda through her dancing fires the heart of Frollo, to the climax when Quasimodo throws him over the parapet to his death, there is not a scene in the three reels that does not hold the spectator tensely expectant.

"The Strength of Men"

"The Strength of Men"

Two Reel Vitagraph. Released March 19, 1913

A THRILLING tale of the North Woods. Marie, the daughter of the foreman of the lumber camp is loved by Jan Larose and Clarry O'Garry. The two men quarrel over the girl. Jan discovers gold, and stakes his claim. Clarry observes him in the act and decides to stake the claim as his own. A race to the Recorder's office, and back again, follows. The men are overtaken hy a raging forest fire. and their race for gold becomes a fight for life. Jan is pinned under a falling tree, and Clarry's sight is hlinded hy fire. Enemies then become friends, and hoth men finally reach safety. When Marie later decides between them, Jan is the man of her choice. Clarry congratulates his former rival, and admits that the vital thing with him is to see Marie happy. The disputed claim is jointly worked hy the two, and the past is all forgotten in the strength of hrotherly love.

"Notre Dame"

"Tamandra, The Gipsy"

Lubin Drama In Two Parts. Released March 21, 1913

WALTER Clark and Beatrice Irving, cousins, are engaged, but Walter meets the gipsy Tamandra and they are married. Later she goes hack to her tribe and a child is horn to her. Ignorant of this fact and helieving bis wife dead, Walter and Beatrice arrange to he married. The untimely arrival of a message from Tamandra hrings the wedding ceremony to an abrupt ending. Walter enters a monastery. Beatrice takes up work in the slums and meets Tamandra. The latter dies and Beatrice assumes the care of the child. While walking one day with the monks, Walter sees Beatrice and his child. A struggle between love and duty ensues hut duty finally conquers and he goes hack with the others to the silent life of the monastery.

"Tamandra, The Gypsy"

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Multiple-Reel Features to Be Released Soon

March 22, 1913—"The Battle of Bloody Ford"—Kalem, Two Reels.
March 24, 1913—"Pauline Cushman"—Selig, Two Reels.
March 26, 1913—"The Moonshiner's Last Stand"—Patheplay, Two Reels.
March 28, 1913—"The Modern Prodigal"—Vitagraph, Two Reels.
March 29, 1913—"Heroes One and All"—Lubin, Two Reels.
March 31, 1913—"The Spy's Defeat"—Essanay, Two Reels.

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Conquered; or the Madcap Countess..... ..Two Reels

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GREAT NORTHERN—Lost Memory.....Two Reels
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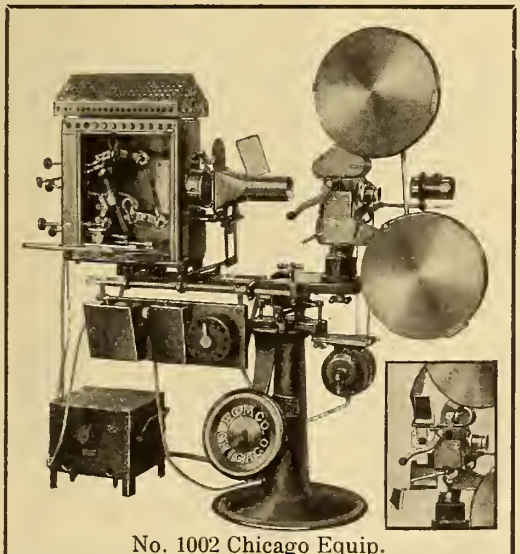

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March 26th—"THE GRIP OF JEALOUSY"
A Great Melodrama of Life's Occurrences as Wrought by the Hand of Fate

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A COMEDY
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"THE SCRATCH"
(Another Corking Good Comedy)

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"THE PRICE OF GOLD"
(A Strong Dramatic Photoplay with a Purpose)

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(A Bully Good Comedy of Errors)

Released Thursday, April 3rd
"THE WILL-BE WEDS"
(A Side-Splitting Hilarious Comedy)

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"THE HERO-COWARD"
(A Strong Dramatic Play of Power and Passion)

Released Friday, April 4th
"A WOLF AMONG LAMBS"
(Unparalleled Dramatic Action in this Feature)

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"BRONCHO BILLY'S GRATEFULNESS"
(A Western Dramatic Masterpiece with G. M. Anderson)

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Dissatisfaction spreads—producers, actors and even technical department heads slow up—lose enthusiasm—acquire a mild form of the fatal sleeping-sickness—a disease your box-office is quick to diagnose.

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How a home was saved and an unworthy rascal brought to justice. Good photography, a pleasing story and choice California settings.

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Scene from "A Change of Administration"

Scene from "The Queen of Spades"

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For Saturday, April 5th

"A Change of Administration"

Selig. Two Reels

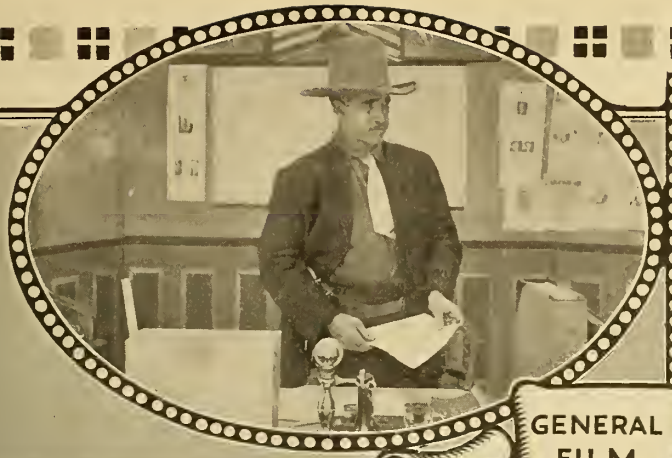
A timely film based on the political patronage evil. It shows the danger of summarily discharging old, trustworthy and capable officials and displacing them with untried men who too often are put in office as a compensation for political services rendered. The big scene is the Inaugural Ball, staged with a sumptuousness that defies description.

For Monday, April 7th

"The Queen of Spades"

Cines-Kleine. Two Reels

An unfortunate woman is compelled to take charge of a large and fashionable gambling house as a means of earning a livelihood for herself and daughter. The latter is ignorant of the nature of her mother's profession and when she finds out there follows a sacrifice such as mothers the world over are sometimes called upon to make.



GENERAL FILM SERVICE

Scene from "The Toll of Fear"

For Wednesday, April 9th

"The Toll of Fear"

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A sheriff and his younger brother are the two, and both are overcome by fear, the unseen, in the quiet of the desert. Eventually the both seek refuge from it in death. As an example of strong dramatics, this film is without a peer.

Scene from "The Web"

For Friday, April 11th

"The Web"

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Three All-California Productions

(With "Cymbeline")

SUNDAY, March 23

"Her Gallant Knights"

A story of a heart-breaker, with Flo La Badie, James Cruze, William Garwood, Frank Urson and Riley Chamberlain.

TUESDAY, March 25

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A story of mother love, with Marguerite Snow, James Cruze, William Garwood, Victory Bateman and William Russell.

FRIDAY, March 28

"Cymbeline"

Two reels and "perfect publicity." With Flo La Badie, James Cruze, William Garwood, William Russell and Jean Darnell.

Repeat All-California Week

(With "Cymbeline")

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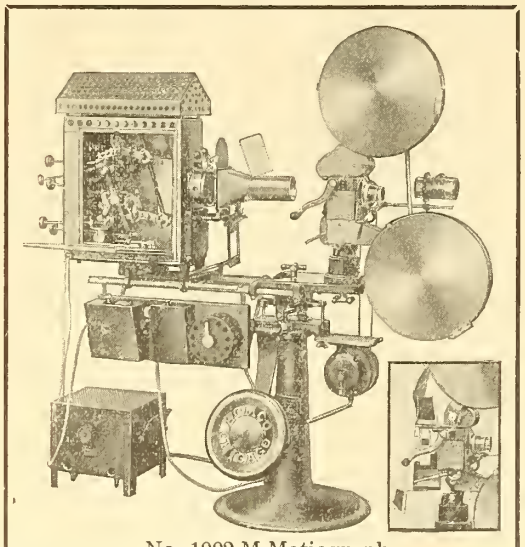

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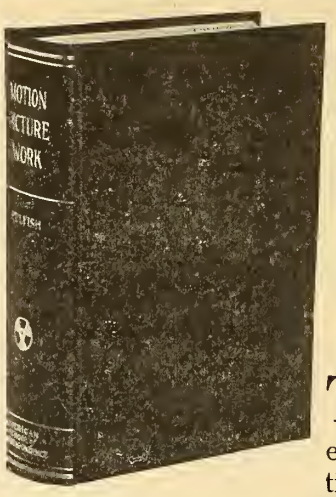

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Dallas, Tex., 1917 Main St.
Denver, Colo., 1448-1450 Champa St.
Detroit, Mich., 71 Griswold St.
Indianapolis, Ind., 24 West Washington St.
Kansas City, Mo., 921 Walnut St.
Los Angeles, Cal., 727 South Main St.
Memphis, Tenn., Lotus Bldg.
Milwaukee, Wis., 220 West Water St.
Minneapolis, Minn., 709 Hennepin Ave.
Montreal, Can., 194 St. Catherine St., W.
New Orleans, La., 840 Union St.
New York, N. Y., 440 Fourth Ave.
New York, N. Y., 71 West 23rd St.
New York, N. Y., 260 West 42nd St.
Oklahoma City, Okla., 211 West Second St.
Omaha, Neb., 208 South 13th St.
Philadelphia, Pa., 1308 Vine St.
Phoenix, Ariz., 456 West Washington St.
Pittsburgh, Pa., 119 Fourth Ave.
Pittsburgh, Pa., 436 Fourth Ave.
Portland, Ore., 68 Seventh St.
Regina, Sask., Can., Rose and South Railway Sts.
St. John, N. B., 126 Germain St.
St. Louis, Mo., 604 Chestnut St.
Salt Lake City, Utah, 260 Floral Ave.
San Francisco, Cal., 138 Eddy St.
Seattle, Wash., 819 Third Ave.
Spokane, Wash., 120 Wall St.
Toronto, Ont., Can., 7 Front St., E.
Vancouver, B. C. Can., 440 Pender St., W.
Wilkesbarre, Pa., 47 South Pennsylvania Ave.
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Winnipeg, Man., Can., 220 Phoenix Block.

GENERAL

FEATURES

Four Multiple Reels for Week at No Extra Charge Is a Big Feature of General Film Service

General Film Service multiple-reels are features in every sense. They are of UNIFORMLY HIGH QUALITY, too—not all good one week and all bad the next. Here are four samples:

For Saturday, April 19th
"THE WRONG ROAD TO HAPPINESS"
Pathe play in two parts

A village girl comes to the fork in the road of life and chooses the path that leads to the attractions of the city. The love of her salesman-husband is a passing fancy, however, and too late she discovers that she has chosen the wrong road. She goes back to the little village for a last glimpse of her home. The next morning her father and the country lad who first loved her find her dead body down by the sea.

For Monday, April 21st
"THE ARTIST'S GREAT MADONNA"
Vitagraph drama in two parts

An artist, ambitious to paint the greatest of all Madonnas, searches the world over for a suitable model. One escapade follows another. The object of his search is almost within grasp a dozen times. Finally he returns home, heavy of heart and broken in spirit, and there, to his great astonishment and joy he finds his Madonna in the person of his own wife.

For Wednesday, April 23rd
"THE MISER'S MILLIONS"
Cines-Kleine drama in two parts

The miser hoards his wealth and guards it in cunning fashion. His butler discovers its hiding place, and in a quarrel which ensues the miser is accidentally killed. After serving a long term in prison, the butler rescues the miser's heirs from poverty by leading them to the hidden wealth. There is a pretty wedding, and although he is not one of the principals, the old butler finds joy in the thought that he has made two others happy.

For Friday, April 25th
"THE END OF THE QUEST"
Lubin drama in two parts

A story that begins in Italy with Rosa and Pietro happy in anticipation of their coming marriage. Then it shifts to New York whence Rosa and Guiseppe, an Americanized countryman, have flown. Pietro is in pursuit, but finds the problem of locating Rosa in New York not an easy one. They meet later after Guiseppe has deserted Rosa. From the effects of ill treatment she dies and her child is adopted by Pietro. Years afterward Pietro and Guiseppe meet face to face, and when the former would have revenge, the little girl intercedes. But the fright of meeting the man whom he knows has been pursuing him for years is too much for Guiseppe and he falls dead. In the tableau a vision of Rosa appears as a fitting climax.

GENERAL FILM COMPANY, 200 Fifth Avenue, NEW YORK

FILM CO.

LUBIN·FILMS

"The Dayton Flood" **Released Wednesday, April 2nd**
A WONDERFUL SPECIAL FULL REEL PICTURE OF THE DISASTER

2-Reel Special

"THE POWER OF THE CROSS"

Released April 18th

This photo drama is of a similar school of literature as Hall Caine's "The Christian," and though a different tale, will suggest that great play. A young clergyman, through an unfortunate marriage, is tempted to renounce God and the Church and fight his battle as a layman, but the good offices of a pure woman overrule his passion and hand in hand they go forth to bear the burthen and teach The Power of the Cross.

April 14—"MINNIE, THE WIDOW." Mama beats her pretty daughter at love making.
April 14—"ONE ON ROMANCE." The consequence of too much novel reading.
April 15—"THE PAWNED BRACELET." A rich husband will not give his wife pin money.
April 17—"THE RIGHT ROAD." Another great western melodrama.
April 18—"THE POWER OF THE CROSS." A two-reel special. Very dramatic.
April 18—"BABY'S NEW PIN." Baby did not swallow the pin, it was on the floor.
April 18 "BEATING MOTHER TO IT." A game of hearts between mother and daughter.
April 19—"A FLORIDA ROMANCE." A beautiful tale of the land of the everglades.
April 21—"BACK TO PRIMITIVE." A great Indian romance.
April 22—"A SLIGHT MISTAKE." But it was an awful mistake.
April 22—"SUNSHINE SUE." The effect of a sunny disposition.
April 24—"THE SCHOOL PRINCIPAL." A modern "Taming of the Shrew."
April 25—"DIAMOND CUT DIAMOND." Much rivalry, but love wins.
April 26—"THE BIRTHMARK." A powerful melodrama of the West.

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CANADIAN FILM EXCH., 32 Queen St., Toronto, Ontario
CANAOIAN FILM EXCH., 516-7-8 Holden Bldg., Vancouver, B. C.
CANAOIAN FILM EXCH., 402 Kerr Block, Regina, Saskatchewan
CANAOIAN FILM EXCH., Over Monarch Theater, Winnipeg, Man.
CENTRAL FILM EXCH., 113 W. Georgia St., Indianapolis, Ind.
CINCIN'TI BUCKEYE FILM EXCH., 236 W. 4th St., Cincinnati, O.
CONSOL. FILM & SUPPLY CO., Rhodes Bldg., Atlanta, Ga.
CONSOL. FILM & SUPPLY CO., Maison Blanche Bldg., New Orleans, La.
DETROIT UNIV. FILM EXCH., Oetroit, Mich.
W. E. GREENE FILM EXCH., 665 Washington St., Boston, Mass.
INOEPENOENT FILM EXCH., 415 Ferry St., Pittsburgh, Pa.
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MILES BROS., 1145 Mission St., San Francisco, Cal.
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PACIFIC FILM EXCH., Butte, Mont.
PACIFIC FILM EXCH., 216 Seneca St., Seattle, Wash.
REX FILM EXCHANGE, 84 No. Pearl St., Albany, N. Y.
STANOARO FILM EXCH., 172 W. Washington St., Chicago, Ill.
TEXAS FILM EXCH., 1315 Elm St., Dallas, Texas
TOLEOO FILM EXCH., 120 Erie St., Toledo, O.
UNITEO MOTION PICTURE CO., 112 Main St., Oklahoma City, Okla.
UNIVERSAL FILM EXCH., 8th and Pine Sts., St. Louis, Mo.
UNIVERSAL FILM EXCH., 1310 Walnut St., Kansas City, Mo.
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VICTOR FILM EXCH., Prospect and Huron Rd., Cleveland, O.
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beg to offer (late in April) the only genuine Thanhouser

"CARMEN"

with a notable Thanhouser cast.

Easily worth waiting a couple of weeks for! In three handy reels!

SUNDAY, April 13

The Dog in the Baggage Car

He smoked the baggage man's cigar, ate his lunch and cut other capers that go to make this the month's star comedy picture.

TUESDAY, April 15

The Girl and the Grafter

She flash-lighted him at the important moment and the editor-and-lover didn't have to resign his job of crusading on crookedness.

FRIDAY, April 18

Retribution

It came large to the countryman who, on his city success, cast over the village belle who was not up to his new and false city standards.

THANHOUSER FILM CORPORATION

New Rochelle, N. Y. Winter Studios, 651 Fairview Place, Los Angles, Cal.

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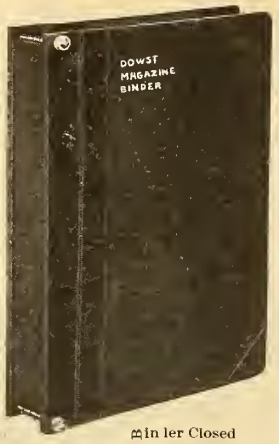

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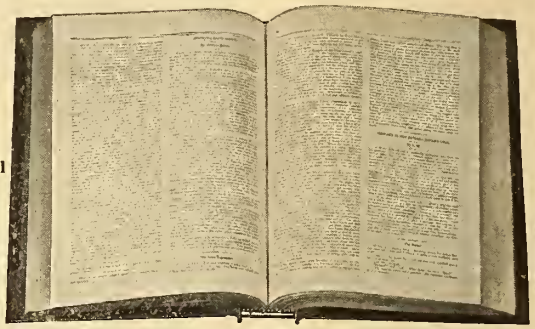

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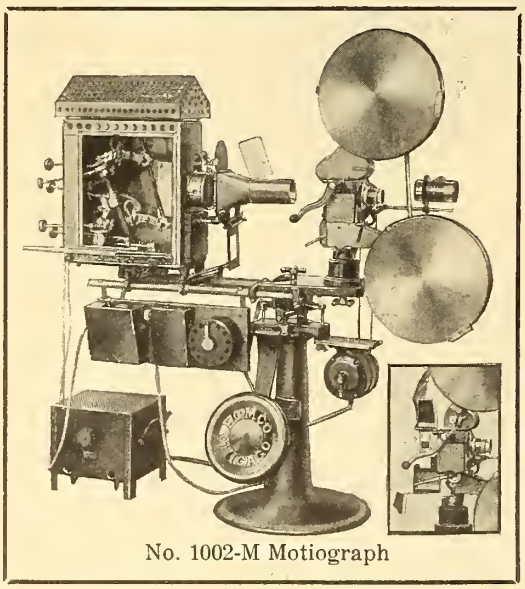

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It is with no small amount of pleasure and pride that The Selig Polyscope Co. announce the first of an exclusive series of remarkable motion picture revivals of the world famous Hoyt Comedies. No other series of comedies in the history of the legitimate stage have gained such popularity as that accorded the laugh-provoking plays of the late Charles Hoyt.

Hoyt's

"A Midnight Bell"

A Bubbling Fountain of Riotous Mirth—In Two Reels

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Have You Booked This Feature Yet?

"A Wise Old Elephant"

Selig's Enchanting Animal Novelty—In Two Reels

Released as a Special on April 14th

Selig Bookings are Business Boosters

Apr 14—The Woodsman's Daughter
Drama of city and forest

Apr. 15—God's Way
Human interest drama. On split reel with:
Hankow, China—Oriental travelogue

Apr. 16—Dixieland
Drama of the south

Apr. 17—The Tie of the Blood
Modern Indian drama

Apr. 18—Cured of Her Love
Comedy. On split reel with:
That Mail Order Suit—Western comedy

Apr. 21—"Alas! Poor Yorick—"
Comedy. On split reel with:
Canton, China—Travelogue

Apr. 22—Seeds of Silver
Society drama

Apr. 23—Dollar Down, Dollar-A-Week
Comedy. On split reel with:
Love the Winner—Comedy drama

Apr. 24—Love in the Ghetto
Drama

Apr. 25—Arabia Takes the Health Cure
Featuring the "Human" horse, Arabia

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Selig Polyscope Co. Chicago U.S.A.

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ESSANAY FIVE A WEEK.

It Is Not What Exhibitors Read About Films—It's What They Remember

ESSANAY PHOTOPLAYS

Released Tuesday, April 22nd.
"THE UNBURIED PAST"
(A beautiful drama teaching "sacrifice")

Released Tuesday, April 29th.
"COUSIN JANE"
(An exceptionally clever comedy)

Released Wednesday, April 23rd.
"THE RIVAL SALESMEN"
(A bully good comedy-drama)

Released Wednesday, April 30th.
"BILL"
(Another comedy of merit)

Released Thursday, April 24th.
"CITY OF MEXICO"
(An educational and scenic feature)

Released Thursday, May 1st.
"THE STORY THE DESERT TOLD"
(A thrilling Western drama)

Released Friday, April 25th.
"THE DEACON'S DILEMMA"
(A splendid comedy of errors)

Released Friday, May 2nd.
"A CHILD'S PRECAUTION"
(An exceptionally excellent drama)

Released Saturday, April 26th.
"BRONCHO BILLY AND THE RUSTLER'S CHILD"
(A splendid Western drama with G. M. Anderson)

Released Saturday, May 3rd.
"THE CRAZY PROSPECTOR"
(A feature Western story)

COMING SOON! **COMING SOON!**

"INTO THE NORTH"

(IN TWO PARTS)

A Thrilling and Gripping Melodrama of the Early Days—In the Great Northwest Territory.

An Unexcelled Western Comedy Sensation

"ALKALI" IKE'S MOTHER-IN-LAW

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SUCCESS GUARANTEED providing you use three sheet posters of all ESSANAY Saturday releases, lithographed in full four colors, price 35c each. You can order these from your exchange or direct from ARMSTRONG LITHOGRAPH CO., CLEVELAND, OHIO. YOUR lobby display is incomplete without photos of ESSANAY players, size 8x10, price $3.00 per dozen. Can be secured from the Players' Photo Company, 177 N. State St., Chicago, Ill.

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521 First National Bank Building, CHICAGO, ILL.
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(Scene from Human Kindness)

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How often has a subject delighted you in **story** but disappointed you in **photography.**

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ever since our first release. Mountains sharply silhouetted against a California sky—Trees that make you feel you could encircle with your arms—These are the mighty assets given you **three times a week in "Americans."** Your patrons demand **photographic quality as well as quality of story and acting.** Always we have **specialized** in Superb Backgrounds and Superfine Photography. If you ever ran a "Flying A" you know this.

"The Brothers"

(Released Monday, May 5, 1913)

A Western of genuine worth. Two brothers, opposites in nature meet a woman. The parting of the ways then commences.

"Human Kindness"

(Released, Thursday, May 8, 1913)

A heartless head gardener finds the aged gardener too old. He is replaced by a younger man—his staff of life is removed until a kindly neighboring miss enters the story.

"Youth and Jealousy"

(Released Saturday, May 10, 1913)

When you were courtin' Sally maybe some fresh young feller tried to bust it up! Send anonymous notes to her and all that! Well, that's what a jealous suitor tried—but love itself branded it a failure and himself a fraud. A splendid story. You will want it.

To Theaters: Handsome lithos of those popular "Flying A" favorites, Jack Kerrigan, Pauline Bush and Jack Richardson. Best of business pullers for lobby display. Ask your exchange.

American Film Manufacturing Co.

6227 Evanston Ave. **Chicago, Ill.**

LUBIN·FILMS

2-Reel Special **"THE END OF THE QUEST"** **Released April 25th**

Rosa and Pietro were happy in Italy until Guiseppe Rocco, with many promises, decoyed the girl away and took her to America. Pietro followed and became owner of a barber shop. One night he found Rosa with a baby in her arms upon the street. Rocco had abandoned her, and in a few days she died. Five years later Rocco entered the barber shop and Pietro was about to kill him when the villain died of fright.

2-Reel Special **"THROUGH MANY TRIALS"** **Released April 30th**

Guy Maurice, an artist, falls in love with Emily Brown, daughter of a farmer. Abner Brown objects to the engagement and the lovers elope, get married and have a beautiful home in the big city. Things go bad at the farm, Emily's mother dies and the farm is sold out by the sheriff. The old man and his son go to the city and finding the runaways, the family are reunited.

2-Reel Special **"A GIRL SPY IN MEXICO"** **Released May 10th**

A beautiful romance of the Mexican Revolution

April 28—"IN THE HAREM OF HASCHEM." Strong Mohamedan romance.
April 29—"GRANNY." True love in old hearts.
May 1—"THE VEIL OF SLEEP." A demonstration of somnambulism.
May 2—"THE GIRL BACK EAST." Two good fellows and a flirt.
May 3—"CLARENCE AT THE THEATER." He got a bad seat after all.
May 3—"FIXING AUNTIE UP." The girls certainly made Auntie pretty.
May 5—"PEDRO'S TREACHERY." A tragic Mexican story.
May 6—"THE JUDGMENT OF THE DEEP." Treachery meets its just punishment.
May 8—"SHE MUST BE UGLY." She tried to be but the boss caught her.
May 8—"HATTIE'S NEW HAT." And it drove her husband crazy.
May 9—"A MOCK MARRIAGE." But a real minister is finally employed.
May 10—"THE PAYMASTER." A Melodrama of the Mines.

Beautiful, one, three and six-sheet posters of our photo plays, in five colors, can be obtained from your exchange, or the A. B. C. Company, Cleveland, Ohio.

LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A.

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"It Is a Pleasure to Do Busines With Your Branch Manager Here"

SO WRITES an exhibitor* in a Middle Western city. Continuing he says, "And I wouldn't even think of using anything but General Film Service."

Here is a typical example of the successful exhibitors who "swear by" General Film Service. Superior single-reel pictures and better multiple-reel features, an organization that is the biggest and the most efficient of its kind in the world, distributing offices so located that they cover the entire country, and each in charge of a manager whose chief duty is to see that exhibitors are served promptly, properly and impartially—these are a few of the things that have made permanent friends for General Film Service.

After all, there isn't a good reason in the world why you shouldn't talk with us about General Film Service, even though you decide later not to use it. Shall we put you in touch with one of our offices?

"The Ideal Moving Picture" is in General Film Service

UNDER the heading "Moving Pictures Improving," in the editorial columns of its April 5th issue, the Wenatchee, Wash., *World* has this to say:

> "Last night we saw at one of the local theatres what appealed to us as the ideal moving picture. It was a two-reel drama entitled 'The Redemption.' No sermon ever preached a greater lesson morally; no climaxes were ever built up more effectively; nothing of more gripping heart interest is imaginable. The audience was worked up to fever heat of interest. The acting was masterful and the technique superb. The photography was faultless. It was a triumph."

"The Redemption" is a Kalem production and was released in General Film Service on February 21st. Every program brings others just as good.

GENERAL FILM COMPANY

200 FIFTH AVE. : - : : - : NEW YORK

*Name furnished on request.

THE THANHOUSER THREE-A-WEEK

beg to offer (late in May) the only genuine Thanhouser

"CARMEN"

with a notable Thanhouser cast. In three handy reels!

Easily worth waiting a couple of weeks for! A regular release at that!

SUNDAY, April 27

Rosie's Revenge

She attempted to be a stenographer and found herself "at liberty" so quick it made her head swim; but she got a job as cook and made her first employer rue the day he had discharged her. It was all in the meal she cooked for him!

TUESDAY, April 29

The Girl Detective's Ruse

The prize female counterfeiter had been liberated; she slunk out of the prison yard and into a waiting automobile that—as soon as the driver was certain none watched—whizzed her to the counterfeiter's headquarters. But she wasn't the counterfeiter; she was a detective and the close-resemblance makeup was her ruse!

FRIDAY, May 2

The Widow's Stratagem

She appealed mightily to the young farmer. She was from the city, you see, and there was a city charm to her that was new and irresistible to him. But the coldness of the city was not with her when his first love came and asked her to give him back; indeed, her stratagem was simply in aid of this country-girl rival.

THANHOUSER FILM CORPORATION

New Rochelle, N. Y. Winter Studios, 651 Fairview Place, Los Angles, Cal.

Coming! Sunday, May 11—*A comedy of a Rose Tournament:* **"The Other Girl"**
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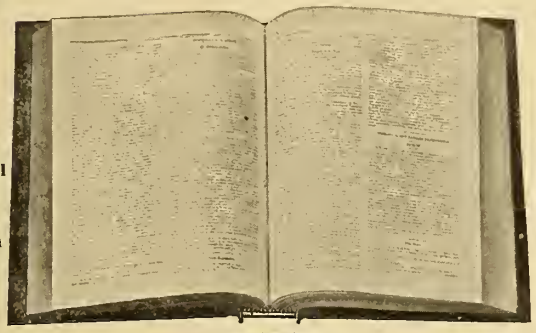
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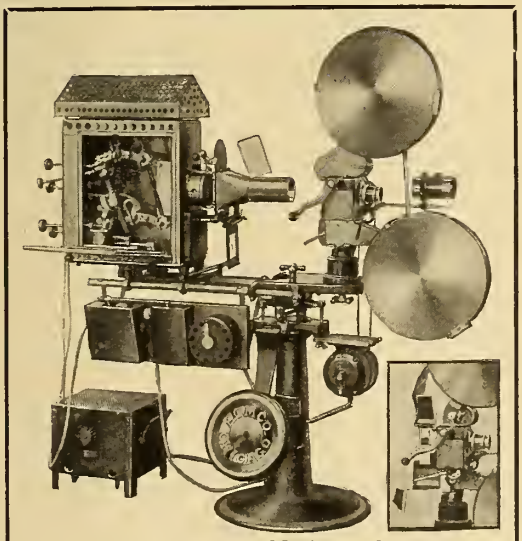
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"HER INNOCENT MARRIAGE"

(Release Monday, May 19, 1913)

Deprived of happiness through a drunken husband, she leaves. In the years that follow she hears of his death and remarries. Then some unexpected things happen—events that stir the blood and picque the interest to the breaking point.

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(Release Thursday, May 22, 1913)

You've seen that funniest of women—"Calamity Anne", Louise Lester never was better in that difficult role. Calamity this time becomes a parcel post carrier with extraordinarily funny results. It all ends by a successful stroke on Calamity's part that nets her a cosy little nest egg.

"THE MODERN SNARE"

(Release Saturday, May 24, 1913)

The newly appointed sheriff unwittingly creates the dislike of his predecessor. Result—the ex-sheriff tries a dangerous game to discredit him. When all lose faith, the wife of the youthful sheriff shows a bit of wit and a whole lot of confidence in her hubby. How she brings right from wrong makes a thrilling and wholely satisfying picture.

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John Manley's Awakening

By Grace Matthews. Release No. 7320; Friday, May 16th.

Refused by the girl he loved, a man shuns feminine society until the death of an old friend forces him to become the guardian of a delightful young girl. Then he realizes that a new happiness is his and that the old love is forgotten. Length, 1,000 feet.

A Concerto for the Violin

By Anne Story Allen. Release No. 7321; Saturday, May 17th.

A selfish, temperamental composer is blind to the wonderful ability of his self-sacrificing wife. His new concerto is to be played by a great Russian violinist with whom he falls in love. A quarrel between them results in the wife's triumphantly playing the concerto at the recital. Length, 1,020 feet.

By Mutual Agreement

By Lillian E. Sweetser. Release No. 7322; Monday, May 19th.

A fat, good-natured man, after having been bullied for years by an energetic wife, finally asserts himself. There is nothing to do but get divorced. Their lawyer suggests a separation and he goes to the city to enjoy his freedom but soon comes back and is warmly welcomed. Length, 1,000 feet.

The Good In the Worst Of Us

Release No. 7323; Tuesday, May 20th.

Two criminals, hiding from the Northwest mounted police, are found by the sergeant's baby girl. They bide in a barn with her; one is wounded trying to get food, and the other bravely carries her to her father and gives himself up, to save her from starving. Length, 1,000 feet.

Glimpses of Colorado in Winter

Release No. 7324; Wednesday, May 21st.

After a trip through beautiful Crystal Park, we visit the picturesque ruins of the famous Cliff Dwellers and then see Manitou Spring, which is sacred to the Indian. A magnificent view of Pike's Peak from the golf links closes a most interesting film. Length, 315 feet.

Braggs' New Suit

By Charles M. Seay. Release No. 7325; Wednesday, May 21st.

The modest one is pushed into a ditch by an Irish laborer and ruins his clothes. The Irishman loans him his best suit and Bragg tells the boys at the club a romantic story about the new suit but the real owner spoils it all. Length, 685 feet.

A Race to New York

Being the Eleventh story of "What Happened to Mary." Produced in collaboration with "The Ladies' World." Release No. 7326; Friday, May 23rd.

Craig traces Mary to the lighthouse, only to find that she has sailed away on the supply boat. By launch, auto and train, he makes a desperate attempt to stop the girl before she reaches New York. He finally overtakes her but Mary outwits him and escapes. Length, 1,000 feet.

The Translation of a Savage

By Sir Gilbert Parker. Release No. 7327; Saturday, May 24th.

Rejected by a society belle, a young Englishman marries a daughter of the Canadian woods and ships her home to disgrace his family. The little savage suffers mental and physical anguish in her new home but her husband, returning a year later, finds a beautiful woman. Length, 1,000 feet.

Dances of the Ages

Release No. 7328; Monday, May 26th.

A remarkable review of various styles of dancing, from 1200 B. C. to the present day, performed by miniature dancers upon a banquet table before an assemblage of old dancing masters. One of the aged fellows tries to perform the awkward new steps but decides that he would rather starve. Length, 975 feet.

An Unwilling Separation

A Decoration Day Story by Lillian E. Sweetser. Release No. 7329; Tuesday, May 27th.

Both made miserable by their first separation, a crippled Civil War veteran and his wife steal away from their respective new homes on Decoration Day and are found at the burial ground by their anxious children. Then, the children realizing their mistake, reopen the old home. Length, 1,000 feet.

Newcomb's Necktie

By Alice Williams. Release No. 7330; Wednesday, May 28th.

Newcomb's wife presents him with a horrible parody on a necktie which he tries in every conceivable way to lose. After a nerve-racking day at the office he succeeds, only to have his deep-laid plot foiled by the janitor's daughter. Length, 1,000 feet.

The Honor of a Soldier

Release No. 7331; Friday, May 30th.

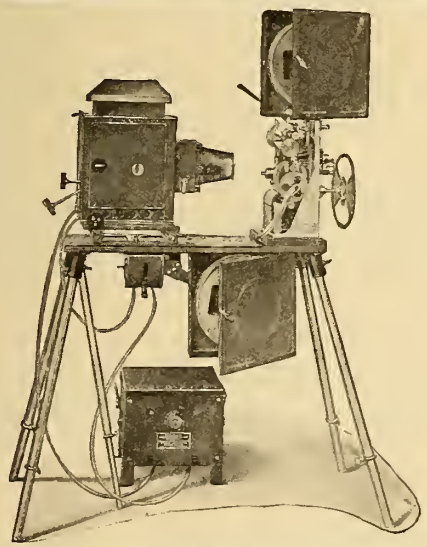
Torn by the conflict between love and discipline, a soldier leaves the battle line to rescue his family from their burning home. He is pursued as a deserter but escapes and goes to headquarters where he tells his story and is cleared. Length, 1,000 feet.

An Almond Eyed Maid

By Dora M. Lynn. Release No. 7332; Saturday, May 31st.

Rescued from a hated suitor by an American, a Japanese girl becomes jealous of the latter's fiancee and determines to kill her. When she sees her old suitor waiting to kill her protector, love conquers jealousy, she rushes forward and receives the blow intended for him. Length, 1,000 feet.

Posters will be furnished for all films except No. 7324



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Saturday, May 10th, 1913

"A Girl Spy in Mexico"

Lubin. 2 Reels

A charming senorita fearlessly faces the punishment meted out to spies, to be near her lieutenant lover. Her thrilling experiences and hair-breadth escapes furnish the action in this film, which was photographed in the beautiful country along the Mexican border.

Monday, May 12th, 1913

"The Japanese Dagger"

Eclipse-Kleine. Two Reels

"Never must I leave this country; evil will befall anyone who carries me away," reads the inscription on the curious dagger that a naval officer buys. He laughs at the warning, but strangely enough the knife eventually finds its way to the heart of the girl whom he was to marry.

Wednesday, May 14th, 1913

"Her Masked Beauty"

Patheplay. Two Reels

A pretty governess loses several positions because of her attractiveness and decides to make herself as unbecoming as possible. An altogether worthy young chap looks through the disguise and finds in her the woman of his choice. A plain but effective story with a pretty climax.

Friday, May 16th, 1913

"The Vampire of the Desert"

Vitagraph. 2 Reels.

An allegory—a distinct novelty in motion pictures. A dramatic adaptation of Kipling's well-known poem. "The Vampire." Produced by an all-star cast headed by HELEN GARDNER, and including Flora Finch and Tefft Johnson. Unquestionably one of the strongest feature offerings of the year.

To Be Released Soon

Saturday, May 17th

"The Battle for Freedom"

Kalem war drama in two reels, based on an actual battle in the Boer War.

Monday, May 19th

"Into the North"

Essanay drama in two reels. A story of the Northwest Mounted Police.

Wednesday, May 21st

"The District Attorney's Conscience"

Lubin drama in two reels. Arthur Johnson as the District Attorney.

Friday, May 23rd

"The Open Secret"

Patheplay in two reels. A comedy-drama full of human interest.

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THE CINES PHOTO-DRAMA

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Chicago Daily Tribune.
By Percy Hammond.

"QUO VADIS" AS A MOVING PICTURE PLAY

In case the entire afternoon or evening is not at the disposal of "Quo Vadis" in moving picture one may reach McVicker's an hour late and still be in time for much entertainment. Ere then the amorous Vinitius will have made vinous love to the chaste and shrinking Lygia at one of Nero's rough revels, and the turbulent romance between him and the fair hostage will have been well under way. Nero is an inveterate party giver and Vinitius an insistent wooer, and so there is plenty of other orgy and lovemaking to come.

But arrival must be timed to precede Nero's rare prank of burning Rome. That agitating episode is introduced as the sinister Tigellinus whispers his infamous suggestion to the emperor and sends the incendiaries forth with torches to set the city on fire. At once the streets are thick with running people—thousands of them, it seems, rushing, praying, crowding in an exciting panic, which, in the queer silence of the films, becomes even more exicting. You see the flames leap over the Palatine, up the hills of the Esquiline, and laying waste the Aventine until they reach the Tiber and the solid barrier of the Servian wall. Palaces, circuses, forums flare up and crumble, horsemen vault fallen pillars, great gates totter and disappear in smoke, while Nero grins from a balcony and contemplates the chaos of events as he sings to a lyre. You feel something like Nero yourself as you sit in comfort and safety observing the conflagration, not annoyed by smoke, cinders, nor regret at your insufficiency of insurance. Dr. Falk is playing fire music on the pipe organ, and if it is afternoon your investment for all this spectacle has been but 25 cents. An interesting experience altogether, and, to the moving picture neophyte, rather an amazing one.

Well, with Rome in ruins Nero, to rehabilitate himself, proceeds to more popular and less expensive sports and pastimes. The prisons are full of early Christians, and the imperial zoo holds many hungry lions. So we have the amphitheater on a gala day, with thousands of Roman celebrants present, and Nero in the familiar gesture of turning his thumb down on the unlucky gladiators. There has been some marvelous stage management so far by the film producer, but it has been massed picture

We are certainly in the throes of vast undertakings of a grave nature on the stage, and the missionaries, with their beatific pageants and revealings, the moving pictures with their impressive marvels, are covering up some of the spendthrift menace of ugly vice interlarding the finer plays and degrading the finer players of the age. Chicago is crowding the moving picture places of elegance and propriety, that is all. The others neither thrive nor impress. At McVicker's a superb play, at the Cort the complete New Testament story and at the Auditorium the actual visualization of missionary work seem to share unconsciously the general uplift.

Chicago Daily Journal
By O. L. Hall.

The capitulation of that historic institution, McVicker's theater, to the cinema craze came yesterday, with the installation there of an exhibition of a series of really wonderful pictures illustrating Sienkiewicz' story of ancient Rome, "Quo Vadis?" These pictures, of Italian make and strikingly representative of the Italian's skill in acting before the camera and of their resource in the production of picture plays, are the best of their kind ever shown in this region. Sienkiewicz' story of Nero's Rome is illustrated in detail, the pictures comprising several hundred scenes and requiring 9,000 feet of film. It must have been a task of amazing magnitude to prepare these pictures. The events illustrated pass in scores of places, hundreds of players participate in them and all the spectacular features—the burning of Rome, the huge banquets, the arenic sports, the imperial pomp and circumstance—are pictured with extraordinary dramatic effect. Tho pictures illustrate the whole of Sienkiewicz' extensive story and the exhibition lasts for two hours and fifteen minutes. Nothing more striking and effective has been attempted in the way of the cinemadrama and it is safe to say that all who go to McVicker's will feel that they have been given their money's worth.

Chicago Evening Post.
By Lucian Cary

THE MOVING PICTURES FROM "QUO VADIS?"

(New York Sun)

"QUO VADIS" MOVIES SUPERIOR TO PLAY

Spectacular Aspects of This Famous Drama Superbly Shown at the Astor

ROME REALLY IS BURNED

Nero's Orgies and Persecution of Christians Make Thrilling Views

No theatrical Canute has yet ordered the approaching waves of movies to retreat. On the other hand, the managers seem inclined to make a virtue of necessity and open their theaters to the inevitable conquerors. There will soon be few temples of dramatic art in this city without a movie on their records.

Fresh evidence of the wonders of the pictures was supplied at the Astor theater yesterday afternoon. A series to illustrate Sienkiewicz's "Quo Vadis?" was shown for the first time. Daniel Frohman contends that the public will not grow weary of moving pictures, but of inferior specimens of their kind. The combination of outlay and skill never produced anything so fine as the pictures shown yesterday.

With a good memory of several productions of the Polish writer's novel in dramatic form it is quite possible to say that none of them seemed to reconstruct the period of the play with the same completeness that these views do.

Massive pillars stand in front of the house of Vinitius and through the open doors of Petronius' corridors the spectators glimpse a garden rich in foliage and the white ornamentation of marble figures. The orgies in the court in Nero's palace proceed with a degree of naturalness which would never have been possible on the stage. The crowd in front of the palace as Rome burns; the emperor hearing with astonishment their imprecations, and the sight of Petronius turning their affections once more to Caesar—these episodes were accomplished with a vivid flash of reality impossible to the dramatic stage.

It was, of course, the burning of Rome which most fully revealed the capacity of the pictures to indicate spectacle. Through streets swept by smoke and flame rushed panic stricken people. Houses tottered and crumbled about them as the flames advanced relentlessly.

With striking reality is the burning ofthe city represented; and the later views of charred and ruined build-

see Rome in flames that he might have inspiration for his Iliad.

In the last act the mammoth arena is unrolled, crowded with people, with Nero in the royal box. The Christians are driven, dumbly protesting, mothers with children by their side among the number, into the arena. The lions come out by a trap door. As they get about ten feet from their prey the scene shifts to Nero gloating over the spectacle, and then the action shows the great animals crunching the bones of the dead.

Ursus Rescues the Maiden

A huge bull dashes into the arena with a woman lashed to its back. "Lygia, Lygia! I believe! Oh, Christ, a miracle!" cries Vinitius. Ursus, pushed into the arena, sees the bull, wrestles with the animal and rescues Lygia. The anger of the populace forces Nero to give the thumbs up signal of mercy.

In the last scenes Chilo tells the people that it was Nero who burned Rome. The Apostle Peter and Nazarius are leaving Rome when the figure of the Master appears before them. "Quo vadis, Domine?" (Whither goest thou, master?") they ask. He bids them turn back.

The reign of Nero is ended with the people in revolt he tries suicide and one of his followers drives the dagger home.

The work of several of the cast is conspicuous. C. Cattaneo as Nero, G. Serena as Petronius, A. Novelli as Vinitius, Miss L. Giunchi as Lygia and Mrs. A. Cattanco as Eunice, a Greek slave, later Petronius' mistress, are especially good.

Judging from the reception it received on its first appearance "Quo Vadis?" in motion pictures is entitled to hold and occupy, on its merits, a legitimate place among Broadway attractions.

(New York Times)

"QUO VADIS" AT THE ASTOR

Moving Pictures of Famous Story of Rome Shown for First Time Here

The Astor theater housed a moving picture production for the first time yesterday, when the Kleine-Cines's presentation of "Quo Vadis?" was given there. The pictures, which were made in Italy, followed the events of the successful novel of that name by Sienkiewicz. The

ominously ajar. For half a minute it remains so, and then the lions creep out and turn to carnage.

In point of spectacle the pictures are astounding—they make stage endeavors of the kind seem pitifully futile. The buildings appear to be substantial structures of stone and mortar, not the cheap makeshifts of the average photoplay, and the crowds are moved with wonderful realism in and about them. The players are Italian and expert, though necessarily given to nostril acting and the heaving bosom.

Chicago Daily News.
By Amy Leslie.

NERO'S ROME IN PICTURE

"Quo Vadis" Amazingly Set Forth in Living Tableaux at McVicker's

GREAT REALISM IN FILMS

At McVicker's theater something stupendous in panoramic motion portrayal has come to amaze and delight, to preach and to entertain with the deepest splendor of religious romance. Henryk Sienkiewicz' awesome tragedy of Nero's Rome and the early Christian martyrs, "Quo Vadis," has been produced pictorially in an august manner altogether impossible to achieve with the regular materialization of the story enacted in drama.

Terrifying and Inspiring.

Thousands of people have been engaged in posing, moving and acting in this gorgeous spectacle. Animals, resplendent scenic investiture, accurate costuming, decorating and authentic generaling of players render this silent utterance of the Sienkiewicz' courageous entrance into biblical history one of the most terrifying and inspiring revelations the stage has delivered in pantomimic picture. It was pronoted and "taken" at Rome, and stirring events resulted during the time the great play was being photographed in its massive excess of motion. Great stage managers were employed, greater artists in decoration and historians were called in to decide points of theatrical discussion. The actors are Italian, and beautifully fitted to indicate the vivid perfection of pantomimic action. Such revels and raupant debaucheries, such thrilling tableaux vivants cannot be imagined. The sumptuous banquets of the degenerate Nero are stupendous riots of costliness and the saintly episodes of submissive, prayerful Christians hiding in the Catacombs and distant caves, compare solemnly with the coming fall of Rome. The whole play is enacted brilliantly in three long continuously exciting and imposing acts. It takes two whole hours to expose this miraculous set of films and a more dignified, artistic, exquisitely religious and historical demonstration of the power of the tableaux allied to action cannot be imagined nor a more awesome way of preaching a noble sermon and bringing the reminder of the gravities of life. It is given more as a tremendous drama than a preachment, but it leaves the audience strangely thoughtful and respectful, oddly rested and inspired.

Burning of Rome Realistic.

The herding of the martyrs into the arena and the loosening of lions and tigers upon them is a terrific scene handled with delicate taste, so that the idea, without shocking naturalism or realistic horror, is instantly conveyed. The burning of Rome displays the most remarkable power of the moving picture, for it is no flash in the pan and brawl of fear and flight, but a prolonged conflagration with the attendant historical episodes taking places in several scenes. The management of the huge armies of people in the mobs, the hunted Christians, the marumoth crowd in the arena and attending the brutal tragedies there, seem almost miracles in picture craft. The chariot races and gladiatorial contests and the famous defeat of the wild bull by the giant Ursus, the melodramatic death of Petronius and Eunice, the pitching over the imperial balcony of Vinitius in the rescue of Lygia and the dramatic scenes following are beautifully done both by the actors and the directing stage managers. It is all quite wonderful and shows the triumph of the moving picture and puts the fascinating mode of dramatic entertainment exactly where it belongs among the arts and above the crafts. . . .

The enormous energy expended, the immense sums of money thrown into these serious ventures, the gracious results ought to be a lesson to theatrical managers who have been howling that the public wants hideously vulgar and ribald shows instead of nobility in the theater.

Cost Has Been Enormous.

These moving pictures have cost more than a dozen spectacular burlesque travesties and reviews would cost. They employed thousands instead of dozens of skilled actors and have boldly expected the maligned public to do exactly what they are doing—packing the theaters where the solemn moving picture holds forth seriously and augustly with no pretense of sermonizing or even reminding, but because it is the truest theater on earth and the finest romance and the prettiest pastoral and the most glorified tragic poetry. The people want this quite as much as anything, it seems, and they are making fortunes for the men who took the chances of pouring money into the ventures.

of the Coliseum.

The scene shows the arena. In the foreground is a trapdoor with a chain which leads outside the frame of the picture. Far off the little group of Christians kneels on the sand. The soldiers move off. Nero leans over the baiustrade high above them.

Then the trapdoor begins to rise.

Everybody knows what is going to happen. The lion who slips out of the opening is no surprise. But the moment has dramatic suspense. More lions follow, many lions, all lean brutes.

The scene shifts to a close view of the kneeling Christians. The women clasp their children even while their eyes turn toward the fearsome things that approach. The scene shifts again to the group in the imperial box—I suppose it is called a box—where Nero sits with his favorite Petronius and where stand the love-lorn Vinitius and the horrid Chilo.

The scene shifts for a brief second, once or twice, to the arena and the lions, worrying what may be the bits of cloth or the bodies of the sacrificed. The story moves on rapidly to the best remembered matter, the struggle between Ursus and the bull to which Lygia is bound.

This is briefly and sketchily done. The bull bounds into the arena with something on his horns. Ursus is seen for a moment and the struggle is over. It is an example of a thing which the novelist may more easily do than the dramatist or even the resourceful persons who stage moving pictures.

More successful and better illustrating the pains that have been taken with this production, are the scenes which show the burning of Rome. It is difficult to imagine the means which were used to accomplish these effects. They are, of course, quite outside of the possibilities of the legitimate drama.

The Inter Ocean.
(Charles W. Collins.)

Another film-pageant is to be seen at McVicker's, in an elaborate depiction of scenes from Sienkiewicz' "Quo Vadis?" The "movies" it seems, lean strongly toward topics which possess the religious appeal.

The photographic entertainment at McVicker's is far more satisfactory as a dramatization of the novel than the stage version, which was popular in its day. In the matter of backgrounds, vast crowds and frequent changes of scene the film-drama can do for a work of this panoramic character what can never be accomplished within a proscenium arch. "Quo Vadis?" as filmed, therefore, visualizes Sienkiewicz' imaginings in a most complete and painstaking manner.

The story was apparently reproduced before the camera in Rome itself, with occasional use of the antique ruins for background. The actors who posed for the pictures were Italians, all of them execellent mimes, well chosen to impersonate their respective roles. The Nero fulfills every description of that imperial lunatic; the Petronius gives a definite impression of being a debonair cynic, and the Ursus seems perfectly capable of his celebrated feat of strength, with a bull as his victim. Indeed, his bulk is so formidable that he might have a career in this country as an opponent of Frank Gotch of toehold fame. The Vinitius, one A. Novelli in real life, bears a distinct likeness, in face, figure and gesture, to William Faversham, and is therefore well qualified as the romantic patrician of the tale.

The scenes which do not tell their own story in an obvious manner are explained by prefatory emblems, thrown upon the screens, and frequently, too, they are followed by quotations from the book. Thus a dialogue between Petronius and Nero will have a footnote of text, giving the particular epigram by which the "arbiter elegantiarum" made Caesar laugh. These lapses into literature are excellent supplementary material for the films, for they carry the narrative along in a logical sequence of events.

The burning of Rome is pictured at great length and gives a most vivid impression of a city's conflagration. The spectacle of Nero's tour de force as impresario of the Coliseum is also worked out in many details and with magnificent effect. You may see a chariot race, the march of the gladiators with their "Te morturi salutant," a combat between swordsman and net-thrower with trident, in which the former wins and slays his victim at the sign of imperial Caesar's down-turned thumb, the sacrifice of Christian martyrs to the lions and even the famous tussle between Ursus and the bull. The episode of the lions is represented in a highly realistic manner; the Christians are herded together in a pack, a door leading to the menagerie is raised and the lions, ten or twelve gaunt and hungry-looking beasts, appear to nose around a bit and then start for their prey on a lope. As an aftermath you catch a glimpse of them wallowing in the sand on the fatal spot, with the victims' clothes scattered about, while Petronius, in the imperial stand up above, remarks sarcastically, "A spectacle worthy of you, O Caesar." . . .

Peter, preaching to the Christians in caves and catacombs, is the central figure in many effective pictures; and he looks the reverend apostle. The mood of early Christian devotion is well reproduced in these episodes. Altogether, "Quo Vadis?" is a remarkable example of the film drama staged on a comprehensive scale.

created for the special purposes of these various views. The action seemed on the other hand to be taking place in just the spots it would naturally have happened.

This sense of reality was of course secured by the trouble exercised in imparting a look of solidity to the scenes. Some of the out of door pictures, especially those showing the Christians at their devotions, sometimes in moonlight and at others bathed in the morning sunlight, were uncommon in their photographic quality.

These pictures were presented by a company of actors whose names were printed on the programme quite as if they were to appear in person on the stage of the Astor theater yesterday afternoon instead of having acted these pictures in Italy. They were a competent lot, although modern in manner and appearance.

One of them was a Novelli, although not the famous Ermete. His first name began with "A."

Finer moving pictures were never seen here. What a pity they are not in color.

(New York Press)

"QUO VADIS" SEEN IN MOVING PICTURES

Thrilling "Movie" Drama Produced for First Time in Astor Theater

If any one has any doubt about the effectiveness and dramatic power that lies in moving pictures, let him hurry to the Astor theater and witness that movie "punch." "Quo Vadis?" A finer film production could hardly be asked than this big stroke in motion picture drama that the Kleine-Cines Company showed here for the first time yesterday afternoon. They bill it as "the supreme masterpiece of photodrama," and one does not feel at all justified in contradicting this statement.

Sienkiewicz's famous story of Nero is closely followed in a magnificent series of pictures vibrating in dramatic composition—lifelike panorama of Nero's time. The story is strongly told in three acts, the first two of three parts each, and the last of two parts.

The staging of "The Burning of Rome" for this photo drama and, even more so, that of the great series of spectacles given in the Roman amphitheater, is a triumph of realism. Exciting chariot races cross the screen with so much "go" that they make those of the circus seem like child's play in comparison.

Certainly no scene the equal of that showing the lions let loose on the Christians in the arena has ever been shown on any stage or in any circus or other animal show. It is a marvel in photography, let alone motion pictures. But to go on and enumerate the "big" scenes in this tremendous photo drama would require too much space. The production is one of those things that must be seen to be appreciated, and to see this striking film production is to appreciate the important part the photo drama must play in the future, and to be alive to its tremendous appeal at the present time.

In the making of this film dramatization of "Quo Vadis" an exceptionally good company of actors—mostly Italians—was used. It is a pity their names cannot be printed here, for each deserves high praise.

(New York Telegraph)

"QUO VADIS" SEEN IN STRIKING FILMS

Motion Pictures at the Astor Theater Closely Follow the Text of the Story

BRILLIANT SCENES DEPICTED

Cohan & Harris plunged into the moving picture field last night when they showed at the Astor theater "Quo Vadis," an eight-reel film made by the Cines Company, of Rome, Italy, and brought into this country by George Kleine, of Chicago, a licensee of the Motion Picture Patents Company. The moving picture is an adaptation of the book by the same name.

American manufacturers will learn one thing from this film if they will learn it. That is that it is not necessary to keep the actors down on the ten-foot line all the time. The additional perspective gained in this picture by keeping the camera further from the players and action lends 50 per cent to the spectacular worth of the production.

Divided Into Three Acts

The action of the film closely follows the book. It is divided into three acts, the first two of which have three parts and the last has two. Scenes at a Roman banquet, not forgetting pointed intimations of the orgies of decadent Rome, are introduced in the first act, together with expository action which "gets over" the germinal idea to the audience that Vinitius, a nephew of Petroinus, who is Nero's favorite, is deeply in love with Lygia, a Christian girl held by Romo as a hostage. Ursus, a huge slave, is Lygia's faithful ward and rescues her from the unwelcome attentions of Vinitius.

In Act II, the burning of Rome is the main spectacle. Great columns crash to the ground. The streets are filled with rabble, hurrying hither and thither, taking their scanty baggage with them. Red flames and black smoke fill the air. Inserted scenes show Vinitius searching for Lygia and Nero, at last gratifying his desire to

The pictures represent the most ambitious photo-drama that has yet been seen here. The production has many spectacular scenes and is full of pictorial effects that are striking. One of the notable things about the production is its success in fixing the atmosphere of the days of Nero. It is plain that a wealth of effort has been spent on details, and nothing occurs to destroy the illusion. The arena scenes are almost painful, so faithfully do they paint a picture of ruthless cruelty.

The two biggest scenes are the burning of Rome and the arena scene. Both employ hundreds of people, who are handled in a masterly manner, and the results are highly realistic. In the arena scene there are gladiatorial combats, chariot races, more than a score of lions, whose destruction of the Christian martyrs is managed in a way to bring gasps of horror from the audience and finally the combat between the giant Lygian, Ursus, and the bull which carries Lygia on its back.

In none of the pictures is there the slightest suggestion of canvas and paint, all of them being taken with a natural background. It is said that a huge arena was specially built for the production, and the film gives visible proof of the statement. The films are fine examples of motion picture photography, all of them being perfectly lighted and free from blemish. The acting of the principals was calculated to help the illusion at all times, and the handling of the small army of supernumeraries admirable. If a feature moving picture production can fill a Broadway theater, "Quo Vadis?" ought to be able to do it.

(New York Herald)

"QUO VADIS" DONE IN "MOVIES" AT THE ASTOR

Broadway Playhouse Has Its First "Film Drama" That Vividly Depicts Famous Novel.

They turned the Astor theater into a motion picture playhouse yesterday, when for the first time in its history a "film drama" was presented. As the home of animated photography the Astor is different from other Broadway motion picture theaters, for its attraction is perhaps the most pretentious picture play that has been seen here, being a dramatization of Sienkiewicz's novel "Quo Vadis?"

If you would see Rome burn and witness the terrifying scenes which accompanied that disaster, then the new "Quo Vadis" motion pictures fill the bill, as it were. The Kleine-Cines Company, producers of the film, is said to have obtained special permission to take many of the views, several of which were taken in the Coliseum, and among the Roman catacombs. The series of conflagration scenes is only one of the several interesting features, not the least of which are the struggles of the Roman gladiators in the arena and the charge of the lions among the Christian martyrs.

The action which follows closely the events told in the book, is rapid. There were no waits while the operator was changing films and the intermission between the three "acts" were about the right length. Where once an orchestra of union musicians played popular airs, a Wurlitzer organ with gilt pipes discoursed sacred compositions at intervals and imitated the roaring of a lion.

Whether the Italian actors who played before the camera are more proficient as "movie" actors than American players is hard to say. The spectacular features of the film, the lions, the chariot races, and the burning of Rome are what will attract persons to the Astor.

(Journal of Commerce and Commercial Bulletin)

"QUO VADIS" PICTURES

The church and the stage are drawn mighty close together in the photo-drama, "Quo Vadis?" which was given its initial production at the Astor theater last evening. Wonderfully interesting is this masterpiece of motion pictures as presented by the Kleine-Cines Co. For two hours, with only two brief intermissions, the pictures of the religous drama follow in rapid succession, unfolding the story that is so well known.

The burning of Rome is probably the most remarkable moving picture, or series of pictures ever shown. From time that the torch is applied until the splendid buildings totter and fall, one realistic spectacle follows another; and while Nero fiddles and the persecuted Christians seek in vain for shelter, the flames seem fairly to leap from the screen.

The other "big scene" is the amphitheater, wherein several hundred lions are turned among the cowering Christians. As a fitting climax to this sensational spectacle a live bull with Lygia, the Christian girl bound to his back, rushes madly about the great arena until the faithful Ursus, by his wonderful strength, twists its neck and saves the life of his beloved mistress.

"Quo Vadis" really the most wonderful moving picture entertainment ever presented. The religious coloring is heightened by incidental music upon a great church organ. A fashionable audience, which filled the theater, was moved to wild applause as several of the most startling climaxes. The "Quo Vadis" pictures are well worth seeing.

First Appearances in America

New York, Astor Theater, April 21st; Chicago, McVicker's Theater, May 5th; Philadelphia, Garrick Theater, May 12th; Baltimore, Academy of Music, May 12th. (Other cities to follow as rapidly as they can be equipped.)

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READ WHAT SOME OF THE CHICAGO AND NEW YORK CRITICS SAY:

Chicago Daily Tribune.
By Percy Hammond.

"QUO VADIS" AS A MOVING PICTURE PLAY

In rose the entire afternoon or evening is not at the disposal of "Quo Vadis" in its moving picture one may reach McVicker's au hour late and still be in time for much entertainment. Ere then the amorous Vinitius will have made vicious love to the haste and shrinking Lygia at one of Nero's rough revels, and the turbulent romance between him and the fair hostage will have been well under way. Nero is an inveterate party giver and Vinitius an ardent wooer, and so there is plenty of other orgy and lovemaking to come.

But arrical must be timed to precede Nero's rare prank of burning Rome. That agitating episode is introduced as the sinister Tigellinus whispers his infamous suggestion to the emperor and sends the incendiaries forth with torches to their work on fire. At once the streets are thick with running people—thousands of them, it seems, rushing, praying, crowding in an excitable panic, which, in the quiet silence of the films, becomes even more exciting. You see the flames leap over the Palatine, up the hills of the Esquiline, and laying waste the Aventine until they reach the Tiber and the south border of the Roman hill. Palaces, circuses, forums flare up and crumble, horsemen vault fallen pillars, great gates totter and disappear in smoke, while Nero arise from a balcony and recites the chorus of events as he sings to a lyre. You feel something like Nero yourself as you sit in comfort and safety observing the conflagration, not annoyed by smoke, cinders, nor excitation, your insufficiency of endurance. Dr. Falk is playing fire music on the pipe organ, and if it is afternoon your investment for all this spectacle has been but 25 cents. As interesting as either and, indeed, to the moving picture neophyte, rather an amazing one.

Well, with Rome in ruins Nero, to rehabilitate himself, proceeds to more popular and less expensive sports and pastimes. The prisons are full of early Christians, and the imperial zoo holds many hungry lions. So arises the amphitheater on a sultry day, with thousands of Roman celebrants present, and Nero in the familiar gesture of turning his thumb down on the unlucky gladiators. "There has been some amorous sagge management so far by the film producer, but it has been massed picture mostly, in which effect it was lost. Now, however, there is a bit of effective minutiae. As the martyrs huddle in cages after the Christians who are to be sacrificed in a make a holiday for Nero have been herded into the arena in the foreground.

The scene shows the arena. In the foreground is a trapdoor with a circular arch leading to the dark frame of the picture. Far off the little group of Christians kneels on the sand. The soldiers move off. Nero leans over the balustrade high above them.

Then the trapdoor begins to rise.

Everybody knows what is going to happen. The lion who slips out of the opening is no surprise. But the moment has dramatic suspense. More lions follow, many lions, all lean brutes.

The scene shifts to a close view of the kneeling Christians. The women clasp their children even while their eyes turn toward the ferocious things that approach. The group shifts again to the group in the imperial box—I suppose it is called a box—where Nero sits with his favorite Petronius and where stand the love-lorn Vinitius and the horrid Chilo.

The scene shifts for a brief second, once or twice, to the arena and the lions, worrying what may be the bits of cloth or the bodies of the martyrs, and then comes on rapidly to the best remembered matter, the struggle between Ursus and the bull to which Lygia is bound.

This is briefly and sketchily done. The bull bounds into the arena with something on his horns. Ursus is seen for a moment and the struggle is over. It is an example of a thing which the novelist may more easily join than the dramatist, even the resourceful persons who stage moving pictures.

More successful and better illustrating the pains that have been taken with this production, are the scenes which show the burning of Rome. It is difficult to imagine the means which were used to accomplish these effects. They are, of course, quite outside of the possibilities of the legitimate drama.

The Inter Ocean.
(Charles W. Collins.)

Another film pageant is to be seen at McVicker's. In an elaborate selection of scenes from Sienkiewicz' "Quo Vadis?" The "movies" it seems, lean strongly toward topics which possess the religious appeal in their story.

The story was recently produced before the camera in Rome itself, with occasional use of the antique ruins for background. The actors who posed for the pictures were Italians, all of them natives of Rome, well chosen to impersonate their respective roles. The Nero fulfills every description of that imperial lunatic; the Petronius gives a most definite character study, the Chilo is terrible and the Ursus seems perfectly capable of his celebrated feat of strength, with a bull as his victim. Indeed, the bulk is so formidable that he might have a career in this country as an opponent of Frank Gotch of torhold fame. The Vinitius, one A. Norelli in real life, bears a distant likeness in face, figure and gesture to William Farnham, and is therefore well qualified as the romantic patrician of the tale.

The scenes which do not tell their own story in an obvious manner are explained by prefatory emblems, thrown upon the screens, and frequently, too, they are followed by quotations from the book. Thus a dialogue between Petronius and Nero will have a footnote of text, giving the particular epigram by which the "arbiter elegantiarum" made Caesar laugh. These lapses into literature are excellent supplementary material for the films, for they carry the narrative along in a logical sequence of events.

The burning of Rome is pictured at great length and gives a most vivid impression of a city's conflagration. The spectacle of Nero's tour de force as impresario of the Coliseum is also worked out in many details and with magnificent effect. You may see a chariot race, the march of the gladiators with their "Ave" "morituri salutant," a combat between swordsman and net-thrower with trident, in which the former wins and slays his victim at the sign of imperial Caesar's down-turned thumb, the slaughter of Christian martyrs in the arena and the famous tussle between Ursus and the bull. The episode of the lions is represented in a highly realistic manner; the Christians are herded together in a pack, a door leading to the menagerie is raised and the lions, ten or twelve gaunt and hungry-looking beasts, appear to pose around a bit and then start for their prey on a lope. As an afterpiece you catch a glimpse of them wallowing in the sand on the fatal spot, with the victims' clothes scattered about, while Petronius, in the imperial stand up above, remarks sarcastically, "A spectacle worthy of you, O Caesar."

Peter, preaching to the Christians in caves and catacombs, is the central figure in many effective pictures; and he looks the reverend apostle. The mood of early Christian devotion is well reproduced in these episodes. Another, "Quo Vadis?" is a remarkable example of the film drama staged on a comprehensive scale.

We are certainly in the throes of vast undertakings of a grave nature on the stage, and the missionaries, with their beatific pageants and revelations, the moving pictures with their impressive marvels, are covering up some of the spendthrift menace of ugly vice interlarding the finer plays and degrading the moving picture places of elegance in Chicago. Ironically the moving picture places of elegance and propriety, that is all. The others neither thrive nor impress. At McVicker's a superb play, at the first the complete New Testament story and in the Auditorium the actual classification of missionary work seem to share unconsciously the general uplift.

Chicago Daily Journal
By D. L. Hall.

The capitulation of that historic institution, McVicker's theater, to the cinema craze came yesterday, with the installation there of an exhibition of a series of really wonderful pictures illustrating Sienkiewicz' story of ancient Rome, "Quo Vadis?" These pictures, of Italian make and strikingly impressive of the Italian's skill in posing before the camera and of their resource in the production of picture plays, are the best of their kind ever shown in this region. Sienkiewicz' story of Nero's Rome is illustrated in detail, the pictures comprising several hundred scenes and requiring 9,000 feet of film. It must have been a task of amazing magnitude to prepare these pictures, the events of which take place in scores of places, hundreds of players participate in them and all the spectacular features—the burning of Rome, the huge banquets, the circus sports, the imperial pomp and circumstance—are pictured with extraordinary dramatic effect. The pictures illustrate the whole of Sienkiewicz' extensive story and the exhibition lasts for two hours and fifteen minutes. Nothing more striking and effective has been attempted in the way of the cinematograph and it is safe to say that all who go to McVicker's will feel that they have been given their money's worth.

Chicago Evening Post.
By Lucian Cary

THE MOVING PICTURES FROM "QUO VADIS?"

The moment the most genuine drama in the series of moving pictures from "Quo Vadis" at McVicker's theater is upon the throne of Nero, the emperor who is to be the central figure of the drama. Nero is a gross, fat man, with a sensual face and heavy lips. He is dressed in purple and has a crown of gold on his head. He is surrounded by his court, and they are all in the picture. Nero is sitting on a throne, and he is looking down at the arena. The arena is filled with Christians, who are huddled together in the center of the ring. They are praying. Some of the women are holding children in their arms. Suddenly a door in the wall of the arena is opened, and a lion leaps out. He is followed by another lion, and another, and another. Soon there are a dozen lions in the arena. They are hungry lions, and they look at the Christians and lick their chops. Then they begin to eat the Christians. The picture is very realistic. The lions are not stuffed animals, but live lions, and they look very much like the lions in the Lincoln Park zoo. The Christians are not actors, but supers, and they look very much like supers. The picture is very long, and it is very tiresome. The lions eat the Christians very slowly, and they take their time about it. They do not seem to be in a hurry. They eat one Christian, and then they look around for another one. They look around for a long time. Then they eat another one

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THE THANHOUSER 3-A-WEEK

Sunday, May 11: "BARRED FROM THE MAIL"

Just suppose you were a fond mother and the mean Post Office Department called your ooky-snookums a "live animal!" Wouldn't you boil with rage? See if you can appreciate the feelings of the mama of the story when her baby was barred from the mail and came dratted near going to the "dead letter office." Screaming comedy from start to finish!

Tuesday, May 13: "THE MARBLE HEART"

After the celebrated play by Charles Silby, and in TWO REELS with marvelous six-sheets. Not that there aren't one and three sheets for it BUT YOU MUST HAVE THOSE SPLENDID SIXES. For this feature, too, are Hennegan heralds, Novelty slides, Standard cuts and Krause lobby photos—"perfect publicity." Marguerite Snow is simply superb in this subject as the woman with the marble heart, and you'll shed tears for James Cruze in his role of jilted sculptor.

Friday, May 16: NO RELEASE, because of two reeler of preceding Tuesday

Coming! Sunday, May 18: "WHY BABE LEFT HOME," a comedy of errors, and Tuesday, May 27: "CARMEN" in three reels.

THANHOUSER FILM CORPORATION

Eastern Studio: New Rochelle, N. Y. **Western Studio: 651 Fairview Avenue, Los Angles, Cal.**

LUBIN·FILMS

2-Reel Special **"THE GIRL SPY IN MEXICO"** **Released May 10th**

The war between the Insurrectos and Federals in Mexico is playing havoc. The Senorita Armaje goes to the Insurgent Camp to see her loyer, Lieut. Blanco and resolving to assist in the cause, dresses as a Red Cross Nurse and enters the Federal Camp as a spy. She is, however, discovered and arrested. Blanco enters the Camp and enables her to escape. The Federal commander declares he will recapture them and succeeds and they are marched onward to what end—we know not.

2-Reel Special **"THE DISTRICT ATTORNEY'S CONSCIENCE"** **Released May 21st**

Will Mason, who is the District Attorney, one night discovers Fred Jackson, a supposed friend, making love to his wife. A shot is fired and Jackson is found dead. Mason believes that his wife fired the shot, but an Italian, who has had an altercation with Jackson is caught rushing from the grounds. Mason to clear his wife accuses the Italian, he is convicted and sent to the chair. Mason is crazed with remorse believing that he has convicted an innocent man, but a note is delivered in which the Italian confesses the crime.

May 12th—"LUCKY COHEN." The experience of a lucky peddler.

May 12th—"A TEN ACRE GOLD BRICK." The tricky Real Estate Man beateu.

May 13th—"THE PADRE'S STRATEGY." A strong drama of the Missions.

May 15th—"LONGING FOR A MOTHER." Pathetic story of a motherless boy.

May 16th—"BREED OF THE WEST." Very dramatic western picture.

May 17th—"RETRIBUTION." A powerful problem drama.

May 19th—"MARGARET'S PAINTING." A very beautiful domestic story.

May 20th—"KIDNAPPING FATHER." A screaming comedy.

May 22nd—"A PERILOUS RIDE." A realistic Arizona drama

May 23rd—"DETECTIVE DOT." Dot finally catches her man.

May 23rd—"HIS FIRST EXPERIENCE." Pathos and comedy galore.

May 24th—"BRIGHTENED SUNSETS." A beautiful drama.

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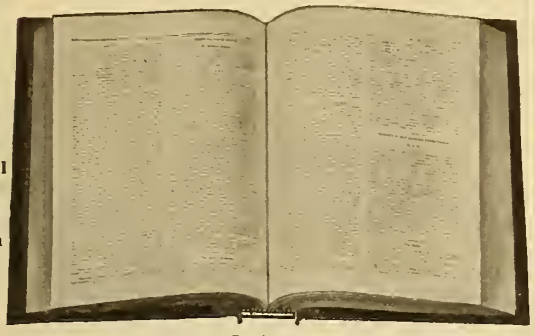
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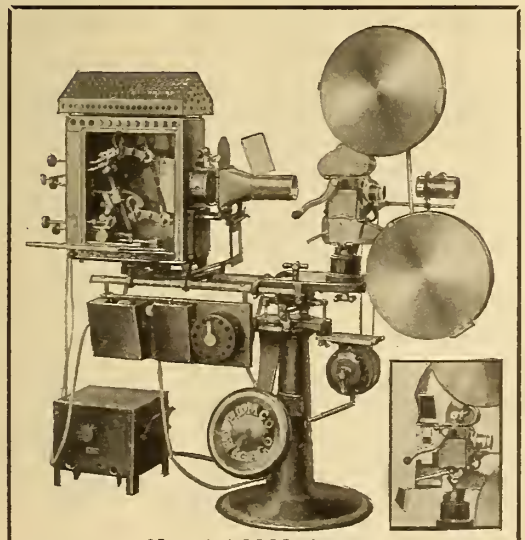
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"A WIDOW OF NEVADA"
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She was romanceful and longed for a lover—so she sat in the "Wishing Seat" and wished! When Lo! Her wish was answered—Down to her feet rolled an artist from a neighboring bluff, feet over head and badly besmeared with his paint and the dirt of the mountain-side. But she didn't care how Cupid came so long as he came.

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(Release Saturday, June 7, 1913)

He loved the pretty cabaret singer and when Papa objected he married her anyhow just as you would do! And papa swore never to relent—and he didn't—until a false friend entered the tangled skeins of the story and papa saw things rightly at last. A charming story.

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THE THANHOUSER 3-A-WEEK

Sunday, May 25: **"A PULLMAN NIGHTMARE,"** in which Lelando, the Terror of the Swoop-Swaps, rescues his lady love from the hands of the devilish train robbers.

Tuesday, May 27: **"CARMEN,"** the only genuine Thanhouser one, almost a year in process of production. So look for a *lasting* picture of the deathless opera.

Friday, May 30: NO RELEASE, because of three-reeler of preceding Tuesday

Coming! Sunday, June 1: A comedy with a purpose, "A VICTIM OF CIRCUMSTANCES," and later in the month, "THE SNARE OF FATE," in two reels.

THANHOUSER FILM CORPORATION

Do you know what the PLAYERPOSTER is? **NEW ROCHELLE, N. Y.**

LUBIN·FILMS

2-Reel Special **"LOVE AND WAR IN MEXICO"** **Released May 28th**

James Hudson married to a beautiful Mexican girl in a drunken fit strikes her and leaves her for dead. He seeks refuge in a Mission and becomes a monk. Pequita is nursed back to life and has a son. Twenty years later the boy becomes a spy in the Mexican Revolution, he is discovered and sentenced to be shot. He escapes but is pursued by the soldiers to the Mission, there he pleads that they send for his mother. In the Mission Pequita recognizes her husband. The monk takes the boy's hat and cloak and coming out of the gate, places himself in front of the guns.

2-Reel Special **"THE ACCUSING HAND"** **Released June 6th**

Jack Snader and Bob O'Connor are in love witb Beulah Hawley. Bob's father who is attorney for the Hawley family hears that Beulah has inherited two million dollars. He urges his son to win the girl before she is informed of her fortune. Beulab's father objects and Bob employs thugs to kill him. Beulah suspects Bob, and Jack Snader who is employed by a detective agency is put on the job. By the silent third degree he drives Bob to confession and the murderer, driven insane, jumps from a moving train and is killed. Jack wins the girl of his dreams.

May 26th	"THE REWARD OF SERVICE" A beautiful story of the Soldiers' Home.	June 2nd	"A WOMAN'S HEART" Love and Romance of the Gypsies.
May 27th	"DOING LIKE DAISY" Dolling Auntie up—very funny.	June 3rd	"A JEALOUS HUSBAND" A problem play featuring Arthur Johnson.
May 27th	"THE YARN OF THE NANCY BELLE" A dramatic picture of Gilbert's story.	June 5th	"BOB BUILDS A CHICKEN HOUSE" A screaming farce.
May 29th	"A ROMANCE OF THE OZARKS" A melodrama of the Moonshiners.	June 5th	"KATE THE COP" The cop gets cold feet, but the maid is on the job.
May 30th	"FAITH OF A GIRL" A test of a man's honor and love.	June 6th	"THE PENALTY OF JEALOUSY" The awful melodrama of jealousy.
May 31st	"LONE DOG THE FAITHFUL" A pathetic romance of the West.	June 7th	"THE GREAT PEARL" The terrible reward of covetousness.

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The Mutual Film Corporation

New York Motion Picture Corporation

Long Acre Bldg. 42nd St. and Broadway New York City

General Film Service—4 Multiple Reels

Released on
Saturday, May 31st, 1913

"The White Slave"

A beautiful story of the days before the war. A series of thrilling scenes following one after the other in rapid succession, with a love story running all through.

Produced by the talented VITAGRAPH players, headed by Clara Kimball Young, Lillian Walker and Earle Williams. Two reels.

Released on
Monday, June 2nd, 1913

"When a Woman Loves"

The story involves two political factions, one of which is led by the Duchess Charlotte. She becomes fascinated with Marco Flamma, a young enthusiast, but he does not reciprocate her affection. The revenge she plans forces her suicide and results in Flamma winning the lady of his choice. CINES-KLEINE. Two reels.

And Just Ahead Are These Features

Saturday,	June 7th, 1913		"THE TRAGEDY OF BIG EAGLE MINE." Kalem. Two Reels
Monday,	" 9th,	"	"THE FINAL JUDGMENT." Essanay. Two Reels
Wednesday,	" 11th,	"	"A REGIMENT OF TWO." Vitagraph. Two Reels
Friday,	" 13th,	"	"THE GOVERNOR'S DOUBLE." Patheplay. Two Reels
Saturday,	" 14th,	"	"ALONE IN THE JUNGLE." Selig. Two Reels.
Monday,	" 16th,	"	"THE RIVAL ENGINEERS. Cines-Kleine. Two Reels
Wednesday,	" 18th,	"	"THE WEAKER MIND." Lubin. Two Reels
Friday,	" 20th,	"	"A BROTHER'S LOYALTY." Essanay. Two Reels
Saturday,	" 21st,	"	"MARY STUART." Edison. Three Reels.

A complete list of late release single reels available in General Film Service will be found on another page of this issue.

Justify the advertiser by saying you read it here.

and Forty-Odd Single Reels Every Week

Released on
Wednesday, June 4th, 1913

"The Law and the Outlaw"

One of the two most sensational "Westerns" ever released. Bucking bronchos and dare-devil cowboys in death-defying stunts. The outlaw (Tom Mix) chases a maddened steer, leaps on his back and actually throws and ties him without assistance. Sounds like pure fiction, doesn't it? Well, wait till you see the picture. SELIG, Two reels.

Released on
Friday, June 6th, 1913

"The Accusing Hand"

A novel story told in a novel manner. Written by and acted under the direction of LUBIN'S popular producer-actor, Romaine Fielding.

"The accusing hand" greets the criminal at every turn of the road and eventually draws a confession from him. "The silent third degree" in practice. Two reels.

This Sounds Almost too Good to Be True

On May 10th, our Dallas office received notice from an exhibitor in Pecos, Tex., to discontinue service. He stated as his excuse for giving up General Film Service that his patrons were "clamoring for new faces and new actors." We discontinued his service, with regret, of course. On May 14th he wired our office as follows: "My patrons don't like —— stuff. Ship me show at once and continue shipping every day." The only part of this transaction we cannot understand is the ability of the exhibitor to get along without General Film Service for even so short a period as four days!

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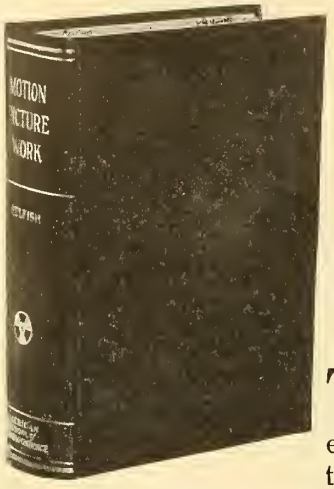

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By DAVID S. HULFISH

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THIS BOOK is invaluable for reference and instruction to the thousands of workers in the motion picture field. Covers fully the three big branches of the motion picture business; the making of the pictures, the operation of all standard types of projecting machines, and the operation of the moving picture theater. The drawings, diagrams, and photographs used have been prepared especially for this work and their instructive value is as great as the text itself.

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The Optical Lantern: Elements — Lamp — Lamp-House — Condensers — Adjustments — Emergency Projection — Slide Carrier — Dissolving Lanterns — Shutters — Slide Alignment — Motion-Head Lanterns — Lenses — Lens Tables — Calculations — Focusing — Remedy for Errors — Lantern slides. **Motion Head:** Portrayal of Motion — Optical System — Types of Shutters — Film Gate — Film Shift Mechanisms — Continuous Projection — Threading up Motion Head — Feed — Rewind — Films — Care — Shipment — Operator's Duties. **Specific Projecting Machines:** Edison Kinetescope — Motiograph — Power's Cameragraph — Pathe's Professional Model — Standard — American — Selig Polyscope — Edengraph — Lubin Projector. **Talking Pictures:** Problems — Synchronism of Phonograph and Picture Machine — Unitary or Dependent Machines — Synchronous Motors — Greenbaum Device — Cinephone — Limitations. **Color Pictures:** Mechanical — Color-Photography — Urban-Smith Kinemacolor Process — Operation — Friese-Green Process. **Film Manufacturers.**

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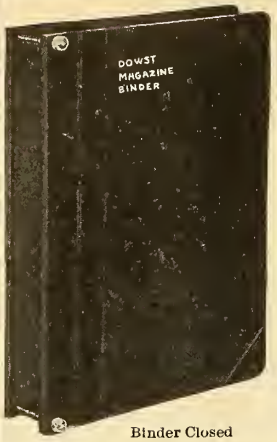

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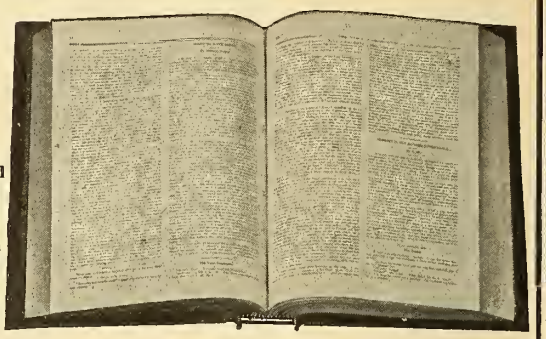

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M. P. Theater List

We have a correct list of all the Motion Picture Theaters in the United States and Canada. These addresses are in stencil and are quickly available for commercial uses. The price of the complete list delivered into your hands is $50.00. Cash with order.

Electricity Magazine Corporation

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—Garwood!—
—Billington!—
—Mace!—

New Majestic Stars

In the

New Majestic Films

(C. J. Hite, Managing Director)

What a trio! Imagine what your patrons will say on the NEW STRENGTH OF YOUR SHOW when the wonderful new Majestic Films come out! And that will be soon—see release dates below. Just think, after Sunday, May 25th, there will be a steady procession of the magnificent new Majestics, with such stars as popular "Billy Garwood," for three consecutive years with the world's best Independent Company; pretty Francelia Billington, than whom there is none more beautiful; Fred Mace, the very best comedian of his kind in all the world of photoplay, and—we'll announce THE OTHER STARS in a week or so. Yes, there will be others! But let there be mystery about them that long!

Meantime Tell Us What You Think of the Wonderful Acting and Photography in the New Majestics. We Want Opinions!

Sunday, May 25th, the New Majestic is "LEGALLY RIGHT," in which "Billy" Garwood and Francelia Billington eat a honeymoon breakfast in jail and give you some tall laughs; and Tuesday, May 27th, the film is a marvelous split that takes you into the secrets of the evasive Navajo Indians of far-off Arizona, and treats you to a pretty trick-subject at the end, "LIFE AMONG THE NAVAJOS—HER FAIRY GODFATHER." Go to your exchange with a red-hot yell for BOTH these reels now! Remember, ONLY at "Mutual Service" exchanges.

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(C. J. Hite, Managing Director)

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A ROMANCE OF THE WEST IN TWO THRILLING REELS

This production marks an epoch in dramas of western life. Unquestionably the most sensational feature of its kind ever produced. Featuring Tom Mix, the world's most daring cowboy, in an astounding tale of romance and daring.

Released as a Two Reel Special on June 4th, 1913

Selig's Regular Releases Are Quality—Plus:

May 26th—RELIGION AND GUN PRACTICE—Western drama

May 27th—THE GIRL AND THE JUDGE—Domestic drama

May 28th—THE WORDLESS MESSAGE—Decoration Day drama

May 30th—THE EX-CONVICT'S PLUNGE—Drama, on reel with; SCENES IN MANILA—Educational Travelog

June 2nd—WHEN THE CIRCUS CAME TO TOWN—Juvenile drama

June 3rd—A FLAG OF TWO WARS—Military drama

June 4th—WOMAN—PAST AND PRESENT—Drama

June 5th—THE SUWANEE RIVER—Southern drama

June 6th—AN EMBARRASSED BRIDEGROOM—Western comedy, on reel with; MANILA NORMAL AND PUBLIC SCHOOLS—Educational travelog

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Selig has produced great animal dramas in the past and will continue to produce even greater ones in the future, but: no wild animal picture will ever surpass the present feature. Absolutely the most gripping and thrilling jungle picture ever offered anywhere at any time.

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Do You Want An "Alkali" Ike Doll?

Released Tuesday, June 3rd.
"LET NO MAN PUT ASUNDER"
(A feature drama with Francis X. Bushman)

Released Tuesday, June 10th.
"THE SHADOWGRAPH MESSAGE"
(A novel Western story)

Released Wednesday, June 4th.
"THE VALUE OF MOTHERS-IN-LAW"
(An excellent comedy of merit)

Released Wednesday, June 11th.
"THE STAR"
(A humorous comedy of the stage)

Released Thursday, June 5th.
"THE LAST SHOT"
(A thrilling Western drama)

Released Thursday, June 12th.
"CINDERELLA'S GLOVES"
(A modern Cinderella creates a furor)

Released Friday, June 6th.
"PHILLIP MARCH'S ENGAGEMENT"
(A side-splitting comedy)

Released Friday, June 13th.
"THE MYSTERIOUS STRANGER"
(An eccentric drama of quality)

Released Saturday, June 7th.
"BRONCHO BILLY'S CAPTURE"
(A Western drama with G. M. Anderson)

Released Saturday, June 14th.
"THE RANCH FEUD"
(A splendid Western subject)

Released Monday, June 9th

"The Final Judgment"

(IN TWO PARTS)

A sensational dramatic feature of the Klondike. A Revelation in photography and a masterpiece in dramatic art. (See article this issue.)

Special one, three and six sheet posters of this feature. Order from your exchange or direct from us.—SPECIAL HERALDS.—

THE MOST ARTISTIC POSTERS MADE are distributed by us. Three sheet posters of all our Saturday releases will boom your business. Posters are lithographed in full four colors, 35 cents each. You can order these from your exchange or direct from ESSANAY FILM MFG. CO., 521 FIRST NATIONAL BANK BLDG., CHICAGO. Your lobby display will look attractive if you use photographs of Essanay players, 8x10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

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"Soul of a Thief"

(In 2 Reels)

(Release Monday, June 16)

A delightful story of a thief's reformation. A two-reel of absorbing interest, following clearly the devious windings of an intricate plot of love and strange adventures.

"Unwritten Law of the West"

(Release Thursday, June 19)

Strong Westerns with dramatic climaxes, heart-interest stories that interest and hold, grow scarcer daily. This is an exception in gripping, thrilling Westerns with a distinct "punch" an audience will feel.

"Marine Law"

(Release Saturday, June 21)

The political Boss and the Mayor were in cohoots to marry the Mayor's daughter to the "Boss." They blocked all avenues of marriage, apparently, but one—yet the young couple outwitted them most cleverly. A laughable, amusing story.

NOTE—Handsome Lithos of popular American leads. No better business attractors anywhere. You need them. Ask your exchange or write us.

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It's Two Mighty Good New= Majestics We're Handing You!

The first story we call "The Fraternity Pin", and release Sunday, June 1—The second is "The Queen of the Sea Nymphs", released Tuesday, June 3—You'll get BOTH, of course!

We meant every word we said in last week's big, bold ad. We DO want your opinions! If "FRATERNITY PIN" isn't as good as we think it is, "KICK" TO US. Or if you like it, TELL US WHY. If you don't like "QUEEN OF THE SEA NYMPHS," kick on THAT. If it appeals, give us the reasons. We are doing our mightiest to make the very best pictures in the entire Mutual list. We can only succeed by KNOWING FROM YOU how our work is progressing. There is no use for us to strike a "*right* line" of subject, UNLESS YOU TELL US WE'VE STRUCK IT. And by the same method of KNOWING FROM YOU we can keep dead away from the "*wrong* line" of subject—the subject that doesn't tend to INCREASE the attendance at your house.

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Just say, "I saw it in MOTOGRAPHY." Thank you.

Coming EDISON Films

Advertising synopses for Edison Films released during the last half of June, 1913.

HER ROYAL HIGHNESS

By ANNE STORY ALLEN
Release No. 7344 Monday, June 16th 1,000

The little Princess, being but eleven years of age, is bored by the attentions of so many servants and tired of her luxurious toys. She runs away, to the consternation of the royal household, but is found making mud pies with two ragamuffins.

THE TWIN BROTHERS

By RICHARD RIDGELY
Both Brothers Played by One Man
Release No. 7345 Tuesday, June 17th 1,000

The twins love the same girl but she marries the more sober of the two who assaults a blackmailer. The rejected drunkard nobly submits to arrest in his brother's place, they both appear in court pleading guilty, but the man is not injured, as they supposed, and they are released.

CIVIC PARADE

Representing All Departments in New York City, May, 1913
Release No. 7346 Wednesday, June 18th 350

This review of the employees of the great metropolis impresses the spectator far more deeply with the vastness of its size than could any amount of statistics. We see before us a veritable army, such as we might expect to see guarding a European principality.

HE WOULD FIX THINGS

By ALICE WILLIAMS
Release No. 7347 Wednesday, June 18th 650

He simply cannot mind his own business and is always "butting in." But the climax comes when he volunteers to stop a leak in the kitchen. While he is clinging to the bursted pipe deluging himself with water, the plumber enjoys a smoke down cellar. Then he turns the water off.

THE EVIL THEREOF

Release No. 7348 Friday, June 20th 1,000
By ASHTON CRAWFORD

The son of a department store owner, by his attention to one of the girls, who is ill and very poor, forces his father to realize that low wages open his employees to temptations. His fears in this case are groundless but the lesson is well learned.

MARY STUART

(SPECIAL) IN THREE REELS
Adapted from the Drama by Frederick Schiller
Release No. 7349 Saturday, June 21st 3,000

A superb production portraying the last ten years of the great struggle for the English throne between Mary, Queen of Scots, and Queen Elizabeth. The tragic fate of the beautiful Mary and the plots which preceded it form a story of gripping intensity. It is beautifully photographed.

LOVE'S OLD SWEET SONG

By MARK SWAN
Release No. 7350 Saturday, June 21st 1,000

A careless young flirt is always drawn to her fiance's side by the fascinating melody of "Love's Old Sweet Song." Her heartlessness drives him away, he is reported dead and the shock affects her mind. When he returns she does not know him until the old song clears her brain.

PYRAMIDS and THE SPHINX, EGYPT

Release No. 7351 Monday, June 23rd 300

The works of man seem trivial and short-lived until we see these great piles of rock which have endured over 3,000 years. Glimpses of picturesque native life in the vicinity of the pyramids add greatly to the interest of the films.

A TASTE OF HIS OWN MEDICINE

By MABEL GRACE WARNER
Release No. 7352 Monday, June 23rd 700

In order to prove his wife's infidelity, a jealous fool writes a note asking her to meet "an old admirer." She turns the note over to the police, hubby is arrested at the meeting place and is very repentant when she identifies him at the police court.

WHERE SHORE AND WATER MEET

Release No. 7353 Tuesday, June 24th 980

When the girl he loved married another, Addison was resigned to the loss but the disappearance of the bridegroom once more aroused his hope. He was about to claim her when the lost man, who had been shipwrecked, returned and his last hope of happiness was crushed.

HOW DID IT FINISH?

By ALICE WILLIAMS
Release No. 7364 Wednesday, June 25th 980

A screamingly funny story in which papa starts to read a harrowing melo-dramatic tale. After many difficulties, he reaches the point where the hero and villain are locked in the death struggle, only to find that the last page is missing. Mama is using it as a curl paper.

FORTUNE SMILES

Being the twelfth and last story of "What Happened to Mary." Produced in collaboration with the "Ladies' World"
Release No. 7355 Friday, June 27th 1,000

Mary goes to a lawyer, an old acquaintance, who promises assistance. The Craigs arrive in New York and claim her fortune at the Trust Company. Just as they are about to receive it, Mary bursts into the office and receives—a million dollars.

THE FLY

A MENACE TO PUBLIC HEALTH
Release No. 7356 Saturday, June 28th 400

A film that every person should see, for it shows in a striking and convincing way the dangers to which we are all exposed as long as the fly is permitted to pursue his filthy course undisturbed.

CIRCUMSTANCES MAKE HEROES

By GERTRUDE M'COY
Release No. 7357 Saturday, June 28th 600

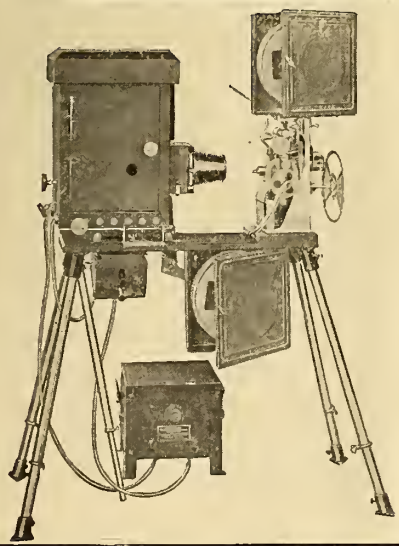
Poor Willie didn't really mean to be a hero, but when the burglar stood on the rug by the table under which he was hiding, he just had to upset him. How foolish his two boastful rivals felt when Willie clasped the sheriff's daughter in his arms.

THE STORY OF THE BELL

AN EPISODE OF THE REVOLUTION. By P. HERBERT
Release No. 7358 Monday, June 30th 1,000

Just after young Fairfax climbed into the belfry to unmuffle the bell, the British appeared and the sexton started tolling it. He lay for hours beneath the clanging monster until a girl found a white-haired, frenzied man writhing in agony under the ceaseless din.

Posters will be furnished for all Films except Nos. 7346, 7351 and 7356.



THE EDISON KINETOSCOPE

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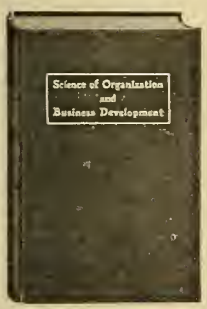

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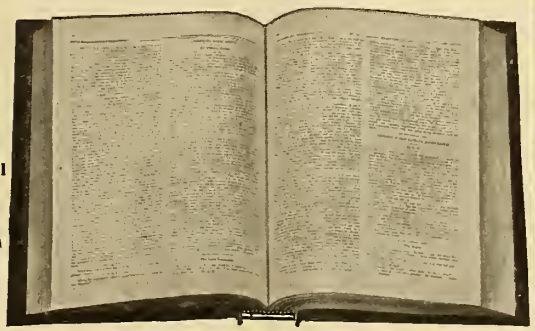
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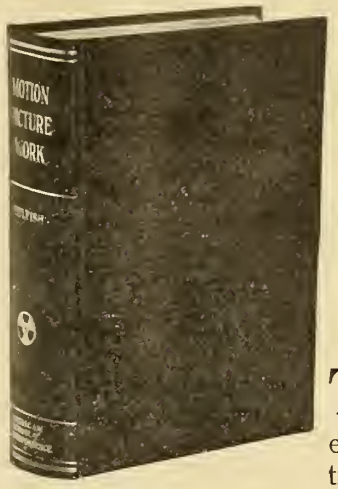

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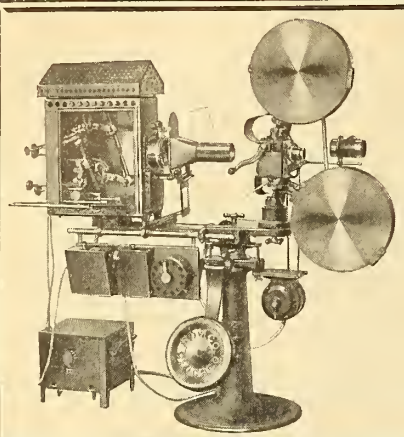

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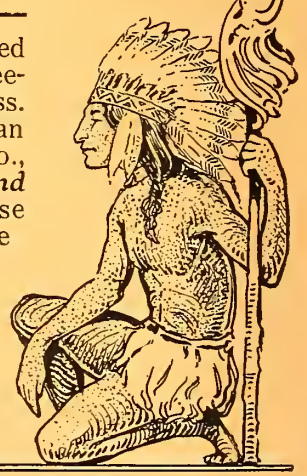

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RELEASE OF MONDAY, JUNE 23, 1913

"THE SNARE OF FATE"

Vitagraph, Three Reels

Edmund Marbury is in financial straits. His beautiful daughter, Marion, is betrothed to Ralph, son of Andrew Mason, a financier. The elder Mason also loves Marion and plots with Mrs. Marbury, to break off the engagement with Ralph. The latter is despatched to Africa on an alleged important mission and the road is clear for the working out of his father's plan. Marion and Mason are married. Although Mason's wealth has helped him out of his difficulties, Marbury sickens and dies. Later, Ralph, all oblivious of what has transpired, returns and a violent quarrel with his father ensues. He leaves the house in a rage. Meanwhile, in the chamber overhead, a child is being brought into the world. As Mason sits brooding over his son's departure, the doctor enters and tells him that the child and Marion are dead. A few minutes later, when the grief-stricken Mrs. Marbury comes to talk with Mason she finds him dead. Thus she is left alone to suffer the consequences of her own selfishness.

RELEASE OF WEDNESDAY, JUNE 25, 1913

"THE STRUGGLE"

Kalem, Two Reels

A powerful story of Capital and Labor, with the principal scenes set in a great iron mill. It involves Masterson, the mill owner, Mooney, his domineering superintendent, Jimmie Blake, a worker; Maggie, his sister and "Bat" Thomas, Maggie's lover. The workers, smarting under Mooney's driving, go on strike. The mill is fired and "Bat" and the others figure in some thrilling rescue work. In the end Masterson proves that his heart is in the right place and makes the "hit" of his career by announcing "Bat" as the new superintendent.

RELEASE OF FRIDAY, JUNE 27, 1913

"A VILLAIN UNMASKED"

Eclipse-Kleine, Two Reels

Robert West, leader of a band of counterfeiters, woos a Mrs. Foster, a beautiful widow. Gilbert Foster, the son, none too well pleased over the prospect of his mother marrying again, becomes suspicious of West and, in time, finds him out. Gilbert realizes that he cannot expose West without breaking his mother's heart, but when West will not promise to give up the idea of wedding Mrs. Foster, the boy appeals to the police and West is arrested the evening before the ceremony was to take place.

June 28th—"THE TRAPPER'S MISTAKE"—Pathe-play, Two reels
June 30th—"THE PENALTY OF CRIME"—Lubin, Two reels
July 2nd—"THE TIGER LILY"—Vitagraph, Two reels
July 4th—"SHENANDOAH"—Kalem, Three reels
July 5th—"THE MINER'S DESTINY"—Pathe-play, Two reels
July 7th—"THE FORBIDDEN WAY"—Essanay, Two reels
July 9th—"A HERO AMONG MEN"—Lubin, Two reels
July 11th—"HONOR THY FATHER"—Cines-Kleine, Two reels

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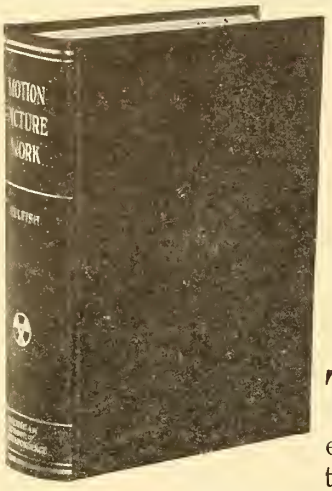

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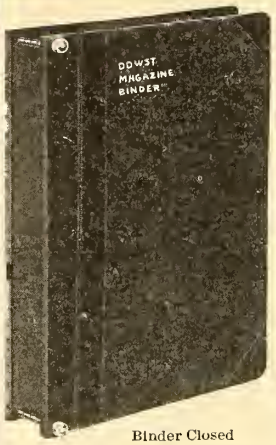

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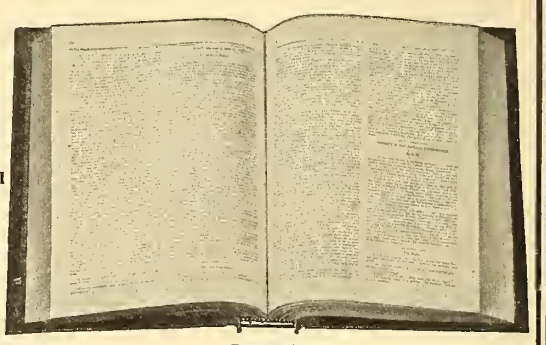

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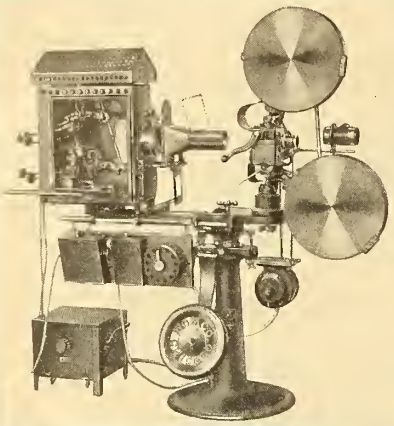

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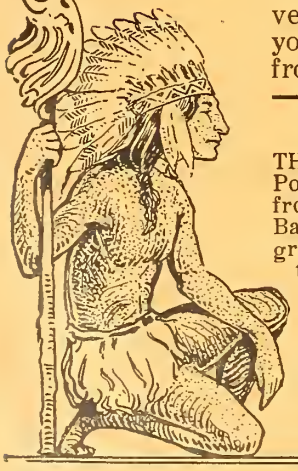

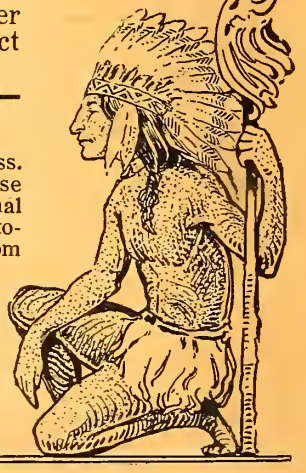

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